

TWIN LAKES PLAYHOUSE

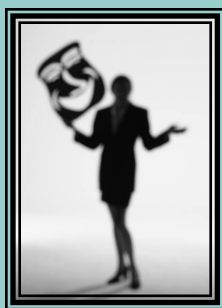
600 W. 6TH STREET
MTN. HOME, AR 72653

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

PHONE: 870-424-0444

E-MAIL:
TWINLAKESPLAYHOUSE@GMAIL.COM

WEB:
WWW.TWINLAKESPLAYHOUSE.ORG



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This Fall you will be able to enjoy one of America's most beloved Christmas stories, "It's A Wonderful Life!" adapted from Frank Capra's film by Anthony E. Palermo, with original musical score composed and arranged by Jonathan Green.

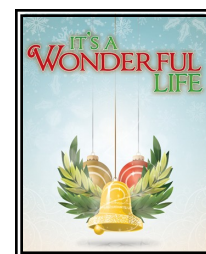
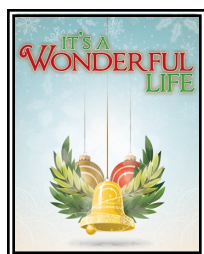
George Bailey had dreams- dreams of becoming an architect and travelling to faraway lands. But, through

circumstances, he had to take over the family business and remain in Bedford Falls. He married, had children, and made many friends throughout the years. Through his business he was able to help low to middle income families own their own homes. But one day, his uncle lost a great deal of money that belonged to the people of Bedford Falls and George was in a panic. He was willing to take his own life rather than dishonor his family and spend the rest of his life in prison. However, an angel, Clarence Oddbody, was sent down from Heaven to answer George's prayers and help him to realize his importance in the world. He took George on a trip through his life to show him what the world would have been like had he never been born. This is the story of George Bailey and those who loved him, of redemption, honor, trustworthiness, and dedication.

The cast includes:

Dylan Gamble
Angie Cotter
Karen McKaig
Stacy Tiffin
Jim Smith
Gary Blanck
Sue Howe
Shirley Spitzer
Lizzie Rambosek
Young George
Harry Bailey
Ernie
Eustace
Janie Bailey
Petey Bailey
ZuZu Bailey
Pam Wood
Board Member

George Bailey
Mary Hatch Bailey
Clarence Oddbody
Mr. Potter
Superintendent of Angels
Uncle Billy
Ma Bailey
Dr. Campbell
Violet Bick
John-Carl Laidler
Evan Webb
Rowan Laidler
Tammy LeBrell
Faith Harlin
Cameron Adkins
Lilly Killian
Bank Teller
Barbara Dugger



Most of the cast members play several different parts, keeping the action moving and the drama exciting.

Sponsored by Drake Law Firm, Hiram-Shaddox and Home Instead, "It's A Wonderful Life!" runs November 2-18. Tickets are now on sale so please let your family and friends know. Members' Night is Wednesday, October 31st. Yes, Halloween. Sorry.

This show could be done with a cast of 30-40 characters but...space being an issue in our little community theatre, I opted to double-up on casting. I think it will work wonderfully and the audience should love it. This is an adventure in stamina and talent for the cast and crew. When you see the show, you will understand what I mean.

Deb Smith

QUICK CHANGE ARTIST *By Chris Wheeler*

Stage secrets for seamless costume changes

Chris Wheeler is an independent writer in the Denver metro area. With degrees in both Theatre and Film Studies, he has been a long-time patron, lover and philanthropist of the arts. He is glad to be a part of Pioneer Drama and their online theatre community.

I'll never forget one show I was in, if only for my quick costume change. I had to go from doctor to driver in the amount of time it took me to say the last line of a scene and the first line of the next. We had a little music to cover the scene change, and my costumes were close enough that I really only needed a few seconds. I'd go backstage, grab a different jacket, and come right back out. And it worked great all through rehearsals. Until opening night, that is. When I went backstage, my driver's jacket was nowhere to be found. After a good minute of the music looping, I grabbed a different jacket from another cast member's expired scene and walked onstage only to find a fellow cast member holding my driving coat open for my frustrated arms.

Inevitably, that scene change occurs where days have passed in the world of your play and your actor — or the entire cast! — needs to be in completely different wardrobes. Maybe the scene dictates shimmering ball gowns, ruby slippers or even a mermaid fin transforming into legs! No matter how simple or complex the change, there are some stage secrets to make those quick changes a snap.

Snaps! Forego zippers, and instead sew snaps into trousers or dresses. This will make the garments easy to shed and easy to pull on.

Velcro has essentially the same effect as a snap, but you may be able to use it more widely. Say your starlet needs to go from suited business person to bejeweled princess in under thirty seconds. Sewing Velcro along the suit arms and legs can be a lot more effective (and have better stage showmanship) than dozens of tiny snaps. As a side note however, be sure to carefully rip out the existing seam and sew Velcro with a sewing machine. Hand sewing Velcro will NOT save you time.

Layer. The dog is a sailor in the next scene? The evil scientist also needs to play your fairy godmother? Have them put what costume pieces they can on underneath the ones they appear in first so they can simply pull off one and be in the next character. This depends a bit on the specifics of each costume however, and will only be effective if the underlying outfit does not add bulk or impede their movement while in the first.

Talk to your actors and make sure they are comfortable. Every quick change should be practiced, and any concerns addressed. Can another actor help them, even by simply holding a jacket open or carrying their prop onstage? Always make sure your performers have an appropriate area to change, keeping their privacy and needs a priority. And make sure the entire cast knows their roles through these high adrenaline moments.

Plan ahead, get your cast together, and (don't tell anyone I told you this) cheat. Hide things from the audience's view with layering. Give your performers wardrobe secrets like hidden Velcro and discrete snaps. And get your cast together behind your brilliant plan. These timing challenges that pop up throughout your script can actually turn out to be creative breakthroughs. And when done right, your cast really will look sharp.

BAXTER COUNTY FAIR REPORT *by Barbara Dugger*

The Baxter County Fair 2012 seemed to have more than its share of community theater interest. There were one-hundred ninety eight who registered for two free tickets to a production later in the season; out of those, 198 - twelve marked their registration sheets as wanting to join, seven wrote in " maybe interested in joining."

Our current production was one of many questions as well as, upcoming productions. The acting workshops seemed to have sparked much interest in parents with students too young to be in the local school drama departments; the adults expressed amazement that TLP offered adult workshops as well. Outside, the Twin Lakes Area, several schools as well as, local assisted living groups were among those of interest for group attendance. There were many whom stated they had never attended a show at TLP or were unaware of the Twin Lakes Area having a community theater. The Gift Certificate for \$2.00 OFF seemed more enticing to those who had never attended TLP. Many coupons were redeemed by those regulars, but by my last count from ushering on the last Friday night and Sunday afternoon performances of The Dixie Swim Club, I personally spotted between eight to twelve new faces based on booth visits. So was it our coupon enticing those new faces? Or was it perhaps awareness that our booth brought to our community? Time will only answer these questions if we respond to those that inquired about joining our TLP family.

A Very Special THANK YOU for all of those who supported and worked this year's fair project: from arranging banner/flyer printing, to display setup, manning the booth and booth tear down- it truly was a group effort: Anne Loftis, Shirley Spitzer, Pam Cook, Margie LaFevers, Gail Theis, Mike Johnson, and Deb Smith. I could not have done it without your wonderful supporting help.

SETTING THE STAGE *by John Eberhard*

Lines

I have a confession to make. If you don't learn your lines, I don't want to be on stage with you. It doesn't matter if you are the most talented person on the planet, if you develop the best character imaginable, or are the most nicest and most fun person to be around.



If you don't learn your lines, I don't want to be on stage with you. I don't want to be on stage with you because you make my job harder as a fellow actor. I don't want to be on stage with you because you preclude or destroy the rhythm and the timing that is necessary for a great show. I don't want to be on stage with you because your lines are my cues....and I deserve to have my cues. It isn't good enough that you can paraphrase your lines. I need to know exactly what is going to come out of your mouth so that I can pick up my cues and do my part to keep the show from dragging. Paraphrased lines don't allow me to do that.

I don't like taking away from focusing on my character and my acting to worry about how I am going to cover for you out there on stage. I really don't like it when you drop lines you never learned in the first place, and the audience thinks I am an idiot because I am up there stumbling around trying to cover for you while you stand there smiling serenely. I really, really don't like that at all.

I really, really want to be on stage with you if you not only learn your lines the way they were written, but you learn them early in the rehearsal process. The sooner you get your lines and the sooner we can start looking at each other and interacting and creating together instead of staring at a script, the better I like it. When this happens, we develop trust. It is so much easier and more fun to be on stage with someone you can trust.

Of course, we all drop lines. That is an integral part of being on stage. We all "draw a blank" at times and depend on our fellow actors to bail us out. This isn't what I am talking about in this article. I'm talking about not learning lines either well or quickly in the first place.

Last, it isn't good enough to barely manage to get your lines at the last minute just before the show opens. For me, I want to put on the show we have rehearsed...not find out what show we are doing after we are in performance. If we get our lines early, have our timing down, and trust one another, I go on with excitement and confidence. If I am worrying about what you are going to say or not say, I go on with trepidation and dread. Trepidation and dread are not a part of my definition of "fun."

So, come on.....get your lines quickly as they are written in the script and let's go out there and have fun together!



SOLILOQUY *by Deb Smith*

Last month I was in overwhelm mode with the prospect of directing "It's A Wonderful Life!" Not much has changed there but I am feeling much better about the process. I have a cast who is willing to pitch in and make this show what it deserves to be.

I knew the cast members would be setting up and striking each scene. When I told them about it, there were no questions, sighs, or eyes rolling back in their heads. They were all for it and after my explanation, they even seemed kind of excited about it. Sometimes we have prima donnas on stage who would never think of helping— usually, those are the actors that seem to disappear from the set strike when the play is over then miraculously appear at the cast party fresh and clean and ready to party. Makes you wonder...

But this cast isn't like that at all. They are willing to do anything. Since we've been having some trouble filling some key jobs, assistant director and stage manager, for instance, the cast's help is extremely necessary and so much appreciated. Lying awake at night worrying that we may not pull off this production is no fun for me. Now I am sleeping better and, because of the talent of these actors, the show will be very good, I am sure.

We have had some new people willing to learn sound and lights— Phillip Pool, relatively new to Mountain Home, heard from our own Pam Cook about this production and asked if he could get involved. He and Rashid Abdul-Ghani, one of our newest members, will be helping in the technical booth. We also have Traci Hogan on costumes, Lynn Lawhon and Amy Stuart helping backstage, and Dana Cook as prompter. Shirley Spitzer, Sue Howe and Barbara Dugger are steering the scene changes right now. And Barbara Dugger will also be House Manager. What a great job she's done so far. Anne Johnson-Loftis will be our scenic artist. And I hopefully have enrolled April Webb to help backstage, too.

So, no need to worry about this particular show. However, we still have other vacancies: ticket sales and TLP helpers for concessions and parking. Contact Barbara Dugger if you are interested in any of these jobs, Paula Hill if you'd like to help with tickets. I suspect this should be a pretty crowded production. At least, I hope so.

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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

We're on the Web!

www.twinlakesplayhouse.org

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Lisa Hammett

PLAYBILL EDITOR

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

COPY EDITOR

Sally Mollenkopf

CONTRIBUTING EDITOR

John Eberhard

WEBSITE WEBMASTER

Michael Johnson



MEMBERSHIP MEETINGS

After attending the members' meeting this month and seeing the very poor attendance (10), I again ask myself, where is all the support? I hate to be the bad guy all the time but I need to remind you that this is **YOUR playhouse and YOUR responsibility** to keep it running.

We lost three directors this year and are about to lose another one. This puts us in a real bind. No directors, no shows. No shows, no audiences, and no reason for us to be in business. The few directors we have left don't have the time to devote their lives to the playhouse and I'm sure don't have the desire to either. The twenty or so very active members are on burnout. They get called, emailed, and begged to help on the shows. Just another reason I had so much trouble nailing down my crew for "It's A Wonderful Life!"

I hope beyond words that those of you who are capable of it start participating at a higher level than you have been. You are needed—desperately. We all have lives we'd like to live. But as a member, you also have a commitment to the playhouse. We've talked about growing, improving our facility (which it really needs), and someday expanding to another facility. But none of this is possible without YOU.

Soon (next month) we will need to replace members on the Board of Directors for our 2013 Board. If you are at all interested, please step up to the plate, contact Lisa Hammett, and have yourself nominated. If you have ever even considered directing, sign up for Carol Eberhard's directing workshop, which she usually holds in January, and see if it's for you. If you like to work with your hands, we always need sets to be built, shelves, flats and organizational items to be constructed. If you like to sew, help is needed in our costume department. If you think you'd like to run sound or lights for some of our productions, contact Andrew Kibbe and he'll get you trained. If you don't like being on stage but you want to help, talk to a director about helping backstage.

There are so many areas to volunteer. We could use a marketing person(s), a publicity chairman, a play reading chairman...the list goes on and on. Some of our most involved members need a break, even if it's for one year. I've worked just about every committee, been on the Board, acted, directed, worked lights, backstage... all of it has been rewarding. I have my favorites, of course, but if needed, I would help when I can.

To get involved is to OWN your playhouse. Sometimes acting in a play is not enough. You may have to get your hands dirty. It's only fair.

TIPS FROM AACT:

Lesson Plans

You may be able to increase ticket sales by educating your audience about the historical or literary context of classic plays, or the background of plays that aren't well-known. A subscriber or patron newsletter can do this very well, helping to interest potential playgoers who might not otherwise come—or help them explain the play to friends. You can do this even more expansively (and less expensively) on your website.

Impressions Count

When embarking on a corporate fundraising campaign, consider that most executives judge the quality of an organization by its letterhead and other printed materials. A recent study of 100 executives nationwide found that 92 cited identity materials like letterhead, envelopes and business cards as an indicator of an organization's professionalism and prestige. The survey also found that readability was also considered important—perhaps because executives are busy people, and the sooner the piece gets to the point the better.

Budget Help

Some theatres offer "pay what you can" performances on Thursdays allowing financially pressed people to attend at whatever price fits their budget.

MEETING TIMES

Board Meeting, October 8, 2012 6:00 P.M.

Members' Meeting, October 15, 2012 7:00 P.M.

Board Meeting, November 12, 2012 6:00 P.M.

Members' Meeting, November 19, 2012 7:00 P.M.