



PLAYBILL

VOLUME 10, ISSUE 11 & 12

NOV. & DEC. 2013

TWIN LAKES PLAYHOUSE

Passing the Torch– A Year of Accomplishments *by Mike Johnson, 2013 Board Chairman*

What a year we have had at TLP! It was certainly not a normal year but it surely will go down as one of the most memorable! The shows were awesome! We wore out a director or two, and broke in a couple, too! Can we all agree that directing/producing is not as easy as it looks? But the results were awesome!

I had the privilege of working with a great board. Thank you Angie, Dave, Anne, Tammy, Shirley, Paula and Amy- you all really backed me up during the roughest time in my working career.

We did get a few needed repairs done on the building, especially the electrical issues fixed, new locks on doors, a stor-

age shed purchased and set up, and now the prop and costume rooms upstairs shine!! Thanks Margie and team! The Planning committee has been super busy plugging maintenance and safety holes, kudos to Stephen, Deb, Mike Magee, and Anne ... Thanks to our publicity teams for getting our name out there, especially Barbara Dugger! And Deb for all your work on the newsletter, directing, advisory directing, and acting.

I thank, in a *huge* way ... All you busy, active members who each pitched in on props, costumes, sets, parking, house management, advertising, clean up, maintenance, et al.

Most of all ... I thank the actors and directors and stage crews! The enormous time commitment it takes, personal sacrifice, and family sacrifice ... All so we can laugh at you, cry with you, be swept away by you, taken to new places and times by you! You embody the soul of Twin Lakes Playhouse! Our prime directive! To put on great shows for our community! I know that you have succeeded by the sell-out shows and the comments I receive during the week!

Thank you ALL! I know that you all do it for the love of theatre! And ... The Applause! (a little)

Announcing the 2014 Board of Directors

At the November Members' Meeting, the 2014 Board of Directors was voted on. The new members are:

Debby Stanuch: Debby has served on several Board of Directors within the Mountain Home area like The Food Bank, and Serenity, Inc. Originating from Chicago, she and husband Don moved to this area and, having a background in theatre, immediately got involved with TLP as an actress. She has graced our stage in several plays: Nunsense, Wash Your Troubles Away, The Spitfire Grill, and Dixie Swim Club. She works at KTLO and hosts Talk of the Town.

Jerome Sexton: A singer and actor, Jerry has worked both behind the scenes and on the TLP stage in Treasure Island, Diary of Anne Frank, 12 Angry Jurors, and Little Women.

Angie Cotter: Angie came to the Board last year to replace one of the resigning members, so she qualified for another term. Her accomplishments are many at TLP– behind the scenes, and as actor, director and teamleader in the acting workshops.

Deb Smith: Serving on the TLP Board from 2005-2007, she is also a director, actor, and holds the title of Education/ Outreach Program Director. She also

has chaired many committees, from Play reading to Publicity.

Rebecca Smith: New to TLP and with only one play under her belt, Over the River and Through the Woods, she has been very willing to help with set painting and helping around the theatre. We look forward to getting to know her better through this nomination.

The members returning for their second term are:

- Paula Hill**
- Dave Adkins**
- Amy Stuart**



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Board of Directors:

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

MEETING TIMES

BOARD MEETING, December 9, 2013 6:00 P.M.

MEMBERS' MEETING, December 16, 2013

FROSTY FEST a Success!



THANK YOU, Barbara Dugger, for chairing the Frosty Fest Committee and organizing and manning the TLP booth in the lobby of The Sheid. The booth was decorated beautifully with pieces of TLP sets and some fabulous props created by Mike Johnson. The beautiful throne originally made for Cinderella was center stage, with the castle walls and window surrounding it that had been painted by scenic painter Melony Brock for Hyronomous A. Frog last summer.

Also Barbara positioned the bridge from *It's a Wonderful Life* down one side of the booth. Barbara had posters for our season's upcoming plays under glass and hand-outs for *Little Women*, *Still Life with Iris*, and the acting workshops scheduled at the end of March, early April. Barbara wore her TLP t-shirt made with our new logo, as did Melony and our house mime while he performed at the booth. The other volunteer, Pam Cook, in costume, helped with flyers along with Aubriana Chambers.

According to all involved, there were a lot of people who stopped by the booth, got information about our theatre and productions, and some got pictures taken while sitting on the throne. If you can believe it, there were still quite a few people who still didn't know anything about our little theatre

– but they know now! Thank you, Barbara, for getting our name out there again this year. As you may recall, Barbara chaired the Fair committee last year, too.

“Before the time gets away, I want to thank the TLP members who worked so hard to make Frosty Fest a hit. Starting with Shirley Spitzer as a liaison between the BOD and committee; Bill Simpson, Monroe Schmidt and Sherman Fine for transporting, setting up and tearing down the set; Melony Brock who put the finishing touch to the TLP booth and took pictures to help promote TLP. There should be some fun pictures for the historian scrap book. Deb Smith and Carol Eberhard for getting their flyers designed; again Shirley for being that go-between runner, from printer to Staples, Wal-mart, etc. And a big



thanks to the MIME, Mike Johnson. And most importantly, the members who entrusted me with Frosty.

Thank you for everything to make sure that TLP was at Frosty this year.

Barbara Dugger”



LITTLE WOMEN Closed on a High Note, So I'm Told *by Deb Smith*



After an outstanding run, with many sold-out performances and much praise, the final curtain closed on *Little Women* Sunday, November 24th.

As director, it was a very bittersweet experience for me. I wasn't able to be with my cast the last two performances, which I heard were wonderful, because I was hit by a car on my way

home after that Friday night's performance. My car was totaled and I have been laid up since that night.

This cast was so talented, so much fun to work with, and worked so well together, and it was hard to say goodbye.

I don't know if it's my age or my sentimentality, but I

really get involved with my cast members and their personal lives. I like spending as much time as possible with each and every one of them, I like to really get to know them and their families, and I like sharing experiences with them. It's a special time for me and I hate that it has to end.

That's probably one of the strongest draws to theatre life—the relationships and friendships you make while doing a show together. I know “my kids,” the children and teens I worked with in the acting workshops, have expressed the same thing. That's why some of them like to continue with the workshops even though they don't necessarily “need” them anymore. But they get to

work with their new friends again. And every workshop is different. The combination of the participants, their growth and experience from the last workshop, all make for a new and exciting experience and challenge.

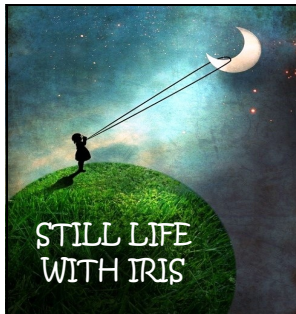
Another special thing with this particular cast was that most of them have worked with the others in one capacity or another. They came together so quickly—there was no period of awkwardness, even for the newer ones. And rehearsals ran so smoothly. It was the least stressful cast I have ever worked with. I was prepared, they knew their characters, and the material was a joy. Loved the experience and loved my cast. I thank them for the memories.

DIRECTOR'S WORKSHOP IS SCHEDULED

Hi everyone! Workshop time again. If you'd like to direct for TLP or if you'd just like to learn a bit more about the craft, plan on attending the TLP sponsored directing workshop. Workshop dates are Saturday, January 4, and Sunday, January 5, 1:00-4:00 p.m., at the TLP Building. If you are planning on directing for TLP, this workshop is a requirement, and you must attend both days.

The workshop is free, but registration is required so the correct number of student notebooks can be assembled. If you would like to attend, contact Carol Eberhard, eteam@centurytel.net, or 492-6635.

*****AUDITIONS FOR NEW PRODUCTION*****



Auditions for "Still Life With Iris", directed by Carol Eberhard, are scheduled for Saturday, January 11, and Sunday, January 12, at 2:00 p.m., at the Playhouse Building.

Cast: 5m., 4w. (flexible/doubling.) This piece is the first play for young audiences to receive the Kennedy Center's Fund for New American Plays Award. Still Life with Iris is

a fantastical adventure which centers on a little girl's search for the simplest of things: home. Iris lives with her mom in the land of Nocturno—a magical place in which the workers make, by night, all of the things we see in the world by day. Also, in Nocturno, memories do not reside in people's minds but instead are kept in their coats (called 'Past Coats'). The rulers of Nocturno, the Great Goods, are determined to have the "best" of everything on their island—and therefore take Iris away from her home and bring her to Great Island to be their daughter. To ease the pain of this separation, they remove her Past Coat, leaving her with no memory of her home or her family. All that remains of Iris' past is a

single button from her coat. Using the button as a clue, Iris joins with friends she meets on her journey—Annabel Lee (a young woman from the sea) and Mozart (the composer, age 11)—and frees herself from the Great Goods. She returns to Nocturno, having found her past, and her home.

As you can see, the script calls for a "flexible" cast of nine, with each actor portraying several roles. Right now I plan on using 12 actors. This may change to more...or less, depending on audition turnout. I prefer actors 16 and older, but encourage all ages to audition. I may cast someone younger, depending on maturity level. I also plan on four non-speaking

roles. These four will get to wear a fun costume and makeup, and will move scenery about onstage. I still have several positions backstage open, assistant director, sound and lights, house manager, etc.

Also, this show has several large props that need to be built. If you have any carpentry skills you would like to donate please let me know.

This show is going to be challenging, but a lot of fun. I hope you all participate!

For more information or to volunteer for a position, contact me at eteam@centurytel.net or 492-6635.

Carol

SETTING THE STAGE *by John Eberhard*

Working With Other Groups

We have been fortunate enough to have a couple of our members work with other community theatre groups recently and they have been willing to share information, impressions, reactions, and thoughts with me. Hopefully, some of us will find this information of interest, and it will become a springboard for discussion.

Why Would Anyone Work With Another Group?

There are a plethora of reasons why someone would work with other groups. Some of the reasons are:

1. To gain audition experience and to get some feedback on improving audition skills. We know each other so well at TLP that audition process becomes only a formality.
2. To make some new friends.
3. To work with different people and to learn from them.
4. Just learning to move and speak on a different stage is valuable.

What Are Good Things We Might Consider Emulating (Food for Thought)?

1. Build relationships with the Home-Schooled, Junior High and High School departments and ASU drama/theater classes. The college drama dept uses the theater for acting classes for example.
2. Sell commercial ads for our programs....ads that will run in every playbill for whole season.
3. They have this big "annex" room built in back with 2 rest rooms and storage which doubles as their "Green Room" with TV monitor so actors can see what's happening on stage and hear the audiences response.

Bringing LIVE theatre to the Twin Lakes Area

TWIN LAKES PLAYHOUSE

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

Phone: 870-424-0444
Website: www.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.

We're on the Web
twinlakesplayhouse.org

4. They have a rule in their by-laws I'm told that prevents directors from casting themselves.
5. Facebook page and full page article in newspaper during opening week.
6. Make the theater an "experience".
7. This theater allows a full movie-type concessions and you are not prohibited in partaking of your snacks/drinks in the auditorium. They make money off their concessions and they are not worried about damaging their seats etc.
8. Their stage manager placed a long folding table back stage and covered it with a roll of white paper. They marked off areas with a sharpie and labeled each area with act # and scene # and with the names of the characters in that act/scene who had props. Then they put all of the small props for that act/scene in that marked space. The actors knew just where to check for their props before the show and where to get their props right before the scene. It was also very easy to put your prop right back in that spot for the next performance. I liked this practice and thought it seemed very organized for everyone.
9. They say they do not precast roles without stating it. For example, if a director precasts the whole show without open auditions, they bill it as "an ensemble cast". If they precast certain roles, they only have auditions for the truly open roles and they state that.
10. They do not require you to join their membership in order to act in a play. When I asked about it, I was told that they would be happy for me to join but unless I wanted to come to the meetings and be able to vote on things, there was no need for me to pay the membership dues.

How Do We Excel by Comparison?

1. The play only ran for 1 weekend. We rehearsed 6 weeks for that 1 weekend. The play was so well received that in hindsight they wished we had done it another weekend.
2. The cast had to supply all of our own costumes. This is a huge negative in my opinion because on top of learning lines and blocking, we had to worry about our own outfits.
3. The directors as a general rule do not contact you if you don't get a part.
4. Benefit Night.

What Else Did You Learn? General Comments?

I had an absolutely wonderful time! I met some new friends and learned a lot. One important thing which was reinforced to me is to reach out to new people at Member meetings, auditions and first rehearsals. Make newcomers feel welcome by introducing ourselves and inviting them back. We should ENCOURAGE and not criticize or intimidate. Theater is supposed to be FUN!!!

Would I do it again? Absolutely! Every place has its own unique set of issues. Sometimes I felt encouraged by the TLP members for doing it and other times, I felt self-conscious, as if I was doing something that I couldn't openly share with our members.

The bottom line for me is this: I love TLP and I love my friends here. I love being on the TLP stage and having the opportunity to work with those friends and play a variety of roles to help entertain our audiences. I also want to expand and grow as an actress and continue to learn nuances of the craft. So, if there is a play at TLP I want to audition for, I will love to do that. However, if there is an opportunity, on occasion, to branch out and spread my wings at another venue, whether it be just for an audition or if I actually get cast, I say, "Why Not?" It can't hurt and hopefully I will have fun and make friends along the way, not to mention sometimes adding a new character to my resume!

Last Lines

This is my last article as a contributing editor to the Newsletter. It has been quite an experience.

I would like to thank the membership for this opportunity. I appreciate the many kind remarks over the years and no doubt deserve a great many of the not so kind remarks. Among my many goals were to educate, to inform, and to spark discussion. Hopefully someone else will fill the role of contributing editor and continue those aims.

The Newsletter is an important means of communication for TLP. It is used to focus on important issues and for general communication of scheduling and reaching out. I hope from the bottom of my heart that someone will step up and be editor.

A very special "Thank you!" to Sally Mollenkopf and to Deb Smith for their efforts on this project over the years.