

Newsletter Editors

Deb Smith and
Kimberly Beasley

Contact us by TLP
email below

Beyond the Stage Door

PATRON HIGHLIGHT: MAUDIE MAY MARSH



By *Debby Stanuch*

A prime example of a Modern Renaissance Woman, was Maudie Mae Marsh, one of Twin Lakes Players most generous donors whose endowment enabled the recent major restoration of the playhouse and continues to provide financial support.

Maudie Mae's will provided an endowment of 15% of her estate to the playhouse. The initial donation of \$45,000 was followed with payments from her trust of over \$20,000 since her death in

September, 2008. These payments are the proceeds from securities and real estate in the trust which is currently valued at 1 million dollars by the trustee. The payments will continue in perpetuity.

An adventurous woman who never married, Maudie Mae was born in central Tennessee in 1916 and raised in the bootheel of Missouri. She retired from the United States Postal Service where she served in a senior management position in Sacramento, California to live with her sister in Mountain Home.

She enjoyed sports and is remembered as a fierce competitor in bowling, golf and especially high school and college basketball. Her professional career took her from Michigan to Texas to California. Wherever Maudie Mae lived, she was recognized for providing her

time and financial assistance to women and children in crisis and for her support of the arts, theater, music and higher education. She worked to promote women in the postal service and continued to support and mentor young women in college, including by providing scholarships.

Twin Lakes Playhouse is truly fortunate to have benefited from the generosity of Maudie Mae Marsh. Her love of life, passion, purpose and generous spirit serves as an inspiration to us. today and will impact generations to come.



Board of Directors 2020

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WHAT IS THE PURPOSE OF COMMUNITY THEATRE?

“Community theatre contributes to the “social capital” of a community, developing the skills, community spirit, and artistic sensibilities of those who participate, whether as producers of a production or as an audience member”.



TWIN LAKES PLAYHOUSE

600 West Sixth Street
Mountain Home, AR 72653

P.O. Box 482
Mountain Home, AR 72654

870-424-0444

Mission and Vision

Our mission: to entertain, enrich, and educate through community involvement in live theatre.

Our vision: to be recognized as a premier provider of quality entertainment and culture through live performing art.

5 Reasons to Support Your Community Theatre by Wade Bradford

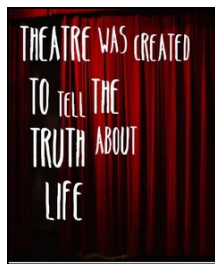
Nurture New Artists: Many successful actors, directors, writers, and choreographers have launched their careers in humble, small town playhouses. Just by attending and applauding, audiences give up-and-coming stars the positive feedback they need to continue their artistic pursuits. Also, many community theatres offer classes for children's productions. The stage develops confidence and responsibility within young performers. In my experience, I have seen the shyest of children improve communication skills.

Share Valuable Skills: Community theatres need more than just cast members. Anyone that can sew a costume, paint a backdrop, build a staircase, or edit a sound effect is a desirable addition to the company. Novices of a particular skill, such as construction or lighting, can increase their ability by working alongside veteran craftsmen. Likewise, experts can enjoy sharing their knowledge and passing their craftsmanship to the next generation.

Advertise Locally: Small business owners should financially support playhouses, and not just for altruistic reasons. A good thirty minutes before a show, most audience members spend their time thumbing through the program, inspecting the actor bios. It's the perfect opportunity to advertise. Small businesses can reach hundreds of potential customers. Ad space is relatively inexpensive and will help the performing arts thrive.

Socialize with New People: Whether you work as an assistant director, a chorus

member, the star of the show or a stagehand, one thing is certain: you will meet new friends. There is something exhilarating about putting on a new show. It brings people close together; it tests their skills, and it enlightens audiences. Many lifelong friendships and relationships have been formed while practicing sword fighting, stage-kissing, or falling through a trap door. There is a strong bond with all who band together to put on a play. We become friends because we work as one to tell a story.



Be Part of the Storytelling Process: Plays are an ancient form of storytelling. It's a creative ritual still very much alive despite the age of YouTube. Most community theatres produce time-tested classics such as *Death of a Salesman* or *A Streetcar Named Desire*...some are light-hearted; some are deep and profound. All offer a message to the audience. Classic contemporary plays speak to us because they explore what it means to be human. Those who participate in the storytelling process can feel proud knowing they are spreading a positive message to their community. So, go audition. Offer up your skills. Advertise in the program. Contribute your time and energy. And by all means, go see a show! You will become a part of the vibrant, long-cherished tradition of the theatrical storytelling.



Dickens on the Squarerevived

Some may remember in days not too long ago, there was a special day in December when TLP men became mid-19th century gentlemen, donning top hats, woolen pants, brightly colored waistcoats, heavy leggings and cashmere overcoats. Their lovely mothers, wives, or sisters, would slip into a fancy petticoat that wrapped their waist tightly, just beneath a full wool skirt, with a fitted blouse, and heavy cape, and hands stuffed into a furry mitt to keep them warm. Their hats were extravagant, enclosing each perfect curl made meticulously burned into place by a hot iron.

Such was the time of Charles Dickens. Twin Lakes Playhouse offered their actors an opportunity to step into his characters and play such wonderful creatures as Ebenezer Scrooge, Jacob Marley, Bob Cratchit, or even the Ghost of Christmas Past, Present, or Future. "A Christmas Carol" is probably the most popular piece of fiction that Charles Dickens ever wrote. Through the voice of Scrooge, Charles Dickens continues to urge us to honor Christmas in our hearts and try to keep it all the year round.

We now have new members that can experience the same

feelings of Christmas joy as previous TLP actors by re-enacting The Christmas Carol characters in 2020.

TLP members will be dressing up for the Christmas Festival in Dickens garb, singing Christmas Carols around the Square, and stepping into the shoes of some of the beloved Dickens characters. We will be presenting a small "Christmas Carol" skit, written by Dianne Pankau. And we will also have a non-profit table where we can talk to passers-by about our playhouse, our future plans, and our current events. We can share community outreach projects in the present and in the future. And it will give us a platform to encourage others in the community to join our ranks, become members, actors, technical works, costumers, and set builders.

Our membership is smaller than it used to be— sometimes people relocate, graduate and move away, get tired, pull away, or their interests change. And with the pandemic cases raging throughout the country, people are far more cautious than ever before.

We need to establish ourselves once again as a definite "premier provider of quality entertainment and culture through the performing arts."

So, we will dress up in our centuries old garb, stick a smile on our face and a twinkle in our eye, and welcome the community to join us in our quest. Because, we will return stronger and better than we ever were! We are TWIN LAKES PLAYHOUSE! Hear us roar!



THE VIEW FROM BACKTAGE by Kimberly Beasley

For 20 years, I have watched the stage from a unique position— from the wings or the booth. I’ve been able to develop and then shine on opening night. I’ve seen the play come to life with props, costumes, sounds and lights. Along the way, I’ve made some observations that I would like to share with my fellow Thespians.

First,- the audience never notices your mistakes. Trust me. I can’t tell you how many times I have sat in the booth, within earshot of the audience and cringed as I notices a flubbed line or a trip or missed cue. I used to wait for the audience to collectively groan or roll their eyes, but they never did. The big secret is— 99% of you audience is on your side when they walk in the room. And, unlike your fellow actors, directors and techies – they never saw that moment in rehearsal the final week when you finally got that line perfect. They just saw this time. They have nothing to compare this moment to- no previous glimpses of perfection to hold over your head. So they see whatever you did in this one moment- and they think it's exactly what the moment is supposed to be. That doesn’t mean practice is unnecessary. What the audience does perceive of all that practice- is the confidence of rehearsal. The team work that grows out of those countless hours spent together saying the same thing over and over, picking up that piece of paper this way or that way, making the same face behind your cast mate’s back but trying to make it feel fresh each time. All that practice does show up on stage. It comes across in a feeling, almost undefinable, of purpose. It’s the difference between life and theater. In life- we never know exactly what we are going to do next. We don’t know what the people around us are going to do. In theater- we know what happens after we say the next words. We have the chance to say or do the exact perfect thing to convey our emotions- you know- that thing you think of an hour after an argument with someone that you wish you had said? Your character gets to say that on stage. Your character get to be the most considered version of themselves. The audience sees that. And when an actor forgets or changes what was supposed to happen and starts to improv- the nerves of the other actors come across too.

Second- treat everyone with respect.... Because your life on stage depends on them. As a techie, I’ve had actors treat me with total respect and I’ve had them treat me with the same disregard as a piece of furniture. As a professional, I’m going to do my job regardless. But when the actors include me, a mere techie, in their family- I get that little extra umph. The drive to want to do my best for them. Techies can learn to anticipate your needs, your moves, They can enhance your performance, they can even cover the mistakes actors make from time to time with a cleverly placed sound effect or lighting cue. But for the actor who disrespects their techs? What motivation do they have to cover for you? To make you look better? Or sure, they will do their jobs, but they won’t do that little bit extra. And they remember... and they talk. And you never know when one of them might step up into the role of director- and there goes your opportunity for a role in their next play. My daddy, a principal, always told me to make friends with the cafeteria workers and the janitors- they cook your food and clean your classroom, two essential tasks. The same is true of techies- so be nice to us!

The final lesson I want to share- is that every actor should take a turn as a tech. Especially in a theater as small as ours, its only fair for us to take turns helping the other actors shine. But its more than that. Being a techie is a humbling task. You work just as hard, and other than a polite round of applause at curtain call, you get little appreciation for it. Every actor should take the time to serve their fellow actors and appreciate the hard work that goes into a show. By the same token, Every techie needs to take a turn on stage. They need to struggle to learn lines, learn to emote and make repeated movements look fresh. It will help them understand how their actions support the show.

So, there’s the two cents of the woman in black at your show. Take them for what they are- just the thoughts I have while watching all you fine actors create magic on stage. See you at the next show, even if you don’t see me.

COMMUNITY OUTREACH PROJECT—TLP’s Education/Outreach Program

Instead of mourning our closed theatre’s stage, let’s think of ways to encourage new membership and donations so that, when we do open, we will be much stronger and better than we have ever been.

We are already starting a community outreach project in Mountain Home. This will keep us involved, our name current, and allow us to partner with another non-profit organization. We will be holding a virtual acting workshop for ages 8-14 the last two Saturdays of January, 2021. Dianne Pankau and Deb Smith will

be at the Library in a safe environment while the participants will be in their homes, safe and sound.

TLP is offering the same curriculum as we usually do but with a twist. Dianne and Deb have decided to use the script of “Big Bad” by Alec Strum, the first children’s play Deb directed while at TLP.

We will open the workshop with our basics— reviewing improvisation, pantomime, voice, projection, movement, etc. Then we will work on characterization. Finally, we will hold

“auditions” and cast the show. We will have rehearsals until the end of day 1, continue rehearsals the following Saturday, and end with a performance the finale of the workshop. Parents will be “the audience” watching from their home and they will get to determine the verdict— innocent or guilty. Big Bad’s fate is in their hands.

This will be a free acting workshop. The Library will be advertising it and taking registration. We will be listed as “presented by Twin Lakes Playhouse Education/Outreach Program”.

Registration will be limited. There are only 14 roles in the play and that is who we will cast. If more want to register, we can offer another workshop with the same curriculum. The Library will determine all of that. So, if kids you know are interested, please have them watch for registration. We will update you as information comes our way.

We are excited about this opportunity, what it may mean for the success of our re-opening, and our position in the



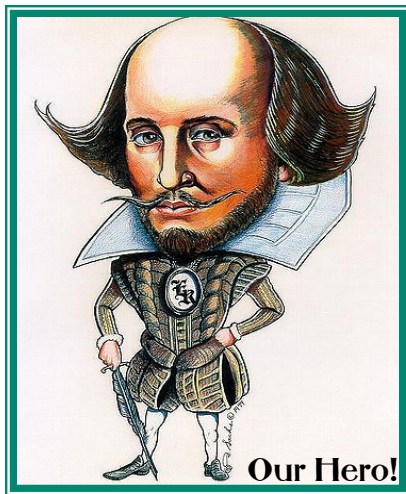


ACTING WORKSHOPS
ACTING WORKSHOPS



Watch for our
2021 Summer Season

WE'RE ON THE WEB!
twinlakesplayhouse.org



**PLEASE
SUPPORT
TLP!**

**We depend on our
Members, Volunteers,
and Patrons**

I love the stage, I love
the process of acting in
theatre, but
unfortunately, it
doesn't pay the bills.

So....

I volunteer at TLP!!!

2021 Membership Dues are coming up soon! Remember, they have been increased to \$15 per year. This increase was passed at the September 2020 Member's Meeting.

We require a new Member form to accompany your payment. There is a spreadsheet set up to give directors and the Volunteer coordinators (Dianne Buzain and Kimberly Beasley) information that will help determine which volunteers to contact for each production. Please submit your membership form and dues by January 1st. A membership form will be emailed to you this month to expedite its return.

Thank you!

2021 BOARD OF DIRECTORS

ELECTIONS!

November elections are slated for the Monday, Nov. 16th meeting, starting at 6:00pm. Please join us for this important meeting, whether in-person or by Zoom.

If you would like to run for office, please contact Lisa Hammett at 870-424-0444 (leave message) or let her know the night of the meeting.

TLP MEMBERS 2020

- Adkins, Cameron
- Beasley, Kimberly
- Baker, Jennifer
- Butler, Patti
- Buzain, Dianne
- Calhoun, Brenndon
- Eberhard, Carol
- Eberhard, John
- Ellington, Andi
- Fisher, Lori
- Gehrke, Larry
- Gehrke, Yvonne
- Howe, Sue
- Hammett, Lisa
- Hardcastle, Rhonda
- Helms, Joanne
- Horberg, Jenny
- Horberg, Mike
- Johnson, Anne
- Kotlicky, Patty
- Kelley, David
- Lateures, Margie
- Leach, Angie
- McKaig, Karen
- Middleton, Clark
- Mook, Karen
- Mollenkopf, Sally
- Nichols, Carol
- Pankau, Dianne
- Perry, Craig
- Reich, Michael
- Reich, Joy
- Rogers, Loweta
- Schlote, Nikki
- Schlote, Jeff
- Simpson, Bill
- Smith, Deb
- Stanuch, Debby
- Westgate-Fulco, Amy
- Wilson, Patty
- Wolfe, Olivia
- Young, Cindy