

TWIN LAKES PLAYHOUSE

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Twin Lakes Playhouse is your community theatre. We try to bring the community the best entertainment we can, backed by many educational workshops, such as directing, acting, improvisation, and technical. Get involved with your community playhouse. You will learn a lot about yourself and make others very, very happy!

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PLAYBILL



Volume 9, Issue 2

FEBRUARY 2012

VALENTINE VARIETY SHOW SUCCESSFUL



On January 28-29, TLP hosted a variety show with a Valentine theme. New member Debbie Johnson produced the show in about two weeks time. All who could pitched in for advertising, setting up interviews, printing posters— just the regular advertising. Debbie ran an audition notice in the Baxter Bulletin and had about 8 responses. She also spoke with some of her very talented friends, the TLP Improv troupe (Kimberly Beasley, Nickolas Rice, Karen McKaig, Olivia Wolfe, Dave Adkins, and Mary Ehlinger) did their rendition of THE DATING GAME. We had singers like Breanna Hope, Dave Adkins, a mother and daughter team, The Heskells, Mary Ehlinger, and a wonderful one-act play, “A Marriage Proposal” by Anton Chekov, starring Michael Johnson, Dylan Gamble, and Olivia Wolfe, and a preview of “Always...Patsy Cline” with Lee Anne Jackson and Darcy Sherrod, with Randy West on keyboard and Truman Fuller on guitar. And finally, Shirley Spitzer did a darling monologue called “Yeah?” Debbie opened the program with “God Bless America” and the audience stood and sang with her. Deb Smith was Emcee. The audience had a great deal of fun, the entertainment was first rate, and people left asking for more of the same kind in the future. Maybe we can accommodate?

LETTER FROM THE CHAIRMAN *by Michael Johnson*



It is my honor to address you, the membership, as the new chairman of Twin Lakes Playhouse. I am looking forward to this coming year with great anticipation. We have great productions on the calendar all the way into the 2012-2013 season, so what a great time to be a member of Twin Lakes Playhouse!

I have met only a small sampling of you, the membership and those I have met are really a great bunch! Huge talent! Great skills! Much passion! Most excited (and excitable). Please introduce yourself at the next Member's Meeting so I can get to know all of you.

I know we are sitting on a mother-lode of skills and talent. It is my desire to mine that talent this year and bring it to the surface for the benefit of all of the membership and the benefit of the Mountain Home Community!

What a mission and opportunity we have been given! We, the members of Twin Lakes Playhouse, have been offered the task of bringing culture, fun, entertainment, drama, education in the arts to this area. A mission I take very seriously! Which means, we need increased levels of participation from the members; increased levels of team work, more passion for our craft and a deeper compassion for each other. I know that we all want to be part of a team that produces: Great Performances, Great Sets, Great Props, Great Sound, Great Lighting, Great Costumes, Great facilities, Great Concession, Great Organization ... You get my point! Greatness does not come from the treasurer or the bank account ... is comes from YOU, The Membership!

There is an energy called synergy when two or more people put their shoulders to any task. The whole is greater than the sum of the parts! I would like to establish a new membership category called “Involved Member”. A small team of “Involved Members” could completely transform our little community playhouse to a power house of influence in our area. Let's eliminate the words “Good Enough” from our TLP thesaurus and see what we can accomplish this year for ourselves, our families and the community.

The Board will be working diligently on finishing the Standing Rules so we can implement our new By-laws. And we will be writing Board Policies so each member on a committee or job knows exactly what is expected. We will also be working on our five-year plan. This has been talked about for a long time and we're finally up to the task this year. With a five-year plan we can better envision the possibilities of a new or renovated facility that will act as our next step theatre. This will include monies needed and available for a move up. So, watch for our progress.



Rehearsals are going very well and everything is right on schedule. We have finished the platforms for the band and a smaller one for Patsy when she sings at the Grand Ole Opry.

We are still looking for a couple of props-- a circa 50's or 60's juke box and a retro kitchen table and chairs-- the kind with all the lovely chrome work. The set on this play is simple but the music and story is great. I've waited four years to put on this play and it's worth the wait. My ladies, Patsy and Louise, have great stage chemistry and they continue that off stage, too. I feel very happy with my choices and very excited for the audiences who will come to see this show.

Next week we will have flyers printed so I need some people willing to go around and post them. This is an easy task, especially for our newer members, and will help you log in some volunteer hours. So contact me if you are willing and able at 870-424-6099 or by email at twinlakesplayhouse@gmail.com. We'll need painters, too, to get the stage painted and the rope lights attached.

So come be a honky tonk angel and help out with our biggest fundraiser of the year!

Deb Smith



Lee Anne Jackson and Darcy Sherrod

SETTING THE STAGE *by John Eberhard*

COMP TICKETS AND SPONSORSHIP MONIES

A couple of topics came up at the last meeting on which I feel compelled to comment.

Comp tickets was a topic that came as a total surprise to me--and I could tell W. W. was very surprised as well-- that some time in the last year or so some person or persons had decided they had the authority to just give away tickets as they saw fit. If the Board or the membership approved this, I didn't get the memo. Please do not misunderstand: I'm not saying comp tickets are a bad idea. However, if this policy (or no policy at all) was made without any criteria for deciding who gives them out and to whom they are given, as well as how many.....I do think THAT is a bad idea. And I think the membership should be informed of any policy of that nature. I am unaware of any brakes being put on that particular train, and if I am writing this while ignorant of existing brakes, my apologies in advance.

I think that if there has been no criteria established, then a precedent has been set for anyone to give away any number of tickets at any time. I'm sure it has been done with the purest of motives, but the next person with a pure motive may give away 20 tickets per performance. If you don't think this is possible, WHY isn't it possible? If person "A" can arbitrarily decide to give away 4 tickets, why can't person "B" decide to give away any indeterminate number of tickets? Where are the brakes?

"There isn't any rule against it" is not a good reason to set a bad precedent.

If the Board has approved comp tickets, what criteria did they use? Is it just whatever a given Board decides on a case by case basis with no continuity and no input from the membership? I mean, after all, the tickets DO belong to the membership...don't they? Not to a director, not to a Board member, but to the membership. If the Board has already made some sort of policy, would it be too much to ask for that policy to be communicated to the membership so we all know what is going on? I know at one time we had decided to allot something like two comp tickets to each sponsor, if the sponsor ponied up enough sponsorship monies. That was the last I heard anything about comp tickets, and that was a few years back. Again, if a more recent memo was sent out, I missed it, and apologize.

Again, I'm not saying comp tickets are a bad idea (or a good idea, either). I am saying IF we are going to have comp tickets we should have established guidelines for them and everyone should be informed of those guidelines. The membership owns those tickets and that is only fair.

The second and very contentious matter for today's commentary is sponsorship monies. I'm not going to weigh in on whether they should go to that specific show or into the general fund. There are good arguments for both. However, if we are going to vote to change the way we do it, please---pretty please---let's give a little consideration to the ramifications of doing that. Let's don't just vote to make that change without considering and making provisions for possible consequences. Every change comes with inherent problems, let's make a plan for offsetting those problems along with voting for the change.

The first thing that came to my mind was: When we vote on the slate, Directors do not have sponsors. If a director is planning to spend \$3500 on a production with \$2000 of that coming from sponsorships, but eight months later when it is time to actually do his show he has failed to get those sponsorships.....what do we do? Exactly how do we handle that eventuality?



The second question that comes to mind is should we put a limit on the number of sponsors per show, as well as a minimum sponsorship amount? The reason for the question is that realistically there may be a limited number of people willing to sponsor a show, and if one person draws most all of the water out of that well for one extravaganza, it kind of leaves the other directors for the year in the lurch. If someone gets 100 sponsors at \$50 apiece, they have gotten a lot of money, but it looks kind of goofy.

The next thing that comes to mind is: will it lead to profligacy and frivolous spending? Let's assume a director gets \$3000 in sponsorship monies which is enough to do their show nicely, but since they can still have access to \$1500 more in TLP allotted funds they just go on a wasteful spending spree that isn't necessary....that is wasteful. I mean, government agencies always do this. They will spend whatever monies they can get their hands on whether they need it or not, and then come back for more. We've seen this happen time and time again. It isn't a pretty sight. And with no restrictions in place, we suddenly find our \$1500 going to T-shirts, coffee mugs with play logos, windbreakers with play logos, magnetic car signs with play logos, airplanes with banners advertising the play, unnecessarily rented costumes and props....the list for waste is as long as anyone's imagination if we just vote it in with no restrictions or without considering these possibilities.

DISCLAIMER NOTE: I love T-shirts and coffee mugs and plan to volunteer Stacy to pilot the plane with the banner, and then to compensate him handsomely. I'm not necessarily against any of the examples mentioned, I just pulled them out of the air purely as examples, and mean no disrespect to any person alive or dead, fictional or nonfictional. I have no idea exactly who, when, how, or under whose authority we started handing out comp tickets. I just heard at the January meeting about the T-shirts for Cinderella and am not commenting on the desirability of that. I am not pointing fingers at any individuals or any Board, but am calling for consideration of consequences....of not just benefits from new ideas, but the potential drawbacks to them as well BEFORE we vote them into practice or just start doing them.

HEAR YE! HEAR YE!

Auditions for **"Perfect Crime"** will be Thursday, March 15 at 6:30 PM and Tuesday, March 20 at 6:30 PM. Performance dates are May 4 through May 20, 2012. Stacy Tiffin will need to cast the following parts:

Margaret Thorne Brent; Psychiatrist, (female who can play age 30 to 50)

Inspector James Asher; Police Inspector (male, 30's to 50 or so)

W. Harrison Brent; Margaret's husband, also a psychiatrist who is an avowed anglophile (he likes to pretend he is British); (male 40's to 60's; needs to be a bit older than Margaret)

Lionel McAuley; mental patient; (male, 30's to 50's)

David Breuer; Host of local cable TV show; (male, 20's to 30's, must be younger and "hip", also extremely smarmy and obnoxious) The role of David Breuer will be videotaped as he interviews Margaret and shown on stage as a television program.



Anyone who is interested, please audition. The best thing about this suspenseful mystery is that all the characters are NUTS in their own special way. Great opportunity for a serious, dramatic role which cannot help but be a blast for the actor to perform.



SOLILOQUY by Deb Smith

Now, I realize we are a member-driven organization and at present we wish to stay that way. However, with only about 10% of the membership regularly attending meetings, that 10% makes the decisions that affect us *all* at TLP. Is that really what we want? If you're a member of the playhouse with voting rights, why aren't you at the meetings? It just doesn't make sense to me. We don't vote by proxy, we don't take votes over email or phone, so you must attend to exercise your voting privilege, yet many of you don't show up for meetings unless something special (like a subject in which you

you share particular interest). Even voting on something as important as our by-laws wasn't reason enough for some of you. As one of the members who *does* show up most of the time, it gets very frustrating, mainly when decisions are made and the members who did not show up to vote on those decisions start griping about the results.

Actually, at our last meeting the subject of sponsorship was being discussed. Please see the minutes in this newsletter for more detail. Since nothing was decided, the subject was tabled until the next meeting on February 20th. The only thing I want to respond to is the final comment of the evening about the entire subject being about directors' EGOS.

Egos? Theatre is full of people with HUGE egos. Why can't the director have an ego? I just didn't understand the connection. Since this subject has been tabled, the same people will discuss it again, with no new input from the other members of the group because they chose NOT TO SHOW UP. Please, come and voice your opinion on these types of issues. Your viewpoints and votes matter!

Chasing Away a Director's Worst Nightmares by Brian D. Taylor Project Editor, Pioneer Drama Service, Inc.



Nightmare #1: You're nearing the end of a whirlwind production schedule. Your head is spinning from nights of blocking rehearsals, music rehearsals, design planning, cast meetings and set construction. It's finally time to start rehearsing off-book. Your actors' heads are spinning as well with all the time spent working on lines. The rehearsal begins, and somehow, the actors have forgotten the blocking you gave them a month ago. When they ask, you can't recall what moves you gave them either, because you never wrote them down.

The funny thing is that artistic types like us aren't usually big on list-keeping, note-taking or form-making. It's very unnatural and seems to go against the grain of the organic process of the creation of art. But it is essential. So where do you start?

You know of other directors who refer to their "bible," also known as the Director's Book. This is the giant notebook where the script and all of the notes and information for the show are kept. This can include blocking notes, light and sound cue notes, cast and crew contact information, rehearsal schedule, prop lists, set design sketches, promotional information and so on. Most seasoned directors already keep one and stage managers swear by them (their version is very similar, often called the prompt book, and is required if they are supposed to call the show). You know you should be keeping one, but you already have so much to do, this just feels like one more task.

Nightmare #2: It's nearing curtain time on opening night, and Rip Van Winkle is nowhere to be seen. You can't find anyone with his contact information. Your show starts in 15 minutes, your Rip Van Winkle is snoring on his couch at home, and you have no way of waking him up.

Luckily, Pioneer Drama Service is here to help you. We have created Director's Books for all of our top-selling shows, developed with you, the busy artist, in mind. In one easy-to-keep-track-of, spiral bound, 8½ x 11 Director's Book, we include a complete enlarged copy of the script plus all the basic tools to help you get through the production schedule without a hitch. All you have to do is fill in the blanks.

Nightmare #3: After auditioning actors for your upcoming production of Cinderella, you're riding high because you've found the perfect Cinderella. But as rehearsals begin, you realize that the evil Stepmother has a lot more scenes and a lot more lines than you recall from when you first read the show. How is that possible? The show is called Cinderella, right? The Stepmother turns out to be a huge part, yet you've cast a novice actor who can't handle such an enormous role.

Did we mention our Director's Books indicate line counts for all the characters? Following is a description of the forms included in the books and how they can save you time. Of course, everyone's "bible" will be a bit different, depending on the particular needs and personalities of the director. Even if you don't use Pioneer Drama's Director's Books, hopefully these descriptions will give you insight as to what your Director's Book should look like to keep you organized, save you time and chase your nightmares away.

Prompt and Notes Pages

These pages appear opposite each page of the script. They are divided into three sections. On the left, there is space for Blocking and Business notes, so you or your stage manager can keep track of all actor movements and are prepared for those inevitable questions. Do I exit left or right? Do I sit now or on my next line? Do I read the newspaper or the magazine? And so on.

On the right half, you'll find space for all the Warnings and Cues notes, a must-have for stage managers who call the show and for the director who does it all alone. This is where you can keep notes about when each light, sound, special effect or other cue will happen. This is also where you can give yourself a warning note for upcoming cues a half-page or page away still.

At the bottom of each Prompt Page, you'll find a miniature stage diagram. Many directors and stage managers like to plot out the stage locations of all actors at the end of every page. Others go further, by plotting the actors' movements using colored arrows on the diagram. The diagram can also be used to plot out prop movement or set change assignments for the crew.

Character Scene Breakdown

This form identifies which characters are in each scene. Many directors spend hours poring over a script to create this useful form. That's no longer necessary as we've done the work for you! This form is extremely helpful for the difficult decisions and plans that directors have to make. It will help you build the rehearsal schedule, since you'll be able to easily identify which actors are in each scene. It will help you with audition decisions as you'll be able to see which roles will require a lot of stage time. It's also useful in

determining doubling options as an actor whose character appears only in Scenes One and Nine can also play that character who only appears in Scene Five.

Audition Application

An audition application is a great way to keep track of who is auditioning and to help you with casting decisions. Photocopy as many as you need and have each person trying out complete it prior to auditions. Our audition applications are customized specifically for each show and give you a tool with which you can quickly and easily collect all of the basic information for each actor including contact information and which role(s) he or she is interested in. The form also includes agreements for their commitment to the show, an important step to take at the beginning of the process. By giving actors some of your expectations in writing and having them (and their parents if you want) sign their agreement to them, you have a stronger leg to stand on if you have to dismiss an actor for missing rehearsals.

Audition Notes Pages

During auditions, you'll need to keep notes on who you've seen or who you like for each role. Keep good audition notes so those maddening casting decisions can be made a bit easier. On our version, you'll find space for notes on each role. The line count for each character is also included, so you won't make the mistake of giving that big role to an inexperienced actor!

Casting

This page is intended as the final cast list. Insert the names of the actors as you make each casting decision. It can be used as the list you post announcing the news everyone has been waiting for. A copy should also be kept in the director's book for future use. You may also find this form useful as a signup sheet if you need your cast to sign up for t-shirts or the closing night pizza party. It would also make a great sign-in sheet during production week, so you'll know that your Rip Van Winkle is present and getting into costume rather than sleeping on his couch at home.

Contact Information

You should definitely keep basic contact information for your entire cast and crew all on one page. You'll find this helpful in theatre emergencies, such as when Rip Van Winkle is having a nap just before curtain. It's also very important to have in case of medical emergencies. You'll need to be able to call someone quickly, and you'll know right where to find the phone number. Keeping email addresses is useful as well for emailing rehearsal schedules, schedule changes, rehearsal updates and other announcements.

Rehearsal Schedule

This blank calendar page, laid out by rehearsal week, helps you see the big picture and schedule your rehearsals to ensure you're where you need to be by production week. This format is a great way to communicate with your actors what scenes or pages will be rehearsed at each meeting, when they have to be off-book, etc. Once you have it filled out, make copies for every member of your cast and crew. You can even put a PDF of it online to keep parents "in the know." This way, you'll also have a permanent record of what you did, so you don't have to reinvent the wheel next year.

Lighting Cue, Sound Cues and Props Lists

Now you and your crew can work from the same concise list that puts all the information on one page. You'll love the peace of mind that comes from knowing cues won't be missed and props will be located where they need to be.

YOUTH ACTING WORKSHOPS

ACTING I (ages 8-12) May 26, 9:00-4:00 May 26

ACTING II (ages 8-12) June 2, 9:00-4:00

ACTING I (ages 13-18) June 9, 9:00-4:00

ACTING II (ages 13-18) June 16, 9:00-4:00

ADULT WORKSHOPS

IMPROVISATION WORKSHOPS—February 18, 1:00-4:00, March 31, 1:00-4:00

ACTING III—March 24, 1:00-4:00

Education/Outreach Program





MEMBERS' MEETING JANUARY 2012 *by Kimberly Beasley*

CTO 7:02 PM

I. Welcome from new Chairman Mike Johnson

II. Financial Issue—(PLEASE SPEAK WITH A BOARD MEMBER CONCERNING THIS ISSUE)

- Names will not be named until the situation is over and done with

III. Dues- as long as you are paid up for 2011, you may vote on the bylaws this month. After this month you cannot vote unless you have paid your dues

IV. Bylaws

- The committee has worked very hard on these, as have the board. It will be proofread and made refined by Miss Sally, but no meanings will change
- No amendments will be allowed from the floor.
- It takes a 2/3 majority to pass the new Bylaws. The old bylaws will remain in effect until the new Bylaws are filed with the state. This cannot be done until the standing rules are completed.
- The standing rules will be worked on as soon as this vote is done. There is also a board policy book being compiled by Kimberly Beasley from past minutes. This does not require a vote and will be updated as policies are made.
- Stacy Tiffin expressed gratitude to the hard work done by all the members of the committees.
- Mike Baker asked if a copy of the bylaws were ever emailed out. They were not.
- Stacy Tiffin moved that we vote on the bylaws. Motion was seconded.
- The bylaws passed with a 27 vote for, and 9 did not vote for it

V. Committees

- A signup sheet is being passed around for people to sign up for committees please sign up

VI. Minutes were read

- Minutes were accepted as corrected

VII. We have some guests in the back row. Becky and Jessica Staples. Deb suggested they come

VIII. We have several new members

- Greg Peal and Randy West

IX. Mike Johnson re-iterated his excitement about the coming year and all the good things that he hopes will happen.

X. Treasurer's report attached.

- Report was accepted to be filed

XI. Committee Introductions.

Play reading- Laurel Tiffin

- They read all plays submitted and rate the plays and submit a recommended slate for the next season. Since the season starting date has changed, they would like submissions by the June meeting. They will have the slate ready for the membership vote in September. That gives us a whole year to know

Maintenance- Stacy Tiffin

- They fix stuff. Including the woman's bathroom stall lock that has been broken for a while
- Barbara Dugger asked that a lock be put on the closet in the girl's bathroom to store cleaning supplies

Education Outreach- Deb Smith

- We are expanding our offerings. Adult workshops have already started
- We have broken up the children's into 8-12 year olds and 13-18. Both of these will have an acting I and acting II.
- In the adult area we have had 1 adult acting workshop and will have another on the 28th
- We are working on an adult improv troop, we have had one class already, and will have another this Saturday

1. We have broken up the children's into 8-12 year olds and 13-18. Both of these will have an acting I and acting II.
2. In the adult area we have had 1 adult acting workshop and will have another on the 28th
3. We are working on an adult improve troop, we have had one class already, and will have another this Saturday
4. We need team leaders for the children. Paula Hill will have a creative movement. Sue will do a pantomime for acting I, Mike will do pantomime for acting II. Kim Beasley will be coming up with some fun things for teenagers.
5. Anyone who has some ideas about teaching or working with- please let Deb know.
6. Angie Cotter will do Doo Wop Wed Widing Hood, a children's' play in the summer and we pull a lot of kids from the acting classes into that.
7. Someday we are hoping to be touring!
8. Patty Kotlicky asked if there would be a connection between the junior high drama group and us. Deb Smith said that we do have a good relationship, but nothing formal yet. Deb is hoping to work with more schools.
9. It may take a child 20 years to come back to the theater, but planting that seed is so important

Publicity- WW McElrath

1. Sole purpose of their existence is to put butts in the seats.
2. He would like to have 6 people
3. Plan to establish a weekly/monthly column in the paper. Sunny at the bulletin is all for it!
4. Announce all try-outs in the paper
5. Publicity will go after the stories. Repetition gets business.
6. PSA on all the radio stations and maybe even the local TV stations.
7. Patty Kotlicky suggested that we host Friday Breakfast with the chamber
8. Let's have a membership drive!
9. A patron's mailing list

Patronage- Shirley Spitzer

1. She is a committee of one. She is in charge of getting donors and maintaining a list of who donates that.
2. It could be expanded a lot. (like selling bricks)
3. She is looking for someone who can be the go getter for new donors.
4. We are also adding a page to the website for them where they can also pay and get recognition.

Benefit and Nominating- Lisa Hammett

1. Another committee of one.
2. Coordinates with other non-profits for benefit night. The playhouse gets \$150 towards the scholarship fund and the rest will go to that non-profit. Benefit night is usually the Thursday before opening.
3. Nominating committee gets people to run for the board. John Eberhard is helping with that this year.
4. Lisa is also house manager for Patsy Cline and she is passing around a signup sheet for front of house stuff.

Financial and Budget- Evan Mollenkopf

1. The budget is based on last years expenses and then is massaged with the planning.
2. He gets with the board and the treasurer and figures out what we need.
3. Mike Johnson wants to expand this into a five year plan.
4. A director's budget sheet is also in the works.
5. He will attend the February board meeting

XII. Patsy Cline

1. Deb introduced Randy West who is the musical director. He played live at auditions and put together a BAND!!!! We have lead and steel guitar. Bass and fiddle player and a drummer.
2. Courtney Daniel couldn't make it tonight, but she will be playing Patsy Cline. We will get her in here so you can hear how great she is.
3. They will be recording tomorrow for special ad spots for KTLO.
4. There is no member's night, but if you absolutely cannot pay, you can come to the final dress rehearsal on March 1st.
5. Opening night will be wine and cheese.
6. There are performances Friday and Saturday nights and Saturday and Sunday Matinee

XIII. Variety Show

1. Deb Johnson is passing around a signup sheet for anyone interested in being in the show.
2. The variety show is a short run. You will be responsible for learning your own piece.
3. Call Deb or Mike at 870-436-2626 if you have questions or need to set up a different time for auditions
4. The theme is love.
5. Thursday at Deb's house in Gassville, half a mile down from the turn at Exxon
6. The show is January 28th at 7PM. And Sunday at 2PM.
7. Cost is \$5 a person and are already on sale on the website
8. Anyone who is interested in helping with ticket sales should meet at 6PM before the next membership meeting.

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MEETING MINUTES cont'd

XIV. Ticket sales and prices

1. Kimberly Beasley explained the new ticket prices.
2. Musicals cost \$15 at the door and \$13 online
3. Regular Shows are \$12 at the door and \$13 online
4. One Acts are \$6 at the door and \$5 online
5. Season Tickets are \$40
6. There was some discussion about when this should start
7. The new ticket prices were voted on and passed.
8. Anyone who is interested in helping with ticket sales should meet at 6PM before the next membership meeting.

XV. New Business

Sponsors

1. WW McElrath stated that he feels that if a director is going to drum up sponsorships for their show, they should get to use that money.
2. Deb Smith stood in support of this point. The bottom line is important. If a director needs to spend more money, and they go get that money, they shouldn't have to go begging the board for the money- it should be added to their budget and income.
3. Stacy clarified that the past president said that this was past practice, but he agrees that this shouldn't be done and needs to change.
4. Jim Smith stated that this appears to be a bookkeeping issues and is easy
5. Karen McKaig stated that when she goes out to drum up sponsors, she never knew it was going to the general fund- some of the people who are donating may not want their money to go towards whatever we want, they may want their money to go towards a children's show.
6. Lloyd Lowry stood and said "If I go out and get a sponsor it should go to me." He feels that this is an ego issue. We give a lot of recognition. We have never stopped a show for budget issues. We have a budget for accountability only.
7. Randy West stood up and spoke to possible legal issues if we don't have in the bylaws that we can use donations as we see fit. However, he doesn't feel that any patron will ever feel shorted, if they donate money and a good show is put on, they will feel that they sponsored a good show.
8. John Eberhard moved that we table this issue. Motion carries

Volunteer Fair

1. There will be a volunteer fair at the Baxter county library this Saturday. We need 2 volunteers to work the fair. A sign up sheet is being passed around.

Tickets

1. WW asked that we give each director 10 tickets for each show to give to new people.
2. We already allow this.

Sponsors

1. WW feels we should invite sponsors to member's night.
2. Many people expressed concern that it's not polished
3. We already give comp tickets.

XVI. Check out the website!

1. You can use the website to pay your membership dues or you can pay with paper. We will have an online database of members and such.

XVII. Barbara moved that we table the logo contest until next month. Motion carries

XVIII. Adjourned 9:00

MEETING TIMES

Board Meeting, February 13, 2012 6:00 P.M.

Members' Meeting, February 20, 2012 7:00 P.M.

Board Meeting, March 12, 2012 6:00 P.M.

Members' Meeting, March 19, 2012 7:00 P.M.