

TWIN LAKES PLAYHOUSE

600 W. 6TH STREET
MTN. HOME, AR 72653

MAIL TO:
P.O. BOX 482
MTN. HOME, AR 72654

PHONE: 870-424-0444

E-MAIL:
TWINLAKESPLAYHOUSE@GMAIL.COM

WEB:
WWW.TWINLAKESPLAYHOUSE.ORG

"Every actor must demand total discipline of himself if he really means to be an actor. A very gifted actor may be surpassed and outrun by a lesser talent simply because he is lazy, superficial- an actor settling for the easiest choices. The less-talented actor can win with a thorough, back-breaking discipline in his work, in his examination of his materials and his relationship to it, in the dedication to his work."

-Uta Hagen



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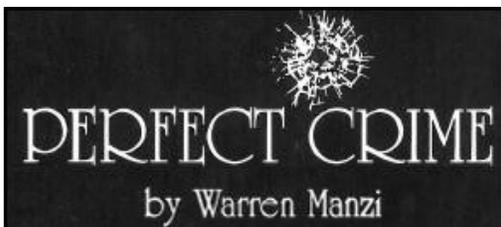
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PLAYBILL

Volume 9, Issue 5

MAY 2012



Is it perfect or is it too complicated to figure out? That was the question on everyone's mind when rehearsals began. However, now that the play has opened and people are impressed with the



director's vision and the actors' performances, there are only a couple of questions still left unanswered. Which means, people leave the theatre very happy but still a little confused. Thoughts of the play still linger in their minds. Maybe they'll be back to challenge themselves again.

Director Stacy Tiffin outdid himself with this production. He created a suspenseful romp through the complicated mind of each character. And each performer followed his lead. There are some rather deep performances in this play. Congratulations to the cast- Angie Cotter, Dylan Gamble, Michael Johnson, and Nickolas Rice. Even the TV interview, which included Steven Enenbach, and the voice-overs, Lizzie Rambosek, Steve LeBlanc, Larry Luman, and Bill Simpson, added to the suspense.



The set is beautiful thanks to Laurel Tiffin, Deb Johnson, Mike Johnson, and Anne Johnson-Loftis. And thanks to the techies, Bill Simpson, Andrew Kibbe, Dustin Johnson, Kimberly Beasley, and Deb Smith, and the backstage crew, Cindy Young, Laurel Tiffin, Carol Coley, and Kim Beasley. Go see the Show! You will be glad you did.



Letter From the Chairman by Michael Johnson

Wow ... what an eventful month April was and May is becoming! School is almost out, graduations are around the corner, pollen allergies have come and gone, rehearsals, and more rehearsal, building, painting, gathering and making props, costuming ... a lot of you are missing out!

We are having a blast! So where were you all when the fun began? Not too many of you attended the last Membership Meeting. Not many of you attended the Membership night of **Perfect Crime**. We only had 15% of you who voted on the Logo Contest.

CALLING ALL MEMBERS! I would like to encourage all of you to take a look at the web site. Look at the calendar link. Find out when we are putting on the next show. I always include the name of the director on the calendar. (If I don't, leave me a message and I will fix it.) ... **NOW** ... are you ready? Call or e-mail the director and volunteer to help. Don't wait for a call ... there are so many little details in putting on a production that need their attention. You may not know how to help at the moment but ask anyway ... maybe you know someone who can help and a phone call or two would lift a huge burden off of the director.

I am currently in **Perfect Crime** ... and let's see, during its production ... I have seen the same few people in the costume room, work shop, paint room, makeup room, hauling in materials, hauling out trash, pushing vacuums, hemming trousers etc... and they look pretty worn out. PLEASE, please, please put on your title of Twin Lakes Playhouse Member and answer this call to arms. Summer is here, school is out, there are productions coming soon and a new season just around the corner.

Deb Smith has just sent the 2012-2013 Season Brochure to print and we will have them by next Friday. (We hope) Get one. Read it. Select a play that you will support. Contact any board member to find out who will direct your play then **PITCH IT**. It is SOOO much more fun with a lot of people hanging around joining in the "Labor of Love" we call Twin Lakes Playhouse!

Cont'd from Page One

I would like to say that I am grieving with you, the loss of our fellow board member, patron and friend Lloyd Lowery. We will send out updates, as we hear about them, regarding a local memorial for Lloyd. ... We miss you already Lloyd.



Doo~Wop Wed Widing Hood

AUDITIONS!

Auditions will be held for the children's show, *Doo Wop Wed Widing Hood*, a musical comedy with class. The three princes are now ready to wed so they must pick a girl to woo. Funny, but they all have the same person in mind, Little Red Riding Hood. The King and Queen don't know what to do. Red's parents are also in a quandary as they rely completely on Red to do the baking and delivering cookies to Grandma. They call upon the Evil Queen to set a challenge- the princes must pass all three challenges to win the right to woo Little Red. Meanwhile, there is a Fairy Godmother (isn't there always?), a Big Bad Wolf (duh), Red's two older sisters, Big Green Riding Hood and Medium Purple Riding Hood, who are after the princes, too.

Auditions will be held Saturday, **May 12 at \$12:30 p.m.** at the playhouse. The cast consists of 14-20 , all age groups. Please prepare a song for the audition. Directed by Angie Cotter, this should be a laugh out loud, romping musical event. The show runs one weekend, June 29, 7:00 P.M., June 30, 2:00 P.M. and 7:00 P.M., and July 1 at 2:00 P.M.

Auditions will again be held for new acts on **May 16-17 at 6:00 p.m.** at the playhouse for our next performance for ON THE BOARDS CAFÉ, May 26th at 7:00 p.m. We looking for musicians, singers, poets, actors who may want to do a scene, magicians, dancers, tumblers, and any other specialty acts that can be performed on a small stage.



We'll need help setting up the stage that next week before the performance. And Anne will be holding a sound/lighting check one day the week of May 20th. We are looking for someone to clean the theatre, help set up, sell tickets, and usher that night.

If you would like to audition, help with the performance in any way, or help with passing out flyers and doing publicity, all that work will need to be done, too. Let's all pitch in what we can because all proceeds go toward our building fund. Which means more growth for us as a membership.

You can call Anne at 870-421-0927 directly. This venue is a part of us giving back to a community that has been so generous to us.

**\$5.00
Cover Charge**



FROM THE EDITOR: In March, you may recall an article written by John Eberhard concerning the duties of the Chairman. When printed, it did not read to me as controversial. However, Stacy Tiffin replied because he felt things included in the article were misquoted from our By-Laws or misleading. In April, I chose to run a Letter to the Editor written by Stacy. However, that caused more controversy. It got me thinking. Of course, everyone has a right to their opinion and should have the ability to express it. But the newsletter is not the place. I have chosen to allow John to respond since some things in Stacy's Letter to the Editor seemed personal and John should have the choice to respond to clear up any misunderstanding.

This is the last time I will do this as Editor. If members have conflicting views, they should talk it out among themselves. Let me point out that *neither party is angry with the other*, they just did not agree on the verbiage of the article. I want to reiterate, this is the last time we will approach this particular article. Reminders to new chairmen are still encouraged but perhaps it can be expressed another way. Some new chairmen need to understand their duties, especially if they've never worked with a member-driven organization such as ours.

Following is John's response.

SETTING THE STAGE by John Eberhard*Chairman Duties and Such*

I was so delighted that Stacy wrote a letter to the editor about the authority and duties of the chairman and the Board, as well as the privileges and responsibilities of the membership. I think it is important that these discussions are held in order to limit misunderstandings, interpret our bylaws, and to keep order.

This is especially important with new bylaws soon to be in force as well as new standing rules. After almost 40 years with our old bylaws and standing rules., there were still disagreements about interpretation and limitations, so it is easy to see we are probably in for a whole lot of precedent setting and interpreting with a bunch of brand new ones. Hopefully, we can discuss our different ideas concerning these without personal attacks.

There were a couple of things in Stacy's letter for which I would like to have the opportunity of rebuttal.

The first concerns the essence of my prior article, which is the limitation of the authority of the Chairman to set, make, or to decide TLP policy. As Stacy was thoughtful enough to quote the bylaws in his letter, I point out the very first duty of the Chairman in the list that he posted (with my caps)

"1. See that policies FORMULATED BY THE BOARD OF DIRECTORS are carried out." Also, to quote (with my caps) from the 2003 Bylaws to which we are still subject until approval of new standing rules, Article 1V Section E 1. states, "The BOARD OF DIRECTORS SHALL FORMULATE the policies for the administration of the Playhouse affairs." I see nothing remotely resembling "Kind of like the "chairman" makes policy decisions with the "consent" of the Board of Directors and the Membership."

To me, this sets forth clearly that the Board, and not the Chairman, is to formulate--- i.e., set/make/decide---TLP policy. I think this dovetails with what I said in the March Newsletter: "A chairman runs the meetings wherein the Board makes the decisions." Anyone who doesn't read it that way is welcome to their opinion. One of the wonderful things about America is the right to an opinion.

If I gave the impression that the Chairman "only" runs meetings as Stacy claimed---I'm absolutely certain I didn't say that, but if I gave that impression--- let me hasten to correct that. ANY of our Chairmen can attest---I'm sure by now I can include Mike in this generalization---that the Chairman does just about every task that someone else doesn't take care of. He does a whole lot more than "only run meetings". I just meant he doesn't have the authority, under our bylaws, to set policy. That, unlike the President, he does not have executive powers. I stand by that. As Forrest Gump said, "And that's all I have to say about that."

Stacy said, "...the membership, according to the by-laws, does not carry out the business of TLP,...." and then goes on to quote from the bylaws: "Only Full or Honorary Life-Members shall have the right to vote in matters relating to the Organization...." To me, matters of policy and important business are included under the heading of "matters relating to the Organization". I suppose anyone is welcome to draw the line between "business" and "matters relating to the Organization" wherever they want to draw it, but to quote myself from the March Newsletter again, "The Bylaws of TLP were set up so that the membership makes the major decisions while the Board of Directors takes care of the day to day BUSINESS (my caps) of the group."

However, if the membership wants to decide it has no right to vote on important TLP business because business is not a "matter relating to the Organization", well....okay. But....really?

The statement I feel compelled to respond to is, "I understand that John may feel TLP is headed for destruction because as a long-time member, he remembers when we had no money and no hope..." In spite of his understanding, John just plain doesn't feel "TLP is headed for destruction" at all.

I don't agree with every idea that is brought up (some aren't very good in my opinion), but then, who does? However, he is correct that I do in fact remember when we had no money---as well as when we had some money---and firmly believe that fiscal responsibility is important regardless of how much money we have. I would be very disappointed if we foolishly spent our way back to living from paycheck to paycheck or from show to show....or even wasted our funds unwisely and without due consideration. As the old adage says, "Save when you have, have when you need." As far as TLP ever having "no hope".....I don't remember any of those times. Nor do I recall any time a savior has come in and brought us hope we did not have. Perhaps we should check with some of the folks who have been here for more than a few years and see if any of them can recall those times.

**ACTING WORKSHOPS**

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

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

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

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

Request a pre-registration form from Deb Smith at twinlakesplayhouse@gmail.com or call 421-6099.

ADULT WORKSHOPS

IMPROVISATION WORKSHOP– (16+) July 21

Education/Outreach Program



SOLILOQUY by Deb Smith

Ah, what a journey it is to be able to act and play on the stage. Some of us take the long road, learning from textbooks and workshops, little by little creating memorable characters and having a great time doing it. Others fall into roles because of their appearance, the way they relate to the other actors, or just plain because a body of a certain age is needed in a particular play. And then there are the geniuses. These are the actors who explore realities made by their imaginations and real life experiences. They have the ability to play most characters. I fall into two of those categories. I will always be a student but I also live through my imagination.

An actor should never take it for granted that they know everything about a character. There are always new discoveries to be made, either at the suggestion of the director, the way a scene plays out, or the evolvement of the character throughout the rehearsal period. On Broadway, an actor finds their character before the curtain rises on Opening Night. In community theatre an actor sometimes doesn't hit their stride until the last weekend of a show, maybe the last performance. But when it happens, when a character is fully defined, with content and substance, it is a great day for the actor. And director. And the rest of the cast and crew. That's when the magic of the theatre happens. The audience relates to the character, sometimes even putting themselves in the actor's shoes.

From the moment I started working at TLP, I knew I had come home. I needed this creative environment. I needed to challenge myself, making myself more open to possibilities. I never thought I would love directing as much as I do. I was an actor— that's what I've studied a good deal of my life. Until that opportunity fell into my lap, I never even dreamed it. I am so glad it's worked out for me, though. There is nothing more satisfying than knowing I have a good show, that the actors are the best they can be, and everything works right and the audience loves what they see.

So, my advice to all actors— believe in yourself, continue studying (we hold workshops to help you), read everything you can get your hands on, be aware of the world around you, particularly studying people on the street or in your life, and be open to change. If an actor walks into the first rehearsal knowing everything about his character with no intention of changing and exploring, the rehearsal process isn't as creative, the other actors miss out on exploring the script together, and the performances will become stale after a while. A cast is made up of individuals who, together, create a wonderful piece of art.

Oh, and one more thing— don't be selfish on stage. Give to your fellow actors and you will receive so much in return. We owe it to ourselves to be the best we can be. This is not JUST community theatre; there is no such thing. This is theatre and we need to act as professional as we can. The plays we produce will be so much better if we take on the responsibility of learning our craft, for acting is a **CRAFT**. Don't treat it as just a hobby. You'll be doing yourself an injustice.

The Magic of Theatre by Lori Conary Submissions Editor Pioneer Drama Service, Inc.

There's nothing quite like live theatre. That sense of anticipation. The curtain rising. The house suddenly filling with a magical sensation that can only be experienced at a live performance. There is a bond of intimacy between the actors and the audience that simply does not exist in a movie theater. This feeling of fellowship creates a community that together explores the world unfolding on-stage at that particular, unique performance.

We all know that participation in arts on a regular, even daily, basis can have a lifelong impact on the lives of children. We also know that all the stats in the world about how involvement in the arts improves test scores fall far too often on deaf ears. Fortunately for students in Boston, just the opposite is true. Despite a budget stressed as badly as every other inner-city school district, private philanthropists and charitable foundations are stepping up to increase access to arts education for all students. The city and its schools have likewise made the commitment to increase public funding for arts teachers. Why? Because they get it. According to Boston mayor Thomas Menino and Laura Perille, executive director of a non-profit school reform organization,

Arts have a positive impact on student achievement, motivation and engagement, critical and creative thinking, collaboration and teamwork skills... We view arts education as a catalyst for renewed energy in the schools, increased engagement by students, and improved school choices for families.

You'll be inspired when you read more about their model, which will hopefully be replicated across the nation, at [Arts education needs to be protected](#).

Theatre leaves its mark on more than just those onstage and backstage; it also impacts the audience. Dramatist and theater essayist

Lauren Gunderson calls children's theatre a catalyst for empathy in her blog article, "[How Theater for Young People Could Save the World](#)," [Huffington Post, March 19, 2012]:

"Theater is like a gym for empathy. It's where we can go to build up the muscles of compassion, to practice listening and understanding and engaging with people that are not just like ourselves. We practice sitting down, paying attention and learning from other people's actions. We practice caring."

As you're advocating for — or perhaps even fighting for the survival of — your theatre program for next year, keep in mind the power of theatre to transform lives onstage, backstage and in the audience. Help your administrators envision a generation of engaged students who have skills in teamwork, problem solving and creative thinking, who listen, pay attention, react and care.

We know we're preaching to the choir here, but if you would like more links to arts advocacy articles, please feel free to contact Pioneer Drama Service. Like you, we know the magic that is the stage. That's why we're touching lives through theatre... together.

I know this is definitely addressed to schools and performing arts teachers but it was so beautifully written and included all the things we, as TLP members, know to be true about the power of theatre, I just had to include it in this month's issue. And what a wonderful message in the last line, "touching lives through theatre...together." We should use that.

In Memory of Lloyd Lowery

Speaking of touching lives through theatre, our dear Lloyd Lowery passed away last week, leaving a legacy that is hard to match. Lloyd devoted most of his spare time to community theatre. He seemed to have loved every part of it. He was always volunteering for some project, he was so good at creating characters on stage, and he directed many shows. But he seemed to particularly like writing. Twin Lakes Playhouse produced several of his plays.

Lloyd never bragged. He was actually quite humble when it came to talking about himself. He was a champion at rhetoric; he had a style all his own. Lloyd deserved our respect and we gave it. He was a man among men, gentle and kind, but he was never shy about speaking the truth as he saw it. I think that's how he taught theatre to so many and touched so many lives.

Lloyd will be missed terribly. I met Lloyd in 2005 when I became involved at TLP. To me, I can only remember him in suspenders and dark pants, white hair, and a boyish twinkle in his eye. I was fortunate to be in two plays with him— in one, he played my father and in the other he played the drunk moocher superintendent. I can see him now with beer cans stuffed in his white t-shirt, hustling out the door before anyone caught him stealing all the beer (*Love, Sex and the I.R.S.*). My favorite role was when he played Vern in *Bus Stop*. I was assistant director on that play under W.W. McElrath. I loved watching Lloyd at rehearsals and during per-



But Why Bump Off Barnaby?



Second Time Around



The Gin Game



Love, Sex and the I.R.S.

formances. He could play drama as well as he could play comedy.

For those of you who knew him, you will feel the loss. For those of you who didn't know him, you are unfortunate to have missed a great man and fellow artist.

Farewell, friend and comrade.

Deb Smith

If you have some words or a story you would like to share about Lloyd, please send them to our email address. I will print as many as I can.

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Phone: 870-424-0444

E-MAIL:
twinlakesplayhouse@gmail.com

We're on the Web!

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Margie LeFevers
Shirley Spitzer
Lisa Hammett

PLAYBILL EDITOR

Deb Smith
870-421-6099
ozarktootsie10@yahoo.com

COPY EDITOR

Sally Mollenkopf

CONTRIBUTING EDITOR

John Eberhard

WEBSITE WEBMASTER

Michael Johnson



TIPS FROM ACCT

Monologues for the Taking

An excellent source of monologues is Edgar Lee Masters' *Spoon River Anthology*. This book of poems, first published in 1915, is "set" in a cemetery. After an introductory poem, the rest are supposedly "epitaphs," but actually each is the story of a dead person's life, and most often how they came to die. Some are dramatic, some comic, some matter-of-fact. They can be used individually, or with the introduction, as a group. One person can do several to show his or her dramatic range, or they can be done separately if short pieces are needed, as in a class. Since the poems are in free verse, they are easy to speak. And because they cover the full range of human emotion, you can pick out those which best suit a particular person or performance need. They make good audition pieces as well. Since they are no longer protected under copyright, they may be used without permission or payment of royalties, and can be downloaded from www.bartleby.com

Putting in a Good Word

Offer to include your printing company's name on your high-profile printed pieces (mailers, brochures, programs) in exchange for a reduced price. You save on your most impressive pieces and the printer gets a free testimonial advertisement.

Seat Talk

At the box office window, don't ask "Where would you like to sit?" If you do, along discussion is apt to ensue, holding up others in line. If you say instead, "I can give you two excellent seats in the tenth row center." That way the transaction will proceed more quickly.

Behind the Scenes

You can improve the appearance of muslin-covered flats by back-painting. This opaques the muslin and stops light from bleeding from behind. Since the back-paint is normally a dark color, it stops "bounce light" from backstage. Use a medium-to-dark gray paint; the best source is to mix all the leftover paint from each production and save it. If necessary, this can be tinted to produce a dark gray.

Making Light of Work

When hanging or focusing lights, it's often difficult to make yourself heard to either the supervisor below or the technician above. This is especially true if there are others in the theater who are also talking, hammering, or whatever. Keep directions simple. Even an inexperienced electrician can focus if he is given clear, intelligent instructions like "up," "down," "left," "right", "bigger" or "smaller." Plus, the person giving the orders reduces the likelihood of developing laryngitis from shouting complex instructions.

Getting Into Character

Nazimova, the Russian-American actress (d. 1945) said of preparing for a role, "Once you know what she is, what she does becomes easy to interpret." Sir Laurence Olivier agreed: "To create a character, I first visualize a painting [the visual and physical characteristics]; the manner, movement, gestures, walk, all follow."



MEETING TIMES

Board Meeting, May 7, 2012 6:00 P.M.

Members' Meeting, May 21, 2012 7:00 P.M.

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

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