



PLAYBILL

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TWIN LAKES PLAYHOUSE

LITTLE WOMEN has been cast and is now in rehearsal



One of the most beloved books ever written, Little Women by Louisa May Alcott, is coming to the TLP stage in November. Director Deb Smith is thrilled with the casting of this beautiful play written by Peter Clapham.

The cast includes:

- Mrs. March (Marmee): Angie Cotter
- Mr. March (Father): Jerome Sexton
- Meg March: Olivia Wolfe
- Jo March: Kelly Connelly
- Beth March: Faith Harlin
- Amy March: Aubriana Chambers
- Aunt March: Patty Kotlicky
- Laurie: James Wood
- Mr. Laurence: Stacy Tiffin
- Hannah: Sue Howe

Filled with the warmth and gaiety of the book, this play is sure to please audiences.

“We are trying to portray these characters as closely to the characters in the book. When one reads a book, they visualize the characters and expect a certain image. This cast is as close as we can come, so I’m sure they will not disappoint,” says Smith. “We are taking great care with both costumes and period furniture to create the right scene for the play. And we are studying manners and grace that people of the Civil War had. Don’t think of “Gone with the Wind,” though. This is a family living

in Concord, Massachusetts, so soldiers wore blue and accents were northern.

The play only spans only one year of the book, Christmas to Christmas. Although Beth does contract scarlet fever, she does not die. Father returns from the war in the last scene of the play. Meg and Mr. Brooke begin to show love for each other. And Jo and Laurie become great friends.

“It is the shared love of family and friends that is the most important aspect of both the book and the play,” says Smith. “This is what we are concentrating on in rehearsals and what we hope to present to audiences.”

Performances begin November 8. There will be an Opening Night Wine and Cheese with the addition of cookies and apple cider to keep with the Christmas theme. Members’ Night is November 6 and Benefit Night, for the Patchwork Club of Baxter County Extension Homemakers, is scheduled for November 7.

Shirley Spitzer and Lisa Hammett are sharing the House Manager position again but they need help. If possible, please sign up for parking, concessions, or ushering when they call. And if anyone is willing to help with cleaning the theatre on some days, let them know. House Manager is a big job. Unfortunately, we have had to rely on the same few people willing to take on the job for each show. It would be wonderful if we could get more volunteers to help them along so it isn’t so overwhelming.

Crew Members include:

- Rowan Laidler as Assistant Director
- Melony Brock as Stage Manager
- Rebecca Smith and Barbara Tatar as Backstage Dressers and Crew
- Stephen Govero as Lights/Sound
- Dolores Windham, Tracy Hogan, Melony Brock, and Yvonne Gehrke as Costumers
- Monroe Schmidt as set construction
- Many others helped with set painting
- Debbie Johnson as furniture/props
- Mike Johnson as props

And we’re still counting. Thanks all for your time!

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MEETING TIMES

BOARD MEETING, October 14, 6:00 P.M.

MEMBERS’ MEETING, October 21, 2013, 7:00 P.M.



Setting the Stage *by John Eberhard*

Why Didn't I Get Cast?

A comment from someone who had failed to get cast in a show he auditioned for was the impetus for last month's article, and it will be the springboard for this month's article as well. The comment was, "I.... Auditioned for a part, people told me I was great and hilarious and I was the only person to audition for it. He gave it to someone else who didn't even want it."

There are a lot of factors that go into a director's decision to cast someone. Generally speaking, in community theatre director's should cast from those who audition if they can. We know that isn't always possible because we don't always have enough people to audition. However, when we do, if possible and all things being equal, then we should cast from those who DO audition.

Very few people who audition can state for certain that no one else tried out for the part they wanted. Our directors have to be flexible enough to individually audition folks whose schedule makes it impossible for them to be at the scheduled auditions. I know for a fact there have been times when directors have previously auditioned someone on a different day who couldn't make the scheduled audi-

tion times. Also, announced auditions are usually on two days, and if you aren't there on both days, then you really don't know who auditioned.

When people tell you "I was great and hilarious", it doesn't matter a whit. Not a jot. Not an iota. First of all, how great you were is up to the director and to no one else. "People" are welcome to their opinion, but that opinion doesn't matter at all as far as casting that particular show is concerned. For that show, it is the DIRECTOR, not the PEOPLE, who has the authority to make the decision for what criteria makes someone "great". You should also be aware that encouraging "people" may sometimes tell you that you did great when in reality you kind of stunk up the place.

Here are some general things folks often fail to consider when they don't get cast:

How great you read isn't the only consideration a director has when casting. If I were a director, I would be looking for the CHEMISTRY between you and whomever I had chosen to play opposite of you. If I had what I deemed to be the perfect ingénue for the leading lady and you didn't have good chemistry with her, then it doesn't matter how well you read because I have to feel you two will click together on stage.

Sometimes the director is looking for specific physical characteristics for a part. If you don't have those characteristics, you don't get the

part. If, as director, I have determined I need a slim six foot tall twenty-five year old for a part, and you're a five and a half foot tall 220 lb. forty-five year old, guess what? Again, you can knock your audition out of the park, but you probably won't get the part.

Sometimes a director is looking for a specific quality for a part: a certain spark, extra energy, kindness, zaniness, vivaciousness, coldness, tonal quality, grace, etc. You have no way of knowing, and, again, you may do a bang up audition and not get the part because you don't have the necessary quality sought by the director.

As a director, cast unity, cohesion, and morale would be a part of my casting decisions. If I got it in my head that you would be difficult to work with, unable to take direction, argumentative, a diva, divisive, undependable, irresponsible, and so on.....I probably wouldn't cast you. Directors have enough problems without purposely casting another one.

Lastly, if you failed to get a part and you don't come back and work on shows, it tells the director he probably made the right decision. Come back and pay your dues by working backstage and showing you are dependable and fun to be around, and directors will look for excuses to cast you. They will beg you to audition for them. If you get pouty and take your marbles and go home, then you aren't giving the director the fair chance which you are whining that he

didn't give to you.

As a director, it is so important to encourage everyone to audition. Good directors do this even though they know that not everyone can be cast in each show. Another thing that director's have to weigh is balance. We all want to produce a good show; we all know that stage experience is important. Good directors try to achieve a balance of enough tried and true proven performers to carry a show plus enough new faces to keep it fresh. In major roles, all other things being equal (as if that could ever happen), I would usually go with someone who had paid their dues and who I knew I could depend on. Smaller roles are an entirely different kettle of fish, and a director can better afford to roll the dice more.

Many, many times we don't have enough people try out to cast a show or have barely enough people. On the rare occasions when a director has enough auditioners to have the luxury to pick and choose, the above are some of the criteria the director will be pondering. So, if you audition and do not get cast, it doesn't mean that you didn't audition well or that the director threw you under the bus so he could cast a crony. There are a lot of other considerations.

One last thing:

Read LOUDLY! Good luck!

Tips for New Directors

directing plays for over 20 years. He has experience as an actor and as a director of community theatre, church plays, high school productions and touring collegiate groups. Besides teaching drama classes, Kevin is the pastor of a church and the managing editor of a ministry website. Kevin's play [After Hours](#) won the

So you're directing the play! Congratulations! You are about to experience a few weeks of intense growth and vivid discovery. Directing a play for the first time is something you'll never forget, and you'll touch many lives in the process.

Don't Panic. There may be *moments* of panic in putting together a production, but don't let panic become your default setting. One of the many benefits of directing a play is the honing of problem-solving skills, so meet those difficulties with a clear-headed, can-do attitude. Let your actors see your coolness under pressure. You can do it!

Get Organized. A director is, in many ways, a coordinator and facilitator. Bringing together the many different strands of a play production requires a fair amount of pre-planning and organization. A rehearsal schedule is very helpful. Set deadlines for dropping scripts, collecting props and posting play bills. Reserve the first few practices for blocking out the scenes, and make sure to include a tech practice or two. You don't have to keep the schedule with a

grim rigidity, but the actors and their parents should have a good idea of what is expected and when. Communicate to everyone that rehearsal time is precious and that, during rehearsal, the focus needs to be on the play.

Visualize the Play. As Carl Sandburg said, "Nothing happens unless first a dream." Imagine the action of the play. Have an idea of how each scene should look and sound. What lines have a potential for a laugh (or for a gasp)? What sections of the play should move more rapidly than others? What lines should be slowed down? Where are the climatic points? As you develop the "dream" in your mind, directing simply becomes a matter of communicating your vision to your actors.

Focus on the Basics. You might have a high-tech stage, a phenomenal set, jaw-dropping special effects and costumes by Versace, but if the acting is flat, your production will suffer. On the other hand, with good acting, you can have a bare stage, with no effects and only thrift-store costumes and still absolutely dazzle the audience. The best productions start with a solid foundation of acting basics.

Vocal projection and articulation are key. If the audience cannot hear the dialogue, they will be disappointed, and no one wants a disappointed audi-

ence. Plus, all that work on memorization will have gone for naught! Projection involves proper breathing, common-sense phrasing and clear enunciation. Usually, an inexperienced actor can "turn up the volume" simply by opening his mouth more widely when he speaks and over-enunciating. The audience will perceive clarity as an increase in volume.

Positioning on the stage is also important. Many student actors tend to face any which way as they speak, hiding their faces or closing themselves off from the audience. With a little training, any actor can learn to "play to the audience" and let everyone see his or her wonderful face and the fantastic expressions it holds.

Pay Attention to Detail. The stage is a magnifier. Little things can become big things on stage, and a tiny distraction can wreak havoc in a big scene. View your production from the vantage point of an audience seeing it for the first time by actually sitting out in the house for a rehearsal. In fact, move around the theatre and try different angles. *Watch* carefully. *Listen* closely. And then *communicate* to your cast and crew what you saw and heard.

Value Your Actors. Remember that actors are not

chess pieces to be moved around a board. They are thinking, feeling people with complexities and a life outside of rehearsals. Encourage their creativity on stage. Help them relax and have fun (which means *you* need to relax and have fun, too!). Be positive and let your actors know that you appreciate their work.

Build a Network. Drama is a collaborative art, so don't try to do it alone. More than likely, you will have connections with people who can do carpentry, electrical work, sewing and fund-raising. Develop a good working relationship with those people and solicit their help.

Don't Forget the Support Roles. A play needs more than just actors. It needs a stage manager, a house manager, a property mistress, technicians, stage hands, set painters, publicity people, etc.

And Finally. Have fun. The storytelling you oversee will be full of creativity, inspiration and merriment. And when the curtain closes on the final performance, you'll find yourself, as a seasoned director, saying, "I can't wait until next year!"

DIRECTOR'S WORKSHOP HAS BEEN SCHEDULED

For January 4 and 5, 2014. Mark your calendars!!!

Bringing LIVE theatre to the Twin Lakes Area

TWIN LAKES PLAYHOUSE

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Soliloquy by Deb Smith

I want to start out with an apology for not getting the September newsletter out during September. Many things have been going on in my personal life and I just haven't had the time nor the energy.

Having the newsletter is a very important part of our communication, both to the membership, and also to those outside our little "theatre world" who might be interested in volunteering or becoming a part of our organization. The newsletter is posted on our

website page and I hope it will continue to be so.

Actually, one of my playwrights, Edith Weiss, read one of her articles that I included in a newsletter when she was visiting our website to learn more about the theatre who had purchased one of her productions, Cinderella, Cinderella. She contacted me to thank me for that and also for using one of her articles. I directed that show and sent her pictures, which she sent on to Pioneer Drama, one of the production companies we use. I also directed another of her shows, Hyronomous A. Frog last summer and sent her pictures of that show. She's informed me of new shows she has coming out, even giving me previews of some that have not been published yet. We have two of them waiting for approval from the play reading committee. This rela-

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

tionship, started by a simple article in our newsletter, has expanded and grown. You never know what will happen.

Which comes to another subject. As much as I have enjoyed doing the newsletter since I took it over five years ago, I think it is time to resign my post and let another member take it over. I am not a columnist and I'm running out of ideas. We need some fresh perspectives and new articles, something fun and exciting to share with our readers.

So, if you've ever felt like you want to write, gather informative theatrical information, like taking pictures, and all that, this might just be the job for you! I suggest

you let the current Board know your interest as I will be quitting as of December 31, 2013.

I look forward to seeing what our new Editor has in mind. I will be happy to hand over any material I presently have, make suggestions to get you started, and even write an occasional article if asked. I am always available to answer questions. You may have some or you may not have any.

So, fellow members, you will see my handiwork (Ha! If you can call it that) for another two months. Then, goodbye to this and on to my next adventure!

Acting Workshops Begin Again

Our youth workshops will begin earlier this year and be broken up by season, as follows:

Youth Acting I (ages 8-12) Day 1 10/5/2013 9:00-4:00

Day 2 10/6/2013 1:00-4:00

Teen Acting I (ages 13-18) Day 1 10/12/2013 9:00-4:00

Day 2 10/13/2013 1:00-4:00

The Acting workshops are scheduled for the end of March, beginning of April. If you've never done these workshops, they are a lot of fun, energetic, and inspiring. If you have done them, they will be even more fun than last time. So come join!

