



PLAYBILL

VOLUME 10, ISSUE 7

JULY 2013

TWIN LAKES PLAYHOUSE



Hyronomous A. Frog, the Frog Prince



Front: Evan Webb; 1st Row (L-R): Will Lauerman, Landon Perry, Cara Jackson; 2nd Row: John-Carl Laidler, Madison McGinnis, Piper Hill, Leah Jackson, Cate Jackson, Bryanna Rivas, Terry Ables; Back Row: Zach Watson, Rowan Laidler. Not pictured: Cayden Brock.

Twin Lakes Playhouse's newest production, the hilarious children's show, Hyronomous A. Frog, the Frog Prince, by Edith Weiss, is now in rehearsals and will open Friday, July 12 at 7:00 p.m. Other performances are scheduled for Saturday, July 13, at 2:00 p.m. and 7:00 p.m., and Sunday at 2:00 p.m.

Hyronomous is a frog who lives in a bog in the kingdom of Spamelot. One day, the good witch Gloria tells him he was once a prince before a mean witch cast a spell on him to make him a frog. To break the spell, Hyronomous must be kissed by a maiden. So, he ventures out to the castle of Spamelot. There he meets with the spoiled Princess Gladiola and

her pompous fiancée, Sir Lancelot Pancelot, who both take an immediate dislike to Hyronomous. But the handmaiden, Delphinium, and Aunt Queen Bea adore the amphibian and let the frog stay in the castle until he gets his kiss and returns to his princely self. Everyone will enjoy this witty and charming play, with music and dance and a whole lot of nonsense!

Director Deb Smith says "This is yet another fairytale, fractured by the incomparable Edith Weiss (Cinderella! Cinderella! produced in 2011). There is something about the sideways and hilarious way she looks at things, making for a wonderful theatre experience. With songs and dance numbers, a rap, and just great fun, this will surely be a successful romp through the English countryside."

Joining Deb is Musical Director Lee Anne Jackson and Choreographer Paula Hill. Scenic painters Melony Brock and Aubriana Chambers have created a castle on stage to add to the fun. Melony is

also working diligently on hand props. We've been able to bring in our larger props from other plays to complete the set design. Stephen Govero is in charge of lighting and sound and Melony will be working backstage. Anne Johnson-Loftis is House Manager.

The cast includes:

- Evan Webb as Hyronomous
- Rowan Laidler as Delphinium
- Zach Watson as Sir Lancelot Pancelot
- Madison McGinnis as Gladiola
- Newcomer Jason Darr as Page Arthur
- Bryanna Rivas as Aunt Queen Bea
- Piper Hill as Gloria the Good Witch
- Will Lauerman as the Monkey
- Leah Jackson as Lead Frog 1
- Cate Jackson as Lead Frog 2
- Newcomer Cara Jackson as Girl Frog
- Newcomer Landon Perry as Boy Frog
- Newcomer Cayden Brock as Alligator
- John-Carl Laidler as House Cat
- Newcomer Terry Ables as Mouse

"This is my first all-children play. Usually I have some adults to help out with the larger parts and help with the younger children while they are backstage waiting to go on. I'm a little nervous but it will work out. It always does. Luckily I have Barbara Dugger backstage to help," said Smith. "We have some new people in this play and some kids that have never had a lead role. It's exciting and challenging all at the same time. Please try not to miss this production. And if you can, help with the show. Always lots of support needed!"

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MEETING TIMES

BOARD MEETING, JULY 8, 2013, 6:00 P.M.

MEMBERS' MEETING, JULY 15, 2013, 7:00 P.M.

ACTING WORKSHOPS

ACTING WORKSHOPS



Jason Darr, Savannah Heslep, Rowan Laidler, James Hand, Abriana Chambers, Zach Watson



Lizzie Rambocek, Aubriana Chambers



Jason Darr, David Lewis, Savannah Heslep, Eden Webb

And we thought the Youth Acting Workshops were fun!

The Teen Acting Workshop was full of creativity and movement. Starting off with a sensitive pantomime by Mike Johnson, in full mime makeup, the class went into learning more about the art of mime through various exercises and games. Then came Improvisation, taught by Deb Smith, where scenarios were provided and the teens had to use their creativity to develop characters, a relationship with each other, and an environment.

After lunch, Paula Hill taught a Creative Movement class (as reflected in the first photo above) in which teens learned how to identify their personal space, move in that space at different levels and configurations, then attach themselves to other actors to create new spaces. It is a very physical class but one everyone enjoyed. Then on to more improvisations and lastly, some scene work.

The ability of these kids is phenomenal. We had some observers join us and they were amazed at the capability of all the new students,

even ones who had never participated before.

And what's even more special is we have some new kids from both the youth and teen workshops who are interested in continuing their study of acting. We were able to cast some of these kids in our children's production.

This program has been more and more successful each year. Between the two different age groups, we had over 30 kids participate this year, our largest yet. Let's hope it continues to grow!

We've changed the schedule of the workshops for next season to the Acting I workshops in October and the Acting II workshops in April. We're hoping more kids will be able to join us during the school year. Summers are full of camps and vacations and sometimes it's just too hard for them to make the June workshops.

If you have any interest in helping with the workshops, please contact Deb Smith at 870-421-4026. We always need help. And it is a great way to give back!



Soliloquy *by Deb Smith*

Carol Eberhard, Angie Cotter, Karen McKaig, Debby Stanuch, and Patty Kotlicky, was pure joy. These are some of our finest actors and it was a privilege to work with them on such a fun project.

Next came "It's A Wonderful Life!" Little did any of us know we had such a grueling rehearsal schedule, putting together a play, as big and as complicated as any musical I've worked on, in only 5 weeks. Yet, through all the chaos, the cast pulled it all together by Benefit Night and opened with a wonderful success.

I seriously doubt I will ever take on something that complicated again— 43 scenes, over 50 sound and light cues, and a cast of 18 playing over 30 roles and having to move furniture on and off the stage to boot! But, I compliment my cast and crew for their talent, abilities and their incredible dedication to the project.

"12 Angry Jurors" was a bit easier. Dave Adkins was directing and all I had to do was advise and act in the play. The set was simple, very few props needed, and the lighting and sound were next to nil. The actors did a

fine job, which made the show extremely successful. Go, Dave!

Finally we come to the Chekhov one-act plays, "The Brute and Other Farces." We played to small audiences but the purpose of the plays was to bring classic theatre to the community and allow 3 new directors to get their feet wet. In both cases, we were successful. As advisory director on this project, I was so pleased with these women directors and their ability and stamina to see this project through. I even got to stretch myself

Now that I'm in rehearsal for the final show of the season, I can sit back and reflect on the other productions we presented this year.

We started with a warm comedy that turned out to be highly successful, "The Dixie Swim Club." Directing those five women,

by playing a man in one of them. Again, the acting was excellent, we got some new people involved with the playhouse through this project, and we accomplished our goals.



Frankly, being involved with every production this year has taken its toll on me. I am physically and mentally exhausted and tired of hearing my own voice. It was never my intention to be so involved this year. Some people may think I have ulterior motives, that I am seeking

power or some such other nonsense, but rest assured I have no thoughts of grandeur. It just happened that 3 directors moved from the area, 2 of which had shows in queue, and another active director passed away, all leaving a huge gap in our directorial resources. Someone had to fill in and

it happened that I was the one.

I accepted the challenges I was faced with, did my best, and am very thankful that it is almost all over. I am looking forward to much needed rest after the children's show. It's been an exciting, although tiring, ride.

Community Outreach

On a smoldering summer evening, a few of our playhouse members were brave enough to represent TLP in the Red, White & Blue Festival Parade on Friday, June 28th. Barbara Dugger drove a snazzy convertible, compliments of Daniel Lewis, owner of Lewis Auto Sales, with Cayden Brock, Aubriana Chambers, Melony Brock, and Seth Hegebus as fairytale characters. They handed out flyers for the children's show and threw candy to the crowds.

Any time our playhouse can get involved with a community event, we should try to do so. We have many dark months where no productions are offered. Keeping our name and purpose in the light of the community is a good thing. Thank you all for doing this for us!



Organizing the Prop Room and Costume Areas *from various sources*

Organization

Start with a clean slate. Pick an area to start on, say a set of shelves or a costume rack. Then, clear it off completely, setting aside whatever might already be stored there. This way, you have a new space to work with and you may find better ways to use it.

Before you fill them up again, build, repair or update shelves and racks. Use strong materials for this. Prop storage shelves and costume racks take a lot of abuse. If you're going to the trouble, build them with the best and strongest materials you can afford. In two years, when your costume racks are still standing, you'll be glad you did. Also, if building new stor-

age racks or shelves, try to use space wisely. Why waste the space above and below? Double up costume racks so they have two levels. Build shelves that reach from floor to ceiling.

Now begin to fill in the empty space you've created. Fill in prop shelves with empty containers. Milk crates, plastic tubs, cardboard boxes, five gallon buckets, and old coffee cans make great containers for shelving props. Once you have your containers neatly arranged, it's time to fill them. At this point in the process, there are four important rules of thumb that should be followed:

- Everything must have a place or a home.
- Every prop is stored inside a container (important so things

don't fall off of shelves.)

- Every costume must be on a hanger. (Accessories or small costume items have a box or drawer.)
- Like items should be stored together.

The whole point of organizing is so you can easily find an item in the future. That's why it is essential to store similar items together. For instance, fake food items might all go in the same box or all of the prop books go into the same tub. Every costume has a hanger and a place on the racks with similar garments.

There are many ways you can categorize and sort items:

- By genre (Fantasy,

Fairy Tale, Western, Mystery...)

- By setting (school, office, home, forest...)
- By type (weapons, food, table settings, sports equipment, hats, shoes...)
- By size
- By shape

Those last two, size and shape, are efficient ways to sort things, especially in smaller storage spaces, because they make great use of space. However, it should be noted that such labels may be less helpful when it comes time to find an item later on.

Systemization

Once you've put in the hard work to assign every item a home of its own, now it's time to give your storage

Bringing LIVE theatre to the Twin Lakes Area

TWIN LAKES PLAYHOUSE

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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. And we have an active Benefit Program for local organizations.

area a system. This one extra step will save you a headache when you walk into a prop or costume looking for a very specific item. A systemized storage plan tells you and your actors precisely where everything can be found and more importantly, where it gets returned to throughout the year. When people can easily tell where something should be returned to, everything will always — fingers crossed — be exactly where you expect to find it.

Systemize the storage area by labeling everything. That includes the props and the containers they are stored in. It also includes labeling each of the costumes and the place where they live on the costume racks. Here are a few ways to go about this.

Storage Labels: Each container should be clearly labeled. Let's go back to rule number 4: Like items should be stored together. Now, the final step is to label the container of similar items based on your system of categorization. Next, label the prop inside as well, either in a discreet location on the prop itself, or at the very least, on the inventory list you have started. This will ensure that everyone knows that the poisoned apple can always be found in the "Fairy Tale" prop box and that it should be returned to the "Fairy Tale" prop box once it is no longer needed for your current run of Snow White.

Color Coding Costumes: A great way to systemize the

costume closet is with color coding. Create color-coded sections on your costume racks so students can easily find where their costumes should be returned and stored. For instance, costumes for royalty — kings, queens, princes and princesses — might be kept in the purple section. Western gear for cowboys, maidens, farmhands and hillbillies might be in the green section. Pin a small square of matching colored ribbon on each garment that belongs in that section. Your costumes will never be out of place again, especially when you enforce rule number 3 about hangers!

At TLP, our costume and prop rooms have been organized beautifully by a special committee and maintained by the Costume Mistress. However, they are now starting to get a little confusing. If you can't figure out where something should be returned, leave it for the Costume Mistress. And actors, always make sure your costume is clean upon return. There's nothing worse than pulling out a dirty, smelly costume from the rack! All wigs used should be cleaned, also. If you don't know how to do it, ask. I'm sure Margie LeFevers will be happy to help.

We're on the Web
twinlakesplayhouse.org



Member Focus— Sally and Evan Mollenkopf



You don't have to be an actor, director or part of the crew to be important to a production. We have many members who help in ways that sometimes are not recognized by others.

A perfect example of this are the Mollenkopfs. Once Evan stopped participating on the stage, he took on the important role of keeping our financial budget each year. He has kept us on track by submitting the yearly budget to the Board near the beginning of each year, taking in consideration the expenses and profit of the previous years. He and wife Sally also help with concessions on every show if they are available, sometimes helping with a couple of performances when we're short-handed.

Sally has been our Consulting Editor for the newsletter since its inception eleven years ago. Without her skills as an English teacher, who knows what it would be. And, how unprofessional it would sound. Many edits have been made and suggestions followed to make editorials less confusing or misunderstood. Sally has also served on the play reading committee for many years, adhering to the purpose of TLP and our goals for our members and our community.

We want to thank them both for their participation, their dedication, and their willingness to serve where needed.

The Members of TLP