

TWIN LAKES PLAYHOUSE

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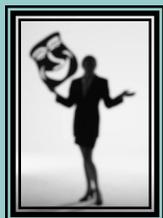
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Don't use your conscious past, use your creative imagination to create a past that belongs to your character. I don't want you to be stuck with your own life. It's too little.

-Stella Adler



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PLAYBILL

Volume 9, Issue 6

JUNE 2012

Are you in for a treat! Angie Cotter chose to do a 1950's Rock 'n Roll musical fairytale with a little bit of everything thrown in. She is supported by Paula Hill as assistant director and choreographer, Lee Anne Jackson as musical director, and Dylan Gamble as Stage Manager.

Doo~Wop Wed Widing Hood

Slightly based on the character of Little Red Riding Hood, Grandmother and The Wolf, this tale includes Little Red's family, The Hoods, and the archetypes of Grandmother, Fairy Godmother, and Evil Queen. Add a dash of fun with the three princes coming of age to wed, who are all in love with Little Red, a front and back half of a dragon, two lovesick sisters, two lovesick ladies-in-waiting, a sassy UPS driver, some great musical tunes and '50's dancing, and you get a fun-filled, high-energy show right for any age.



The cast includes: Mr. and Mrs. Hood-John and Carol Eberhard, Little Red Riding Hood-Faith Harlin, Medium Purple Riding Hood-Eden Webb, Big Green Riding Hood-Hannah Jo Strider, Narrator 1-Barbara Weatherby, Narrator 2-LeeAnne Jackson, King-John-Carl Laidler, Queen-Deb Smith, Wise Prince Jason-David Lewis, Strong Prince Justin-Evan Webb, Loud Prince Frank-Cameron Adkins, Sophie-Marissa Laflam, Emma-Savannah Heslep, Fairy GodMother-Cindy Young, Evil Queen-Karen McKaig, Louise the UPS Gal-Aubriana Chambers, Grandmother-Kimberly Beasley, Big Bad Wolf-Nickolas Rice, Gerald-Rowan Laidler, Oswald-Bryanna Rivas, Doo Wop Girls-Leah Jackson, Cate Jackson, and Elizabeth Lewis.



Letter From the Chairman *by Michael Johnson*

I am very proud to be part of the Twin Lakes Playhouse family. I love to show you off to my friends and family. I approach perfect strangers and tell them about you all and the awesome people that you are. I invite them to our productions, cringing a little inside. I suppress the urge to explain up-front about how the looks of the theater really do not convey what goes on inside. I do not want them to "judge the book by its' cover." I want them to know that there is a huge surprise awaiting those who look past our exterior and enter the auditorium and indulge in the productions that are put on there.

This Twin Lakes Playhouse ... our Twin Lakes Playhouse ... deserves a new home. We have some very generous benefactors that agree with me, or rather I agree with them. It is time for a vision to form of what OUR playhouse should be. "Be" rather than look like.

Just as the actor fills the role he is given, so shall the membership fill the role/vision for the playhouse. The facilities, i.e. building, lobby, seating, bathrooms, stage, dressing rooms, parking, signage, storage, all constitute the "costuming", "props" and "makeup." The full character that is named Twin Lakes Playhouse is brought to life from inside of those supporting areas called the facilities. You the membership are The Playhouse. You are the characters that fill the role by filling the facilities with your talents, skills and enthusiasm.

You are doing a fantastic job with the roles you play. As with any production, those roles are greatly enhanced and brought to life with the addition of awesome lighting, sets, sound etc. And, on the flip side, a great performance can be quickly brought to a sub-par level with sub-par backstage skills. So, can a sub-par facility bring down a great production to a sub-par night of entertainment?

Cont'd on page 5



AUDITIONS!

Auditions will be held for the first show of the 2012-2013 Season, *THE DIXIE SWIM CLUB*, a Jones-Hope-Wooten comedy, on June 16 at 6:00 p.m. and on June 17 at 1:00 p.m. Rehearsals will start in July, with the performances September 7 through September 23.

SYNOPSIS: Five Southern women who met in college on the swim team have stayed in touch through the years, spending a long weekend once a year in the same cottage in South Carolina's Outer Bank. Free of kids, husbands, and jobs, they spend time catching up and recharging those relationships. As their lives unfold and the years pass, these women increasingly rely on each

other. It's been compared to *STEEL MAGNOLIAS*; however, this play was written in the 21st century, premiering in 2007, so the humor is updated. It's sure to become another classic. No one knows Southern women as well as these writers.

CAST NEEDED:

Sheree: the spunky team captain, desperately trying to maintain her organized and "perfect" life.

Dinah: a wise-cracking overachiever and career dynamo.

Lexie: a true Southern belle, pampered and outspoken, and determined to hold on to her looks and youth as long as possible.

Vernadette: self-deprecating and acerbic, who is acutely aware of the dark cloud that hovers over her life.

Jeri Neal: the sweet, eager-to-please Nun who surprises everyone in the first scene of the play.

Please call director, Deb Smith, with any questions about the play or characters at 870-421-6099. This will be a cold reading.

Education/Outreach Program



As you can see, the kids had some fun at the workshops these last two weekends. In the Acting I workshop, we concentrated on pantomime, improvisation, movement, and ended the day working on monologues. In the Acting II workshop we added more of the same only it was more concentrated, the improvs were a little harder, and we spent more time on monologues. Some kids were very shy in the beginning but that changed after we did some physical and trusting exercises. Then the hands went up every time we asked for volunteers.

But it takes team leaders to put on these workshops. So many thanks to Angie Cotter, Sue Howe, Paula Hill, Michael Johnson, Karen McKaig, and Deb Smith. The program keeps on growing. Ain't it great?



YOUTH WORKSHOP ACTING I



YOUTH WORKSHOP ACTING II



SETTING THE STAGE *by John Eberhard*

ADVERTISING

Advertising is a complex and expensive topic which recurs like clockwork. I do so wish we had experienced and knowledgeable people to guide us in our advertising policy decisions and strategizing. Advertising should be a long term, analyzed, planned, budgeted, and comprehensive program which integrates multiple media.

Advertising should not be a knee-jerk reaction to a bad gate, or to several bad gates. It seems like every time we do a show with a mediocre gate, the cry goes up to do more advertising. However, additional advertising will likely have a very minimal impact on attendance.

We typically do roughly the same advertising show after show after show. In spite of fairly consistent advertising, gates are very inconsistent: from sellouts, to just a few individuals, and everything in between. This isn't to say advertising has NO effect; it is to say that in this area on this matter additional advertising has minimal impact. If we aren't careful, we can spend more advertising than we can get back from it: a lot of ideas have a negative cost/return ratio.

If gate problems were due to advertising, how do you explain sold out shows for **Patsy Cline, Godspell, The Cemetery Club, Nonsense**, and others? Did all those attendees suddenly forget we are here and need to be reminded? The community knows that we are here. It needs to be informed on exactly what we are doing and when we are doing it, but let's not kid ourselves: the community knows full well we are here. I realize there are continually new people moving into town who don't know us, but the standard newspaper/radio/local TV advertising we typically do should put us on notice to most of them.

Let's look at some of the factors--other than advertising--that influence turnout.

First and foremost is quality of show. Let's face it: word of mouth is your best (or worst) advertising. Especially here in Retirement City, USA. Folks come see the show, and then go to their churches, bridge clubs, quilting clubs, etc. and spread the word on either to go or not to go. Unfortunately, quality of show and the need to have consistent quality in order to maintain high attendance is the elephant in the room that is difficult for us to talk about. We expect high turnout regardless of quality....and it just doesn't work that way.

There are a number of other factors that will influence attendance: name recognition of show, size of cast, type of show, competing events, subject matter of show, quality of script, and so on. Advertising is one small facet, it is not a panacea that overcomes all of the other factors. Especially the "quality of show" factor.

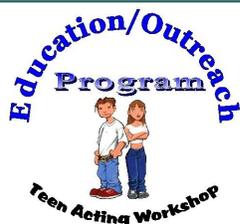
Please do not misunderstand what I am saying. I am not saying that effective advertising will not help attendance. What I am saying is that it will not overcome nor replace the other factors. I'm not saying we should never try new avenues of advertising; I am saying if you toss away a couple of hundred bucks on every advertising idea of the week, it will add up pretty quickly and to little avail.

A well thought-out integrated marketing program with written and specific goals is a wonderful thing. However, scattershot advertising gimmicks dreamed up by people with no background or experience in advertising are often just pouring money down a rat hole. Having spent literally hundreds of thousands of advertising dollars in my real estate career, please believe that lesson is written in blood. You may have to advertise to stay in business; by ineffective advertising you can spend your way right out of business.

Just one example....if you are going to try a new advertising technique, you should find a way to accurately measure its success. If you don't monitor the results--and be sure it is the results from this specific effort--then you really don't know whether or not it worked. If it didn't, and you keep paying to do it over and over, this is "pouring money down a rat hole".

One thing we can do to in addition to our advertising efforts is to improve our relationships and communications with local schools and the college.

Hopefully, we will give the necessary but potentially expensive activity of advertising both the structure and creativity along with the serious and fiscally prudent attention it deserves.



TEEN WORKSHOPS are coming up!

ACTING I- June 9th, 9-4:00

ACTING II- June 16th, 9-4:00



SOLILOQUY by Deb Smith



Since I've directed several children's shows myself, I thought I was prepared to be in one. Oh, I did children's theatre many years ago when I was thin and agile. But this is a different horse altogether. I'm playing the Queen in DOO WOP WED WIDING HOOD and I thought it would be a piece of cake. I stand corrected.

Singing and dancing is a little harder than I expected, especially with bad knees and lower back. I'm doing my best to keep up, of course, but when practicing numbers three times in a row, I must admit, I am a bit winded. We're still in rehearsals so I assume it will all get easier as time goes on. I'm so out of shape. Ha!

It's great working with the children. I love watching their personalities shine through and their creativity expand further and further. I've watched some of these kids for years and I am still surprised by them. Some take their parts very seriously and I can see the growth happen right in front of me. Some kids I never knew before but I hope to work with again.

Some of the kids came from our acting workshops. We started them off with the basics and they picked up knowledge and experience from performing or taking lessons. Or, they are now in Drama Club at school. Wherever they're getting their experience doesn't matter—the results are what counts. And I can tell that DOO WOP is going to be another feather in Angie's cap. This is the second show she's directed and she's doing a great job. And with Paula Hill as her choreographer/assistant director and Lee Anne Jackson as her musical director, she has a winning team. Dylan Gamble has been wonderful too, as the stage manager.

I am very happy to be a part of this show. I also get to work with John and Carol Eberhard (first time I've been on stage with both of them), Karen McKaig, Cindy Young, Kimberly Beasley, Nick Rice, Lee Anne Jackson, and Barbara Weatherby. I've directed some of them in the past and it's great to play with them on stage.

This kind of experience is why I continue volunteering my time at the playhouse. I never know what tomorrow will bring—sometimes I get some mighty fine gifts, sometimes I get nothing but lemons. But the beauty of it all is I can keep trying, learning, improving the skills I have and finding new skills I had no idea I have, and the theatre grows around me. You and I strengthen and so does the playhouse. Another Win-Win.

In Memory of Lloyd Lowery

What can you say about Lloyd that's not been said already? He was a great friend of the theater. He was always doing something to improve this playhouse. But the bottom line is, Lloyd was my friend. Not just a theater acquaintance, but a real personal friend that went beyond the confines of the theater. When I was in the hospital with my minor stroke Lloyd came by to see how I was doing. When I needed a colonoscopy and Barb was unable to drive me to the hospital, Lloyd came all the way from Midway to take me over and then waited until I was finished and brought me home. Any time I needed help with any number of things I could always count on Lloyd being there to help out. If I needed an ear to bend Lloyd was there. When I would go out to Midway I never failed to stop by and talk with him. When Lloyd was in town he would stop by and visit. We would have coffee and talk about growing up in California, how the Cubs were doing. We talked about extremely important social issues such as "Who Wants To Be A Millionaire" "Jeopardy" and many other things of absolutely no value.



I was able to see Lloyd the day before he passed away. It saddened me to see this man, who I remembered as a vibrant, strong and independent individual, so frail and broken. I want to remember Lloyd as Virgil in "Bus Stop" and the Inspector in "Dial M for Murder," in "Love, Sex and the IRS", "Why Bump Off Barnaby" and, of course, Igor in "The Count Formerly Known as Dracula."

In life we may know a great many people, but a true friend is very rare. Lloyd was one of those rare finds in my life. There will be a definite void in my world without Lloyd in it. I will miss my friend very much. I guess God's little theater needed a good man. Rest in peace my friend I will miss you.

W.W.

Our last ON THE BOARDS CAFÉ performances on May 26th were so good. Anne Johnson-Loftis ironed out all the problems we had on the first one (show ran too long, too many performers, too crowded on stage, etc.) so it was better received.

With so many people out of town or unavailable, the audience was small. But most of them came up and sat together on stage drinking coffee and eating goodies from the Blackbird Café and talking to one another. They mostly talked about how great our little theatre is and how much they enjoy coming to see shows. They talked about some individual shows and it was great to witness the positive comments. They also shared some great comments and support about this new venue. Even though it is starting out slow, it will catch on.

Performers in the last show included singers Olivia Wolfe, Sharon Miller & Debbie Phillipe, Lee Anne Jackson and her two daughters (yes, Lee Anne sang a Patsy Cline song with Leah) and Kimberly Beasley. The North American flute was played by Fidel Tiscareno. Scary Dave acted as emcee.

If you or anyone you know is interested in performing at our next one, scheduled for 7/28, please call Anne Johnson-Loftis at 870-421-0927. Auditions will be held on 7/19.

We should work on getting more people involved in this wonderful opportunity to showcase our local talent. Anne also needs an assistant for this program. There's lots to be done—moving tables, setting up the stage, picking up the goodies, etc. Also, marketing. If this is something you'd be interested in doing, actually working with some of these very talented people and help support this project, please contact Anne right away.

ON THE BOARDS
CAFÉ

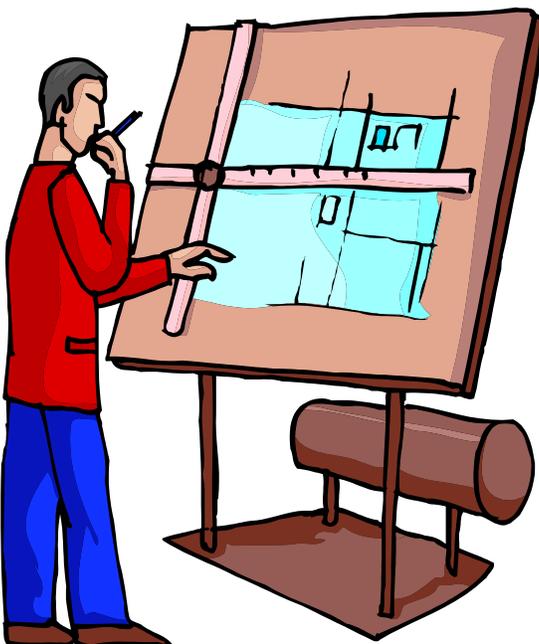
\$5.00
COVER
CHARGE



Continued from Page 1— Chairman's Letter

We are on a quest for a facility that encapsulates the character of Twin Lakes Playhouse. A facility that brings out the best attributes of our collective character. I want to start with identifying just who the character of Twin Lakes Playhouse is. Call it "Method" architecture. What is our motivation, desire, needs, wants? What makes us 'tick'? Are we a small cozy playhouse that speaks intimacy? How about a small town "artsy" society? Coffee house gathering place? Ready for Big Time! Move over Broadway? If we "build it," will they come?

Bottom line is: WE NEED A FACILITY THAT BETTER FITS OUR NEEDS! At least dressing rooms with a bathroom back stage. set storage, nice reception area and bigger stage area. We can do all of this by adding a bunch of add-on 'warts' to our existing building but I do not want a Frankenstein of a facility.



Lets work together to come up with a new facility that proclaims who "Twin Lakes Playhouse" really is! Awesome, friendly, talented, warm, enthusiastic, artisans, best in class. A place that will draw crowds just by the attraction of the facility. A place where people will gather because you the membership are there and want to hang out there. We will set expectations of "we are going to have the best time of our lives!" as they enter into the productions that go on inside.

They are already coming! We just need to build it! They, Our Community, deserve it!

MPJ

The Many "Stages" of Theater

Greek Theater - Typical Greek theaters were based on theaters that date back to the year 500 B.C. The theaters were usually built on hillsides. The seating area, which was known as the *theatron*- or auditorium, appeared on three sides of a circular stage, then called the *orchestra*. It was steeply inclined and angled toward the stage. The backstage area was known as the *skene*; it contained many rooms (possibly dressing rooms), and many arches and doorways from which the actors entered and exited. It is assumed that the purpose of the *skene* was to hide actors from the audience when not on stage and to store props and equipment that were not in use.

Roman Theater - Roman theaters were modifications of Greek theaters. Roman architects compressed the three major components of Greek stage architecture (*theatron*, *orchestra*, and *skene*) into one. Doing this caused changes to the appearance and placing of the theater. The theaters were generally placed on level ground instead of on hillsides. The backstage area was transformed into one elaborate space, called the *scenae frons*, instead of several rooms. The auditorium (in Roman times called *Cavea*) evolved into a semi-circle and was sometimes separated from the *orchestra* by a short wall. In some Roman theaters, simple versions of roofs began to appear, and awnings or velums (which can be compared to today's balconies) covered the entire seating area. In addition to theatrical productions, these spectacular theaters were also the sites of circuses, fights of the gladiators, and lion feedings. The fall of the Roman Empire in A.D. 364, led to the abandonment of these theaters.

Medieval Theater - During the Middle Ages, many plays were performed in churches, but when the plays became too complex to perform inside the church, they were moved outside. These plays were performed on platforms near the church while the audience stood around it. Sometimes these platforms were attached to the tops of wagons, called *pageant wagons*, which traveled to different areas to perform the plays. The sets were alike in the fact that they were composed of a row of small buildings, or *mansions*. Each building represented a different setting and was placed according to biblical stories (heaven and hell were placed at opposite ends of the stage). In front of the *mansions* was an area called the *platea*. This area had no specific setting and was where most of the play's action took place. Special effects, such as trap doors, rigging that made things move about the stage and fire-breathing dragons evolved with the use of stage machinery called *secrets*.

Renaissance Theater - With the birth of Renaissance era, theater became an important part of the cultural reawakening in Europe. Theaters, which had previously been banned for over a thousand years, began to appear throughout Europe. Many of the stage structures were based on those of the Greek and Roman times, but with one major change; they were finally moved indoors. Slight variations to the *cavea* and the *scenae frons* caused changes to both the appearance of the set and to the quality of the play. Many Renaissance theaters used what is known as a *raked stage*, or a stage that is higher in the back than it is in the front. They used this to enhance the visual effects of the scenery. The actors would then perform on a flat surface in front of the raked stage. Very intricate scenery began to appear with the use of *drops* that changed depending on the setting of the scene.

Elizabethan Theater - Around the same time as the Renaissance, theater in England was being performed on stages that were basically the same shape, but differed in design. The most famous theater of this time was the **Globe Theater**, located in Stratford upon Avon in England. This was William Shakespeare's home stage. A typical Elizabethan stage was four to six feet off of the ground. It was surrounded by a yard or pit. The pit was used as the viewing area for the lower-class audience, who were sometimes called groundlings. Little scenery was used in Elizabethan production.

Restoration Theater - The architecture of Restoration theaters typically followed the same pattern as one another. They were rectangular with the stage at one end and the auditorium extending from just below the *apron* (the part of the stage that extends further out towards the audience) to the back of the theater. The seats were classified into three sections. The area right below the stage was known as the pit. It was very difficult to see all aspects of the play from here. The pit was for the audience members who couldn't pay for or weren't allowed a nicer seat. The gallery was the area behind the pit and it extended to the back of the theater. The middle-class citizens generally occupied this area. Multi-colored and creatively designed boxes on the sides of the auditorium were known as the best seats, and were reserved for dignitaries or others who could afford such expensive seats. In the Restoration theater, scenery became more of a part of the stage. Instead of using a more uniform stage, each scene was created to fit the action.

Modern Theater - Modern theater turned from very generalized stages to very realistic and naturalistic theater. With the changing face of productions, theaters had to change architecturally. Stages became environments instead of settings. Theaters were built with the ability to function with the play.



Some Things to Consider When Building a New Facility

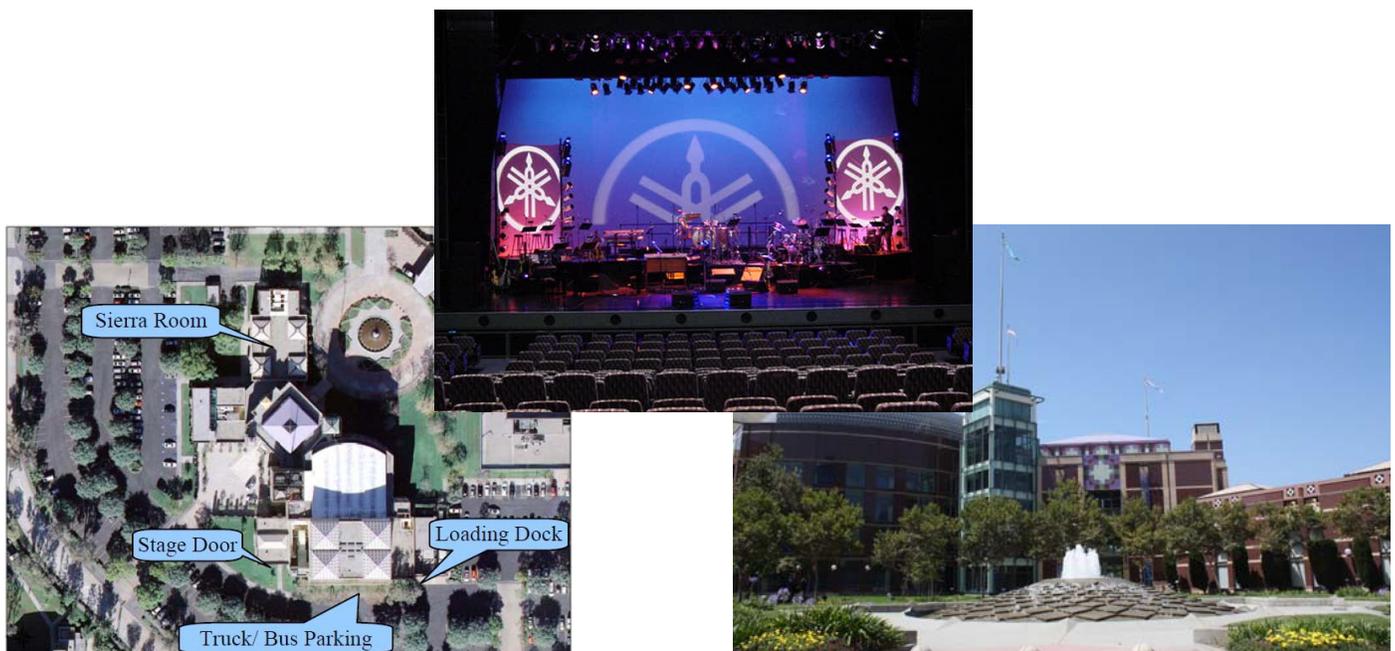
There will be a lot of thought about what should be included in our new facility. Last year Stacy Tiffin appointed a Planning Committee. We had several meetings and started on a wish list and 5-year business plan. Personally, I think the business plan is the first thing that needs to be done. Anytime you ask for money, the donator will require a copy of the business plan, a financial statement to-date, what money has been allotted for a new facility, and other documents. People just don't give you money. They want to make sure it will be going toward something, not just yearly operating expenses.

But I also agree with Mike and Stacy– we need to get a rendering done. And to do that, we need to know what will be required for our new facility. I have made a short list just to start us out. And hopefully, spark some interest from the membership to get involved with this project. We can live with what we have. I mean, it's worked for the last 12 years. But I think it's time to start expanding. We don't have to go from an intimate theatre atmosphere into a "Vada Sheid" type building. We want to keep the intimacy. But we need so many things that we couldn't possibly fit in our present facility.

Let's face it– we're growing out of this facility. We don't necessarily want to put more money into it because we will never be able to recoup that money. Our facility is old, damaged, and doesn't allow for adding any more square footage.

So, if you have ideas, join me. Submit them to the Board of Directors who will then move forward to the Planning Committee.

1. **Dressing Rooms:** Ten dressing rooms to accommodate a total of 40 performers. Each room is equipped with mirrors, make-up lights, sinks, rolling racks, paging and speakers to allow performers to hear the show or speak with the stage manager.
2. **Restrooms for Performers:** There should be a restroom on either side of the stage that includes a shower, at least 2 large stalls (to accommodate period dressing) and sinks.
3. **Production Office:** A Production Office should be available for road crews in the Actors block next to the stage door. It has two phone lines, FAX line and internet access.
4. **Green Room:** Located in Actors Block Off-stage. Equipped with chairs, sofa, restrooms, show audio and video monitors, page. Capacity for 5-20.
5. **Staff Kitchen:** Located on the 1st floor off-stage left. Equipped with sink, refrigerator, microwave, ice machine, vending machines, coffee machine, and hot water. In-house hospitality kitchen adjacent to Green Room would be nice.
6. **Rehearsal Room:** Suggest a black box room with many boxes available to set up stage area as it would be on main stage.
7. **Handicapped Access:** All Dressing rooms and stage should be wheelchair accessible. Tech booth to have wheelchair lift and restroom.
8. **Parking:** Truck parking should be available for any traveling shows or touring companies, or even furniture deliveries. Buses and cars will park in lots. Suggest parking for 150 cars, buses, and handicap vehicles.
9. **Wardrobe room:** Located in Actors Block off-stage. Equipped with sink and the following: 2 commercial washing machines: 2 commercial dryers, steamers, irons and boards, rolling costume racks.
10. **Stage Managers Console:** Can be located either Stage left or right. Equipped with headset communication, desk light, House light controls via Unison panel, work light controls, back stage page microphone video monitor.
11. **Seating:** Should accommodate between 120-149, which includes at least 4 handicap areas near front.



This is an Arts Facility built in Cerritos, California. For more info on their specifications, go to www.cerritoscenter.com.

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TIPS FROM ACCT

A Picture Is Worth a Thousand Words

A publicity photograph in a local newspaper showed the cast of *Arsenic and Old Lace*. While some care had been exercised in getting the leads into appropriate costume, the bad-fitting wig for one of the Brewster sisters gave a slipshod look to the photo. Think about it: How would *you* judge the quality of the show when there is a half-inch gap between a wig and the actor's head? Audiences make quick judgments based on whatever evidence is before them. You don't have much time to make an impression. Even the smallest details can win--or lose--a potential audience member.

Be Careful with Color

Be careful about colors in a brochure or website. We recently saw an expensive brochure with six large photographs printed in dark green with text overprinted in dark purple. The result was unreadable. In some cases the text could have been reversed out--that is printed as white letters on the dark background. But some of the photographs had light areas on which the reversed-out text would have been invisible. When faced with such a problem, decide which is more important--the photograph or the text. If it's the text, then have the printer screen the photographs to 30-40% of their original darkness. They will still be visible, but won't compete with the text. If the photograph is more important, then don't run text over it. Use text beside or below, or in a box inset into the photo. Online, you can do pretty much the same thing, including a semi-transparent screen over the photo where the text goes.

Free Stuff

Tell local businesses or corporations that you would like to receive older equipment as it's being replaced. Everything from copy machines to heating and air conditioning systems are given to nonprofit organizations every year as businesses update systems.

The Final Reminder

You may know the frustration of discovering that someone has used your last copy of something--an audition form, for example--so that you have to re-create it. To avoid this in the future, put a Post-It note on your next-to-last copy, reminding whoever takes it that you need to make more copies first.

An Acting Recital?

Music recitals are commonplace. But why not acting recitals? A group of actors could easily put together a performance of favorite writing, prose, poetry and scenes. Choose material because you like it and think the audience might too. Such recitals give performers a chance to spread their wings and try things they might not otherwise. In a company with many performers but a short season, a recital provides additional performance opportunities and a way to show off the versatility of your members. Live music of some sort would make an effective bridge between the various elements.



MEETING TIMES

Board Meeting, June 11, 2012 6:00 P.M.

Members' Meeting, June 18, 2012 7:00 P.M.

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

Members' Meeting, July 16, 2012 7:00 P.M.