



TWIN LAKES PLAYHOUSE

12 Angry Jurors Opening April 5th



L-R Dylan Gamble, Deb Smith, Sue Howe, Jim Smith, Rowan Laidler, and Patty Kotlicky.

Temper are short and wild emotions cause conflict in TLP's newest drama, "12 Angry Jurors." Director Dave Adkins has cast well in his first production.

Playing the feisty, short-tempered juror #3 is Sue Howe. She maintains that the boy on trial, a 17-year-old "hoodlum" from a diverse background growing up in

the slums of Chicago, is guilty, guilty, guilty of the murder of his father. She has a checkered background with her own son and is swayed by her emotion with their relationship.

Patty Kotlicky is reasonable juror #8, who tries to present arguments defending the adage "guilty beyond a reason-

able doubt."

The jury enters the jury room thinking this will be an "open and shut case" but as they begin to deliberate, one by one, they start to see possibilities they had never thought of before.

Two new actors to the TLP stage are Glenis McGowan and Craig Perry, both doing quite well in their roles.

If you are looking for energy, conflict, suspense, and some excellent acting, a story that rings true in current times as well as in the past, you will not be disappointed with TLP's latest adventure.

Membership Night is scheduled for April 3rd at 7:00 p.m. The Benefit Show is on April 4th and opening night is April 5.

Tickets are now on sale for \$11 each by visiting the website at www.twinlakesplayhouse.org or by making reservations at 870-424-0444

Please tell your friends about this. We rely heavily on word of mouth to promote our productions. Even though this is a well-recognized movie, not many are familiar with the play version. This is a very intense play, filled with interesting characters and unforgettable moments. The play hits on subjects plaguing our society everyday- prejudice, injustice, reason and doubt.

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MEETING TIMES

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

MEMBERS' MEETING, APRIL 15, 7:00 P.M.

Setting the Stage *by John Eberhard*



Becoming a member and a participant at TLP isn't like getting married.

It Ain't a Marriage

Reading Angie's Board resignation letter sparked me to ponder about something that had been on my mind from time to time in the past. Before I get into rambling on about that, however, I would like to express my personal regret that Angie felt circumstances required her to step down. The Playhouse will miss her leadership, knowledge, creativity, effort, passion, and ability to harmonize with others as a Board member. Thank you, Angie, for stepping up to serve.

Having said that, let me make one thing perfectly clear: this article isn't about Angie. It is generic and about something I have seen happen in the past.

The thing that got me to thinking was this statement in her resignation letter: "You may hear rumors that I have stepped down in order to be involved with another theatre and that's not true."

I can understand that she may have wanted to clear the air about that for whatever reasons, but here is the thing: If it were true, it shouldn't make one iota of difference. Not a jot. Not a title. There isn't anything wrong with being involved with other theaters.

Becoming a member and a participant at TLP isn't like getting married. There is no pledge of exclusivity. No oath to forsake all oth-

ers. There is no obligation to mingle in live art only with this one partner. We do not become owned with the acceptance of our membership application.

Over the years, we have from time to time had members who wanted to do a show with another group or in another venue. Unfortunately, all too many of our members have proceeded to shun, bad mouth, or cold shoulder that person.

This attitude is so very, very wrong.

When a person decides they need some other theatre experience or challenge we should encourage them, support them, and love them enough that when they are done with that they want to come back to have fun creating live art with us again and feel comfortable doing so instead of feeling driven away and made to feel unwelcome. We should as individuals and as a group be mature enough to celebrate whatever new techniques and knowledge they might bring back to us from which the group can benefit instead of treating them like lepers.

We have had members quit and form another group with the express purpose of running us out of business. That is an entirely different situation, and, of course, I'm not suggesting in any way that we have an obligation to encourage people who

have declared themselves to be an enemy. That is a different matter altogether.

Speaking for myself, if I had an opportunity to work elsewhere under a director with a 50 show resume and Broadway, off-Broadway, and professional experience, I would do it in a heartbeat. With no guilt whatsoever. With no consideration of being a traitor, or of being disloyal. It would just be me growing as an artist, and no one ---repeat, no one---has any right to diss me for that. Hopefully, in that scenario, I would come back with lots of new and exciting knowledge to share and we would all benefitproviding I felt welcome to come back.

Many years ago, Lloyd Lowery left TLP to join a group of ex-members and others forming another theater group. When that didn't really work out after a few years, he didn't feel welcome to come back to us. As chairman at that time, I sought Lloyd out and invited him to return, reassuring him that he would in fact be welcome. He rejoined us, and, OH!, what a wonderful pillar and guiding light of our theater he was until he passed away. We need to remember the Lowery lesson: welcome, support, and encourage instead of dissing and shunning. It isn't just the smart thing to do...it's the right thing to do.

Soliloquy *by Deb Smith*

When I first read "12 Angry Jurors" I was ready for a challenge. Man, did I get one. The playhouse has been dark since the closing of "It's a Wonderful Life" in November and I was itching to get back into action.

Dave Adkins, the director, asked if I would fill in as Assistant Director. As some of you know, it's best that all new directors have a seasoned director help their first time out so I heartily agreed. Little did I know that I would fall in love with one of the characters and want to play her. So, I auditioned, too, and was cast.

I have learned through this experience that I am not as diverse as I thought I was. I had great difficulty in doing both positions—actor and assistant director—and it showed in my work. I had a terrible time learning lines for this show. I also hadn't realized that my character *had* so many lines, which was not a good choice when my time and effort was needed elsewhere.

The challenge of learning lines and doing a character

study sometimes looked impossible. I was so distracted. I did all my usual tricks—writing out my lines, using an index card, etc. but nothing seemed to work. I was constantly preoccupied with watching the blocking and the characters of the other actors that I lost my place in the script or just went blank.

Also, the responsibility of taking care of a new director is more than I thought it would be. Dave has been wonderful but there's so much that a director does: from the set, the music, delegating jobs from technician to painters to prop collectors, and approving costumes, colors and stage décor...well, it can be a bit overwhelming for any director, so a new director really need guidance and a cheerleader. Unfortunately, because of our strained volunteer staff, it was hard to get a lot of positions filled. Dave's wife, Lesa, had to step in far more than she had intended. I was busy calling in favors because we couldn't get anyone to volunteer for some very key positions. We didn't know if we'd have a tech-

nician until two weeks before the play.

As a director, I was terribly embarrassed and knew I was letting my fellow actors down. My constant calling for lines was very frustrating for them (although they never complained, at least not to me) which made me feel inadequate as an actor. But the worst was, I no longer felt like a role-model; I felt like an imposter.

However, in theatre, there is always the saying, "it will all work out" and I kept holding onto that, knowing that finally the lines would click in my brain, that we would get all the people we needed to help out, that the show would go on...

It reminded me so much of my last production. The stress through that show was unbearable at times. But it turned out great. And so will this one.

But, I don't think I will ever act and direct again in the same show. Unless I fall in love with a character and just can't say "no."



It will all work out. How? It's a mystery.

Season Finale

At the February meeting we had proposed a new project, three one-act farces written by Anton Chekhov, one of Russia's most important playwrights, that would be directed by three new directors. Luckily, the project is now set and we will use this for our fourth and last show of the 2012-2013 Season.

Directing the first farce, "The Brute" is Olivia Wolfe. There are 2 male and 1 female in the cast. It is the story of a widow, a very aggressive neighboring landowner, and a house butler trying to keep the peace.

The second play, "A Marriage Proposal," will be directed by Barbara Dugger.

This play was originally produced at TLP in 2011 in our Valentine Variety Show and the original cast will be renewing their roles.

The final play, "The Celebration," directed by Paula Hill, is the story of an overworked clerk, a pompous bank owner, his wife and her mother.

Auditions will be announced soon and an email will go out to the membership.

The plays will be billed as "The Brute and Other Farces" and will be produced June 6-23. It will be a full three-week run.

Please stay tuned for more information.

Bringing LIVE theatre to the Twin Lakes Area

TWIN LAKES PLAYHOUSE

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Phone: 870-424-0444

Website: www.twinlakesplayhouse.org

We're on the Web
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. And we have an active Benefit Program for local organizations.

Member Focus— Cindy Young



Judge in BIG BAD



Fairy Godmother in DOO WOP WED WIDING HOOD



Big Jesse in TREASURE ISLAND



Ouiser in STEEL MAGNOLIAS



BIGGER THAN LIFE!



Crane in EXIT WHO?

Cindy Young is still alive and well in Mississippi. She has continued her membership with Twin Lakes Playhouse. She is also involved with a community theatre in her new area in Mississippi and just finished playing Sheri in "The Dixie Swim Club." Surely she will be playing other roles in the future. She has a bright future in community theatre. Just as she did with us.

This is just a short walk down memory lane. We all enjoyed working with Cindy when she was at TLP and we miss her terribly.

So, Cindy, hope all is well with you! Don't be a stranger.

Your TLP friends and buddies.

Cindy as Sheri at the Laurel Little Theatre in Mississippi.

