



# PLAYBILL

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## TWIN LAKES PLAYHOUSE

### Welcome 2013 Board of Directors

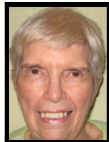
Each year we rotate four board members on our Board of Directors. Our new Board of Directors for 2013 includes the following people. We wish them a hearty year of service and thank them for their participation and willingness to lead us into this new and exciting year.



**Mike Johnson** continues his service as Chairman this year. Mike has been in several plays at TLP, builds props and helps with sets, fills in as maintenance person when needed, has worked in the technical booth, and brings enthusiasm and high ideals to his role at the playhouse. He worked with both kids and adults in our acting workshops in 2012 and hopefully will start directing in 2013.



**Angie Cotter**, as Vice Chairman, is new to the Board this year although she isn't new to the playhouse at all. In her short four years of involvement, Angie has been backstage crew, stage manager, worked in the tech booth, acted, assisted the director, and finally directed her own shows. She works with the kids in the acting workshop and participates in the adult and improvisational workshops.



**Shirley Spitzer** is maintaining her position as Recording Secretary this year also. Shirley has done just about everything at TLP. Not only has she acted and directed her

way through many years of participation, she also has been committee chairman for most all of the committees and she's been on the Board of Directors five times. She has supported the playhouse with her spirit and knowledge and we look to her for advice this coming year.



**Anne Johnson-Loftis** is also retaining her position of Treasurer this year. She was busy transferring all the accounting to Quick Books on our house computer last year and will continue this year. It's a big job and we are thankful that she volunteered to do this task. Anne also is one of our resident scenic artists. She produces *On the Boards Café*, which will hopefully get back on the books this year. An unfortunate home fire has limited Anne's time right now.



**Paula Hill**, our resident choreographer and all around great volunteer (stage manager, lights, ticket sales to name a few) is new to the Board this year. She is extremely creative and forward-thinking so we should see a lot of new ideas coming from her.



**Tammy LeBrell** is very new to TLP. She worked backstage on *Dixie Swim Club* and acted in *It's A Wonderful Life* in 2012. Tammy also is very creative and has lots of ideas. We are looking forward to her participation this

year.



**Dave Adkins**, although not a long-time participant, will add some needed male viewpoints on the Board this year. Dave started with TLP in *Treasure Island* in 2010 and went on to play in several other plays. He participates in the adult workshops and will be directing his first play, *Twelve Angry Jurors*, in April of this year. Dave also sings and plays the guitar in our On the Boards Café nights.

None Available

**Amy Stuart** has been our official greeter on members' night because of her wide smile and helpful personality. She has also helped as stage manager for several shows, the last being *It's A Wonderful Life*. Another creative and enthusiastic member of the Board, she should bring a lot to the table. We are grateful for her participation this year.

This is also the time to thank the 2012 Board of Directors for all their hardwork and accomplishments. We should be proud to start a new year with a positive outlook and a forceful attitude. We continue to grow each year we are in business. Let's be thankful of that. Even when we have setbacks, we always come out stronger and more knowledgeable than we were the year before.

Let's forge ahead and continue to grow and prosper as individuals and as artists.

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### Board of Directors:

Michael Johnson	Chairman
Angie Cotter	Vice Chairman
Anne Johnson-Loftis	Treasurer
Shirley Spitzer	Secretary
Tammy LeBrell	
Paula Hill	
David Adkins	
Amy Stuart	

**NEXT**  
**MEMBERS' MEETING**  
**FEBRUARY 18, 2013**  
**7:00 P.M.**

## Setting the Stage *by John Eberhard*



### RANDOM THOUGHTS ON 2013

A brand new year is upon us and there are some things which bring me great optimism.

I am delighted that Mike Johnson has agreed once again to lead us. As chairman, your first year tends to have an awful lot of learning what the position entails and putting out fires. A second consecutive year as chairman takes one past the learning curve and provides a great opportunity to be proactive, to have an immediate hands on grasp of what needs doing, and a unique realistic perspective on what is feasible for us to accomplish. Good luck and fair winds, Mr. Chairman.

I am excited by the make up of this year's Board of Directors. It is a good mix of knowledgeable old members and new members with fresh enthusiasm and ideas. I expect it to be a non-contentious Board which has the ability to work together. There doesn't seem to be any personal agendas and I think it is a group that will make every effort to represent the membership. A tip of the hat to those who have stepped up to give of themselves and to serve.

Another reason for opti-

**ACTING WORKSHOPS** will begin again soon. Each year we try to add new and interesting things to the program.

If you have any ideas to

mism is that we don't have any current crises going on of which I am aware. We don't have any huge major projects on the table to keep us from doing what we do best and is our *raison d'être*: doing shows. This reason comes with a caveat, however, and ties in with some pessimism or at least some reason for caution. Our membership is down. We have lost a significant number of active members over the last year for a variety of reasons. I implore our leadership to make a point to NOT take on so many extra curricular activities and projects that they burn up our manpower on non-show projects...that while steering our ship forward they focus our resources on our priority: doing shows.

The silver lining in this cloud is that we will obtain active new members to replace those we lost in the last year. We always have, there is a recognizable cycle, and I have no doubt we are once again on the launching pad for a new spurt of growth.

I expect us to wind up some things that have been in the works for a while. The new outbuilding will happen. Let me sound a note of caution based on experience here. We have a proclivity for being pack rats. It took us about ten years to get our upstairs mess under control (A big

share that may broaden the scope of work we do, or there is anything particular that you would like to study, please contact Deb Smith at [ozarktootsie10@yahoo.com](mailto:ozarktootsie10@yahoo.com). She is

"Thank you!" to the ladies responsible for that---you know who you are). When we had an outbuilding before out at Midway, it got so chock full of crap that you literally couldn't find anything or could hardly even move through it. That isn't an exaggeration. If we just go throwing stuff willy-nilly into the new outbuilding, it will soon be the same. Please don't let it become a Fibber McGee's closet of disorganized junk.

I suspect following up on the theft will just drag on and on. It seems, however, that most of the decisions on dealing with it have at least been made and the process is in motion. Dealing with security for the building will likely be a big project for this year. I hope we don't go overboard spending thousands of dollars to prevent hundreds of dollars in thefts. Thefts and break-ins are unpleasant and inconvenient, but we have to have some kind of cost/benefit balance. No amount of money spent on security will matter if we don't keep track of keys, people don't lock doors, and those in charge don't make sure the building is locked up.

Let's be active, let's be responsible, and let's have fun. Best wishes for an enjoyable and productive 2013 for TLP!

working on the adult and youth curriculums now.

And don't forget the improvisational workshops. Do we want to continue? She needs your feedback.

**Be optimistic**  
**Be responsible**  
**Be productive**  
**Be willing**  
**Be supportive**  
**Be there**



## Chairman's Letter

The theatre has a tradition of comedy and tragedy.

We have encountered both this last year. The fun we had with plays like "Dixie Swim Club" and "Doo Wop Wed Widing Hood" got us laughing. "Perfect Crime" is a mystery to me.

Then tragedy reared its head when we lost our fellow member, Lloyd Lowery. We lost dear friends and members to moves of occupation, sickness, work schedules and

job losses. Even the first weeks of this year, tragedy struck when Anne Johnson -Loftis' house caught fire.

We can't always control the events that come at us but we can manage our reactions to them.

We remembered Lloyd at a gathering at the playhouse. We stepped up and filled in where people were missing, time pressed us and loss existed. We rallied for our friend Anne at her smoking remains of a

house and brought comfort, friendship and practical helping hands.

My prayer is that for the rest of the year, the only tragedy we experience is performed on the boards ...

I am proud of all who stepped up and filled in the gaps.

**"We can't always control the events that come at us but we can manage our reactions to them."**



## The Top Ten Reasons You Didn't Get Cast *by Chris Polo*

You gave it your all at the audition, but the only feedback you got afterward was "you did a really great job, but we're casting someone else." What's the deal?

**Reason #1: Someone else gave an interpretation that was closer to what the director wanted.** Many times when reading a script, it seems that there is only one way to play it, and that's what you try for when auditioning. There are, however, many different ways to interpret most parts. Maybe you played it very "up," and the director saw something darker, or you played "understated" when the director wanted broad. If someone else comes closer to the director's vision of the part, that actor may be a better choice because the director has far less work to do to get the actor to match that vision.

**Reason #2: Someone else was better prepared at auditions.** Some directors prefer to see cold readings and will not hand out cop-

ies of the script ahead of time. Others want to see something prepared, either from the show you're auditioning for or from something else. Cold or not, there may be someone who gets up there and knocks everyone's socks off with a performance-quality reading. The actor giving the more polished performance has an advantage. In the case of a cold reading, he's shown that he's already got a good grasp of the part and will pick up new ideas quickly; with a prepared reading, he's shown that he's enthusiastic about the show and is serious about wanting the part and working hard at it. A director can't help but be impressed by someone who's put that much work into it before they've even gotten the part.

**Reason #3: Another actor was physically better suited for the part.** Some of the physical requirements for a part may be age, height, weight, coloring, hair length or style, and presence or absence of facial hair, to mention a

few. If the part requires someone to lift and carry another actor off stage, obviously the director is going to cast someone physically capable of doing that. And while much can be accomplished with makeup, if someone comes in with all the necessary physical characteristics of a part as natural attributes, he or she will be one step closer to a part than someone who requires heavy makeup to pull it off.

**Reason #4: The director wanted a certain "mix" of physical characteristics among the cast.** Directors often juggle actors in and out of parts at auditions as they attempt to arrive at an interesting but believable mix. Different heights, weights, and coloring can make the show not only more visually interesting, but can also help the audience follow the plot: if two actors are physically very similar, audience members may actually get confused about who's who! Likewise, if there is supposed to be a family resemblance among the characters, the

director will try to cast people who look like they could actually be related. If the director has only one actress who could logically play the daughter, and has a choice between you and another actor for the father, you may not get cast if you look ten years younger than the actress the director has no choice but to use. You lost out on the part not because of anything you did or didn't do, but simply because you wouldn't work playing opposite that actress.

**Reason #5: The director was unable to get you to deliver what he or she wanted to see.** Directors sometimes try to give you direction as you're auditioning. Take this as a compliment! The director is working on two levels here - he or she has seen something in you that works, but would like to see if you can change what you're doing to better fit his or her idea of the character. He or she is probably also checking to see how well you take direction in an effort to determine how



## Bringing LIVE theatre to the Twin Lakes Area

### TWIN LAKES PLAYHOUSE

600 W. Sixth Street  
Mountain Home, AR 72653  
P.O. Box 482  
Mountain Home, AR 72654

Phone: 870-424-0444  
Email: [twinlakesplayhouse@gmail.com](mailto:twinlakesplayhouse@gmail.com)

We're on the Web

[twinlakesplayhouse.org](http://twinlakesplayhouse.org)

Twin Lakes Playhouse is an ever-evolving community theatre, adding new and innovative ideas to our Season, with musicals, children's theatre, youth, teen and adult acting workshops, director and improvisation workshops. We are always looking for interested members to participate in all aspects of producing plays. Community theatre is a great outlet for both children and adults, a safe place to create and wrangle your imagination. We also award a scholarship each year to a qualified student who wishes to continue their education in some aspect of the performing arts.

### AUDITIONS\*\*\*AUDITIONS\*\*\*AUDITIONS

Auditions for "Twelve Angry Jurors" is set for Friday, February 15 from 6:00-8:00 and Saturday, February 16 from 2:00-4:00. Please contact the director, Dave Adkins, with any questions. @ 870-736-0237.

### The Top Ten Reasons You Didn't Get Cast *con't*

easy you are to work with. If you get direction and then go on to do the scene exactly the way you did it before, you flunked the test.

**Reason #6: You're an unknown quantity.** You gave a really strong reading and are physically perfect for the part, so how come you lost out to someone who wasn't as good but seems to get cast all the time anyway? Is it because the theater group is just too cliquish, and unwilling to accept new faces? Maybe, but there may also be another explanation: the director knows what the other actor can deliver and doesn't have a clue as to what you can do in the long term. He or she just doesn't know you, your work habits, your ability to get along with others, or your sense of commitment to the show and to the theater group. Just about every director with any experience can cite instances of taking a flyer on someone new and having it blow up in their faces, leading to that common lament "But they were so *wonderful* at auditions!" If the show is a challenge for director and cast alike, taking on a new actor, particularly one that hasn't had much stage experience, may be more than the director feels like handling. He or she instead opts to go with "tried and true."

**Reason #7: You have difficulty remembering lines.** OK, so maybe there was one show where you really had a lot of other things

going on in your life and you gave the part short shrift. Or maybe memorizing lines is just not as easy as it used to be, or it's never been really easy, but you manage to muddle through somehow. Whatever the scenario, the fact remains that for one or more shows, you had trouble with the lines. Rarely is this problem somebody else's fault, even though actors with line difficulties sometimes try to lay the blame elsewhere ("Well, she was supposed to be standing *next* to the credenza, not in front of it! She threw me off!"). If you can't remember the lines, you'll have difficulty developing your character, and everyone on stage with you will be very, very nervous -- not exactly a situation conducive to turning in a great performance. Directors will do *anything* to avoid casting actors with line difficulties.

**Reason #8: You have a reputation for being difficult to work with.** If every director you've ever worked with was an idiot, if in every show there's someone you just can't get along with, or if the green room magically empties when you walk in, you need to do some serious thinking about how you interact with others. Producing a play is a team effort, and if one member of the team is consistently not part of the program, that person will not be asked to play again.

**Reason #9: You are perceived as**

**unreliable.** So you're late once in a while, or have to miss rehearsals because you've got a lot going on and inevitably there are scheduling conflicts. No big deal, right? Wrong! Being consistently late wastes everyone's time and makes you look less than serious about the show. Missing rehearsals can throw off the entire schedule, especially if you have an important part. Do it often enough, and directors are going to cast someone who has a better grasp of exactly how short the rehearsal period is.

**Reason #10: You only made one night of auditions.** Directors may spread auditions out over two or even several nights because they have a lot of people to see and a lot to accomplish. Part of what they're doing is seeing who works well with whom. If you show up for only one night of auditions, not only will you have only one shot at the part, but you won't see everybody who auditions, and you may miss the opportunity to read opposite someone who's a shoo-in for a part. Without you there to try out with that person, the director can only make a guess as to what kind of chemistry the two of you might have had. In fact, you might be kind of hard to remember by that time! If you miss a night, don't be surprised if someone who gave a really lousy reading gets the part -- that person may have just had an off night when you were there, and then delivered the audition of a lifetime the next evening.