

TWIN LAKES PLAYHOUSE

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There are so many ways to volunteer at TLP. Put your hat on, find something you think or KNOW you'll like, and volunteer! It's fun to be part of our community and Twin Lakes Playhouse!

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PLAYBILL



Volume 9, Issue 1

JANUARY 2012

THE 2011 FINALE



Some of the winners and presenter of the TwoLiP Awards: (L-R) Pat McKaig, Deb Smith, Karen McKaig, Angie Cotter, Michael Johnson, Debbie Johnson

It was a star-studded evening fit for any Diva or distinguished actor or director. Our 2011 Christmas Party, held at 870 Bistro, on Dec. 19 was definitely the place to be.



Not only was the food superb but the company joyful. People seem to let their hair down when out of the theatre, enjoying themselves with food and drink.

And then the awards ceremony, the TwoLiP Awards, hosted by Karen McKaig and Angie Cotter, was full of laughter and good sportsmanship. One of the highlights was "Show that was most talked about," won by W.W. McElrath for *The Return of Forbidden Planet*. He sure knows how to promote a play! It was an exciting year played well, ending with a bang. Thanks, Stacy, for a great time had by all.



LETTER FROM THE OUTGOING CHAIRMAN by Stacy Tiffin

Happy Holidays to all you here at Twin Lakes Playhouse. It has been my pleasure to serve you this past year and I do hope it was a productive time for the Playhouse.

TLP has taken many long steps forward into the 21st century with new ticketing procedures via the internet and the ability to accept credit cards. We've established a ticket policy and will be launching season ticket sales very soon. We are in the process of updating our website and we will be able to accept donations online as well as pay our membership dues right from our website, www.twinlakesplayhouse.org. We are updating bylaws, standing rules and board policy (actually creating a manual for use in doing the business of TLP) and we have painted the exterior of our building. We had a large production schedule this year of eight plays, one of which was cancelled, but we were sold-out for more performances than not.

I wish to thank all the board members with whom it was my honor to serve and say goodbye to Jim Smith, Bill Simpson and Yvonne Gehrke as their terms as directors expire. (Chris Dyson is no longer a member of TLP.)

Welcome to the new board members: Michael Johnson, Andrew Kibbe, Shirley Spitzer and Anne Loftis-Johnson. Michael Johnson is your Chairman for 2012 and has also agreed to be the webmaster. Michael is new to TLP but is a very talented fellow and has already jumped with both feet into the business here at our playhouse. I'm sure you will be pleased with his leadership and please keep in mind that he will need volunteers to head the required committees. Please consider serving. Stacy Tiffin is Vice-Chair and Lloyd Lowery and Kimberly Beasley will continue in their roles as Treasurer and Recording Secretary, respectively. Since we did not have a business meeting in December, I have agreed to moderate our membership meeting in January so that we may complete the voting process on the new bylaw revisions. But after that, Mr. Johnson will have the helm.

A note on the bylaw procedure; since bylaws may not go into effect until they are filed with the Secretary of State of Arkansas to continue our not-for-profit corporation status, and we cannot file them until the Standing Rules have also been amended to conform to the bylaws; should the membership vote FOR the institution of the new bylaws, *we will continue to operate under the old bylaws and standing rules* until such time as the standing rules revisions are submitted to and approved by the membership. Should the membership not wish to change the bylaws or standing rules, then nothing changes.

So, this is my LAST Chairman's Letter. Whew! Once again, I thank the membership and the board for their support and advice this last long year. I hope to see you January 16th for the membership meeting. Please come for the important vote and to meet your new Board of Directors.



JUST ANOTHER REMINDER!

Auditions will be held **Saturday, January 7 and Sunday, January 8 at 1:00 p.m.** Please come prepared with 1-2 of your favorite Patsy Cline songs to sing a capella or accompanied by a rehearsal CD of the play.

This play is a cast of two women: Patsy Cline and one of her biggest fans, Louise Seger. It is based on the relationship they create in one night and several years of letters, phone calls, and cards. Louise tells the story— she must be able to do physical comedy. She will be relating to the audience most of the time except when doing scenes with Patsy. Louise is vivacious, funny, full of life, and completely enthralled with Patsy.

Patsy is, well, Patsy Cline. Whomever plays her must sing like her. There are 23 songs included in the play. Patsy performs a lot in this show— but she also relates to the audience. It must feel like the audience is watching her at the Grand Ol' Opry or at a honky tonk somewhere in the south.

This is a beautifully told story of friendship, admiration, and vulnerability. These two women share a special bond.

We will also need Patsy's band— the Bodacious Bobcats. They will be on stage almost the entire show. The band needs to include: Piano, Fiddle, Acoustic Bass, Steel Guitar, Electric Guitar, and Drums. Musicians need to audition, too, so please prepare. This play will run for 3 weekends, starting March 2. Royalties include 9 performances; however, if the show is a hit, we plan to add a matinee performance on Saturdays. All profit will be put into our Capital Building Fund.

SECOND ADULT IMPROVISATION WORKSHOP

was held on Saturday, December 17 , 12:00-4:00. This will be an on-going workshop for those 16 and older who would like to learn and practice their improvisational skills. It takes years to become a strong improvisational troupe so we're working on our skills now. Perhaps we'll do some improvisations for the January Member's Meeting. If so, I hope more people will stay to enjoy it with us.

Improvisation is a vital part of honing your acting skills. There is always a time on stage when someone in the cast misses an entrance, has to stall because an emergency happens backstage and the show cannot go on until the emergency is cleared, or someone misses a few lines to a few pages. If you are sure of your character, you can offer improvisation to fill in the gaps and get the show back on track.

Improvisation also helps you create richer, finer characters. You can actually get into your character's head and speak and move like your character by improvising lines with your fellow actors. You can create a character's whole day or concentrate on some of the back story that makes your character behave as they do.

AND, improvisations are FUN! So come join us . Please contact twinlakesplayhouse@gmail.com if you'd like to play. Our next workshop is scheduled for **January 21, 12:30-4:30 PM.**



DIRECTOR'S WORKSHOP SET FOR 1/14 AND 1/15 AT 1:00-4:00 PM

Taught by veteran director, Carol Eberhard, this workshop is required for anyone who wants to direct a play on the Twin Lakes Playhouse stage. Carol puts together a wonderful program from her years of theatre arts college training and her years of on-the-job training here at the playhouse. She has condensed semesters full of information in to a two-day workshop that would be fun for anyone to attend, even those who have no desire to direct right now but may someday. Even new actors are encouraged to attend— Carol gives tips on acting, positioning, understanding blocking and why one way is more effective than another...Carol is known as the "blocking queen" at TLP!

So, if you're interested, and I hope you are, please contact her directly so she knows how many booklets to make : Carol Eberhard at eteam@centurytel.net.

SETTING THE STAGE by John Eberhard

Pre-Casting

One of our members asked me to write an article about pre-casting, so I'm going to give it a go. This article may ramble, because the more I read about this subject, the more internally torn I become. It is also a subject that has many nuances; some of the nuances are difficult to convey and difficult to grasp, especially if you are not an experienced director.

First, let's define our term so we are all on the same page. Pre-Casting: the act of assigning actors/actresses to roles in a production before the actual auditions occur.

Second, we have no official policy on this. It really should be spelled out in our standing rules or at least Board policy, and it just plain isn't in there. (We should fix that oversight.) So, at the accusation that a director has pre-cast, they certainly have an arguable defense by saying, "There isn't any rule against it!"



Third, personally, I have a biased but strong opinion about this. Having been molded by educational theater in college, I was taught that pre-casting is simply wrong. Personal bias, however, does not necessarily make my opinion right; and there are strong arguments in favor of pre-casting which I will get into later.

Fourth, it happens in our theater a LOT. Let's don't delude ourselves about this, and let's don't pretend it doesn't. And a wink-wink nudge-nudge doesn't mean it didn't happen.

Now, let's take a look at a nuance of what pre-casting is NOT. I would imagine that all directors tend to precast to some extent in their heads ("IN THEIR HEADS" being the operative modifying phrase here). That is NOT the same as assigning roles prior to audition. Any director who goes into a show not having any idea if the personnel is available to cast the show AT ALL is doing everyone involved a disservice. Any director who doesn't encourage individuals to audition is doing everyone involved a disservice. Especially true when you get pretty much the same people always auditioning. I think most directors do a mental pre-cast and then see how auditions size up and find out how close they were.

Another nuance of what pre-casting is NOT is early auditions. Again, allowing someone to audition early--for whatever reason--isn't pre-casting unless the director ASSIGNS the role to them in advance. Sometimes folks have commitments that keep them from being available on a specific night to audition.

So.....why not pre-cast?

The downside to pre-casting, if you do it a lot, is that it can discourage people from auditioning in the first place. Maybe someone would come out for a lead role, but happily take a smaller role. If the lead role is already pre-cast, they may not come out at all.

It can certainly blow up in your face if you precast and then someone better/amazing/gifted...whatever, shows up to audition.

It can also hurt your theatre in the long run. You can get a reputation that shows are pre-cast or that you have to have an "in" to get cast, that this theatre group is just a clique and if you aren't part of the clique, you don't get cast.

You never know who will come to auditions. Think of it this way, every time you precast one person, you keep two more from bringing their talents to your theater, and frankly who can blame them, why bother when it's been decided before you see what they have to offer?

While I understand that we all like to work with a known talent, someone whose abilities, strengths, and weaknesses we are already aware of, doesn't this send the wrong message to anyone who might have tried out for that role? Like..... don't bother?

In most community theatres pre-casting is a pretty bad idea. Not only can it put you into some pretty awkward positions later but it can also really tick off the other actors if they find out.....and trust me.....they will find out.

As we all know, favoritism is rarely well received by all those who are not favorites. Think about it; it isn't a difficult concept.

Okay...so, why pre-cast?

There will be times that a director may know that a role may be difficult to cast but knows a person who would be perfect for it--but needs to commit to them in order for that person to commit to be available-- and in the interest of serving the play, approaches that person with the promise of the role prior to auditions.

Sometimes, our group will have a window of opportunity open for a short run show and there will be a small group willing to put a show together to fill it, especially at the last minute or when a scheduled production has fallen through.

Whenever there is an absolute prohibition on doing something, usually at some point there are extenuating circumstances that make it desirable to break that prohibition.

It appears to me, that IF you are going to have pre-casting, the key is to make it known up front. I think it's incumbent upon all parties to be extremely careful when one is considering pre-casting a role. Just as a matter of basic fairness, it is palpably unfair to allow people to waste their time auditioning for a role that is already filled. If a role is filled, put it in the audition notice: "The role of Pavarotti (or whomever) is filled."

If a role is pre-cast, it needs to be acknowledged clearly so as not to waste somebody else's time, effort, hopes etc.

Unfortunately, fairness, and long term benefit all too often can take a back seat to personal preference and expediency. Let me say one thing in defense of directors: sometimes those on the outside looking in will accuse a director of pre-casting because someone did a great audition but didn't get the part. However, there are a lot of factors other than how well someone read that should play a role in determining who gets cast. Just because someone watching is unaware of those factors is no basis for them to be hollering "Pre-casting!"

Maybe we could consider creating a written policy regarding pre-casting.

I'm always looking for subjects of interest. If you have a matter you would like to see addressed here, please let me know.



SOLILOQUY *by Deb Smith*

At the last improvisation workshop, we were blessed to have one of our scholarship recipients, Delaney Ross (going by Delaney Jordan) join us for the fun. Delaney is majoring in acting and directing at college in Cape Girardeau, MO. It's amazing how she's grown since her days with us. She is in her second year and having a ball. It's nice to be able to keep in contact with one of our own. She added so much to the workshop and, since she drove down with her father, our very own Long John Silver, David Ross, she also got to be on stage with him

As for the workshop itself, I was so pleased with the improvement the attendees have made since the last workshop. I won't go into specifics but I did hear from one participant that she thought we might be ready by December to do our first show. The art of creating a group (troupe) is trust and listening to your partners(s). And the players are doing just that.

In this workshop we all pitched in with scenarios so they weren't all submitted by the team leader. It gave each of us a chance to witness each other's creativity. The assignment was to submit a scenario for a single person pantomime, a two person conflict improv, and a two person bizarre improv. Some of the situations were hysterical but didn't always play well while others were simple and clean, not revealing too much information, and allowed the actors to really create their own characters. We will probably do something similar at the next improvisation workshop, but it might be nice to throw some dramatic scenarios in, too, to mix it up.

Another thing needed in an improv group is vulnerability. The audience needs to connect with the character somehow. Perhaps it's sharing a moment out of the character's life or a situation that hits home...the possibilities are endless. Not all improvs have to be funny. They can have just as much impact when serious. And again, this will help actors develop their characters easier while playing in a drama, mystery, or tragedy.

If you have any interest in growing with us, please come and join our workshops. They are fun, eye-opening, crazy, inventive...they bring people together, helping them to learn to trust one another. Imagine how great some of our plays would be if the actors truly trusted each other on stage? We've seen it happen and these are the shows that audiences want to come back and see time and again. And because of those shows, they want to come back and see others we're producing.

How very lucky we are to live in Mountain Home and discover the unlimited talent we have here. The opportunity for growth is amazing— as a person or as a performer. And we get to share this with our audiences. Our reputation is growing day by day.

Which brings me to another subject, and plea. To put on amazing productions, we need volunteers. And being a member of the theatre is an opportunity to help the theatre. We have had people in the past who send in their \$5 a year, fill out their form, but never seem available when called upon to volunteer. In last month's newsletter Kimberly talked about percentages of participation. She said the top 10 volunteers (ones with the most hours) put in 40% of the work. Now, that seems strange when we actually have over 200 members. Since some committee heads are resigning this year because of other commitments, or because they need to let others do their share, we will have some gaps in our committees. A suggestion: if you are asked to either head up a committee or serve on one, think before you say "No!" What is the theatre doing for you and is it time for you to give back?

Hopefully, in the near future, we will be able to volunteer some of our time in aiding the community. As a community theatre, we may want to give back to the community that has been so supportive of us for the last 40 years. We could visit a nursing home and put on a little performance, lead a sing-along, or just spend time talking to the residents. Some of them have no families who visit them. Likewise, we could do something theatrical for the children. We could go back to the schools and do skits for the young children who have never experienced theatre arts. We could lead them in sing-alongs, do reader's theatre, do skits that would involve some of them, help a teacher with a different approach to a lesson plan using theatrical tools. We could help with the poor, the homeless, or any number of things. Only our lack of imagination will stop us. We could have a committee in charge of this outreach to the community, schedule things to do, and then get volunteers to help out. Not only are we serving the community but we will be serving ourselves by getting the TLP name out there.

So I plead with you, when asked, please say "Yes!"



DARE TO GO BIG!

By Brian D. Taylor

No matter what type of show you're planning, you can picture the production as a grand spectacle, with beautiful sets that capture the imagination, lots of props and set decoration that add fine detail, and colorful costumes for every cast member that give the characters a unique style. And isn't that — the magic, the beauty, the art — isn't that what gave all of us the theatre bug to begin with?

Sure, if you're doing *The Wizard of Oz*, you could paint a yellow brick road and build some green columns and call it the Emerald City. But what if...? What if you could have a fully-realized Munchkin City with a stage full of the little people themselves in whimsical costumes. Imagine a fully realized Emerald City with towers that reach into the rafters and a population full of citizens wearing fantastic wardrobes of green.

Now, certainly all of us have very real concerns in the areas of budget and resources and time. I get that. While those elements must be addressed, they do not necessarily have to limit your possibilities. Truly, real-world limitations such as time, budget, energy, space, skill, and resources can all be overcome, at least to some degree. Phrases like "I can't," or, "That will never work," should not be in a theatre artist's vocabulary and certainly should not be a part of the pre-production planning. Why restrict the possibilities before even giving them a chance?

So as you plan your spring production, don't let the budget or cast size or time put

limits on your imagination. Forget all of that and allow yourself to dream up your fantasy production. What would it look like? I bet it's beautiful and fun and exciting!

Now, the harder part... transferring your dream production into the real world. It can be done, but it will require further imagination, creativity, and ingenuity on your part, as well as your designers. That's right, you'll need help to make your grand vision come alive. So the most important part of the process is building your team. And I don't mean just any team. Make your team BIG. The extra help will remove the limitations of time and energy, so seek out volunteers anywhere you can find them.

If you're in a school setting, you have lots of potential helpers. Don't be afraid to ask students (even those not involved in your program), parents, administrators, and even support staff to assist in this big plan. Reach out to the community. Post help wanted notices in local businesses. A lot of times, you need only ask and the people will come. Share your BIG vision with them and they're sure to be just excited about making it happen as you are.

Once you have your team, assign roles for everyone and get scripts in their hands. Have them read the play and return for a creative think tank meeting. Here's where you discuss the nitty-gritty details of getting it done, on time and under budget. Since such details are show specific, we won't be hammering those out here. But this much is true... it's possible. I know from experience.

I was asked to direct a show at a small, rural school that had no theatre, no equipment, no costumes, no budget, and little to no theatrical experience. Despite all of that, I wasn't about to allow my first show with these kids to be ho-hum. We had a motto there that I still believe in: *Even though we're a small school, in a small town, doesn't mean we can't do BIG things.* I believed it and my design team of parents, students, and school support staff believed it. My student actors especially believed it. And, wow, what a production it became! Pooling our ideas and skills paid off. We were able to accomplish a major production with sets and costumes that were inexpensive, yet vivid, colorful, and visually striking.

To give you an idea of what it looks like, here's what our creative team came up with to turn a simple carnival scene into a show-stopper:

Our set for this scene was an amusement park background with roller coasters, a carousel, ticket booths and concessions. We used cardboard cutouts and brightly-colored paints to great effect. Many audience members had no idea they were looking at cardboard. We even had a giant working Ferris wheel that was merely a cardboard cutout. It operated with a simple motor we pulled from an old clock. The set was decorated with helium balloons stretching high into the sky, multiple towering flag poles, and crepe paper streamers in motley of colors.

For stage lighting, we draped Christmas lights from the center of the stage's ceiling to each side of the stage. One of our design team volunteers also scored us a set of 20 free colored floodlights and fix-

tures from the leftovers of an estate sale. We put 6"x 6" wood bases on them and used them like footlights.

There were about 40 kids onstage for this particular number. Each had a unique costume, pulled from odds and ends in our minimal costume supply, then mixed and matched and mish-mashed with pieces from the kids' own wardrobes or from donations from the community. Everyone had some sort of unique hat or accessory as well.

We went BIG with the stage action, too. We attached colorful ribbons to wooden dowels and gave them to the kids to make the ribbons dance in the air. Other actors stood on each end of the stage, tossing painted tennis balls with ribbon attached across the full length of the stage. Some kids had ribbons attached to their shoes and did cartwheels across the stage. Others had buckets of confetti that were tossed in the air. Some did tricks like hula-hooping or juggling. We were lucky to even have a student who knew how to unicycle!

All in all we had a stage full of color, life, and action. And we created this vibrant scene for next to nothing, using materials that were easily obtainable.

All it takes to turn your little show into a blockbuster engagement is a bit of belief, creativity, connections, and lots of help. That's why you've gathered a big team. With many creative heads working on it, you're sure to find clever and creative ways to make the vision come to life on stage.



2011- A Year in Pictures



MAN WITH THE PLASTIC SANDWICH



Bigger Than Life!



THE WIND IN THE WILLOWS



The Diary of Anne Frank



Dracula

The Count Formerly Known as Dracula- A Justin Thyme Mystery



Cinderella! Cinderella!



Education/Outreach Program



The program that has proven most beneficial to the rapid growth of TLP has been the Education/Outreach Program. It was started in the Spring of 2006 by Eddie Dry, Deb Smith, Monna Floyd, and Ryan Kelly. Our first “gig” was a short skit that we took to the kindergarten classes— a story about pirates, where some of the kids in the audience were asked to help us. It was informative and offered a wonderful moral at the end.

The next project was a bumble bee skit that Eddie and his assistant, Katie, did for “Arkansas Days” at Nelson-Wilks Herron in 2007. The state insect is the honey bee. Eddie, being a biology professor at the college, brought in all kinds of insects in different stages of development. It was a very interesting and educational presentation and the kids loved it.

Because of Eddie's hectic schedule, Deb Smith took over chairing the program. That summer we taught our first youth acting workshop held during the teen workshops at the Baxter County Library. We did that for a couple of years, then moved it to the theatre. We grew from 7 participants in the beginning to 25 participants last year, making it necessary to enlarge our curriculum and offer more workshops. Ideally, a workshop should have no more than 10 kids in it so we can spend more time with each child. We've reduced the 1 1/2 day workshop to one day but will continue the regular curriculum in an Acting II workshop. And we've added adult workshops in 2011 as well.

We also started our Children's Play Series with *Big Bad* in June 2009, *Bigger Than Life* in June 2011, *Cinderella! Cinderella!* in November 2011, and coming in June 2012, the musical, *Doo Wop Wed Widing Hood*.

The planned curriculum for this summer's youth workshops is:

ACTING I (ages 8-12) Pantomime, Creative Movement, Stage Directions, Voice

ACTING II (ages 8-12) Advanced Pantomime and Improvisation, Age-Appropriate Monologues

ACTING I (ages 13-18) Pantomime, Improvisation, Movement, Stage Directions, Voice

ACTING II (ages 13-18) Advanced Pantomime and Improvisation, Age-Appropriate Monologues

In the future, we will try to continue acting workshops by adding ACTING III and IV to each age group, perhaps as early as the summer of 2013.

For the adults, we offer

ACTING I— This is an introduction to acting, covering Stage Directions, Pantomime, Voice, and Improvisation

ACTING II—Scheduled for January 28, 12:00-4:00, this workshop covers a more in-depth look at acting and includes Monologue work and how to approach a character.

IMPROVISATION WORKSHOPS—The next one is scheduled for January 21, 12:30-4:30. This will be a continuing program, hopefully with a scheduled workshop every month or every two months, depending on theatre “open” time. We are trying to get an improvisation troupe together that can fill in and perform periodically throughout the year. Because improv costs nothing to produce, it would be a good fundraiser. And it certainly doesn't hurt actors to add this to their “bag of tricks” so they can develop richer and more interesting characters.

Eventually, we will expanding again, but to do this, help is needed. So, if you're interested in anything you read here or you have some ideas, please contact Deb Smith at twinlakesplayhouse@gmail.com. We have a need for team leaders, people who excel in certain forms of theatre and would like to run a portion of the workshop, publicity, marketing, even passing out flyers and other printed material.

2007 Youth Workshop



2007 Bumble Bee Skit



2011 Adult Acting Workshop



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NEW THINGS ON THE HORIZON

A new year is upon us. We'll be starting our new 2012-2013 Season this year. All play scenarios should be written and submitted by the directors for the SEASON plays by April so we can get the brochure done in time to send it out and post it on our website. We really want to encourage patrons to take advantage of Season ticketing—allowing them more choice for the whole year.

We also will have a new website design. Mike Johnson is diligently working on revamping our old one, again bringing us into the 21st Century. We are still looking for a new logo design that will be included on the website and on all printed material so please submit one by the January Board Meeting. You can email it to Deb Smith at our email address and she will be responsible for getting them to the Board.

Our Education Program has changed dramatically and we hope it will be a huge success. We have added more classes for both youth and adults. Some of us are thinking along the lines of a touring children's show, too, in the near future. If it is approved, we may be out and about the Twin Lakes area, maybe beyond. If it doesn't happen this coming summer, we will try for early Fall. Feedback would be very appreciated. Also, any help in possibly booking the tour would be welcomed. Contact Deb Smith if this project interests you.

TIPS FROM AACT



Cold Fact

To get the sharpest possible point on an eyebrow or makeup pencil, put it in your kitchen freezer for about 10 minutes, then sharpen with a single-edged razor blade or small knife before putting it back into your makeup kit.

Information, Please

When holding auditions, it's a good idea to post information about the production at the entrance to the building or room where the auditions are scheduled. Try to anticipate what actors would want to know about your show, including the rehearsal schedule, performance schedule, what parts are being auditioned, and what pages of the script will auditioners be asked to read. Posting this information will save having to repeat it verbally throughout the audition period. Better yet, have copies of this information in a handout at auditions, and posted on your company's website.

Walk the Walk

To capture the appropriate walk and posture of the character you are portraying, wear character shoes in rehearsal and make use of all costume accessories. They are part of the action and help define your character.

No Reflection on Your Show

You can tone down reflections from an onstage mirror by applying a light coat of Vaseline to the glass; the coating is almost invisible. (A thin layer of soap also cuts glare, but is obvious if the glass is in full view of the audience.)

Talent Scouting

If you attend a performance by another theater company and are impressed with an actor's performance or a designer's work, make a point of getting that person's name and contact information. Then write them a note—preferably on your company letterhead—praising their work. The contact may help in getting that person to work with your company in the future.

MEETING TIMES

Board Meeting, January 9, 2012 6:00 P.M.

Member's Meeting, January 16, 2012 7:00 P.M.

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

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