



Twin Lakes Playhouse

Twin Lakes Playhouse, 600 W. Sixth Street, Mountain Home, Arkansas 72654 870-424-0444

www.twinlakesplayhouse.org

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Any play deserves the best an actor has to give...We're not just putting on a play here. We're establishing a community theatre, and that's a pretty important thing to be doing.

Richard Yates REVOLUTIONARY ROAD



Letter from Your Chairman

By Lloyd Lowery

PICK A PROJECT. Here is a list of projects which have been suggested toward improving our theatre building and grounds. The list is by no means all-inclusive and is open to modification. However, to complete any of the projects will require that someone volunteers to coordinate the effort. Otherwise, it becomes an exercise in futility and nothing gets done. I call on the membership to step forward and pick a project, and then see it through to completion. Your Board cannot do it alone and without the efforts of the members little will be accomplished.

Herewith, the list in no particular order of merit or necessity:

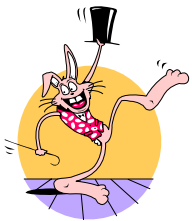
1. Paint the white outside railings.
2. Finish painting the gutters.
3. Touch up paint in the lobby and concession area.
4. Add outside lights and TLP letters on building.
5. Cleanup the backstage area.
6. Cleanup the stage floor by sanding it and varnishing wood.
7. Remove cable above stage.
8. Pave (asphalt) a portion of the parking lot.
9. Add gravel to driveway around building.
10. Build new flats for set construction.
11. Redo the lobby floor.
12. Add lights in lobby and spotlight the bulletin board.
13. Remove cable above stage.

14. Pave (asphalt) a portion of the parking lot.
15. Add gravel to driveway around building.
16. Cleanup the backstage area.
17. Cleanup the stage floor by sanding it and varnishing wood.
18. Get some kind of light on the portable signage at front of building.
19. Purchase and install an awning or canopy above entrance.
20. Cleanup and rearrange prop and costume areas.
21. Need window air conditioning unit for green room.
22. Touch up paint in lobby and concession area.
23. Paint the auditorium.

It is a given that not all of these projects will be completed this year and more may be added to the list. But, it's a start. Let's all pitch in and see how much we can accomplish in the months ahead.

Setting the Stage

By John Eberhard



Some notes about the prompter and asking for a line.

The actors, the director, and the book holder should agree up front on what the actors should say if they have forgotten a line and need help.

The way to ask for a cue when you drop a line is "Line, please." Not "Oh (expletive deleted), what's the (expletive deleted) line!?", or "LINE, dammit!!!!," or "Ooooh, I know this one, it's right on the tip of my tongue, oh shoot, it starts with..., um..., oh, GIVE it to me!" This is called taking out your frustrations on the book holder, and it's a no-no. Unacceptable methods of asking for help include yelling "LINE!!!" at the book holder; saying something like, "uh, what was I supposed to say?"; or the ever-popular choice, "what the *@#%&* is my *(\$@#* line?". Asking for help also doesn't involve staring at the book holder with a closed mouth and an expectant-yet-blank stare. Just a nice, spoken "line," please, is appropriate. The prompter shouldn't try to be a mind reader. Actors need to call for a line if they want help; it's not up to the book holder to decide. The book holder should make it very clear that he/she will not

respond to silence in most cases, as some actors need this quiet to help them remember their lines. The only exception is when it becomes clear that someone has dropped a line and the cast is confused as to who needs to be talking.

Why it's important? Your book holder deserves common courtesy. You know that you're upset because you can't get the lines, and while the book holder may know that, too, it's still hard for them to get through an evening where they're receiving orders from someone who sounds like they're spitting tacks every time they talk to them. This approach also runs counter to what you're trying to achieve as an actor, because whenever you let your own personal frustration show through, you drop character, which you then have to work at to get back into. And if you mumble and fuddle for 5 minutes before asking for a line, you slow down the pacing that you and the other cast members are trying to pick up. On a side note: Don't get into the habit of looking at the book holder when you ask for a cue. This also causes you to drop character and will be a very difficult habit to break as you get closer to opening. If you don't get over it, you may actually find yourself inadvertently looking for the book holder out in the house if you drop a line in performance.

The bottom line is.....be nice to the book holder, stay in character, and ask "Line, please".



CURTAIN CALLS

The curtain's calling us... to the theatre... to express ourselves and how we can develop dreams into a craft and an art.

By Marjorie Rock

We've had our first show of the season of 2009 and it was a great hit and a great success! Thanks to Carol Eberhard and her cast and crew. It was a brilliant example of how people can work together and have the satisfaction of a job well done.

Carol gives a great workshop on directing a play and I would encourage everyone to take the workshop just for the experience even if you can't imagine yourself ever directing a play. It gives you a good idea of what goes into the whole event and what is expected of you when you are involved.

For most of us who do direct, it often comes after years of involvement with theatre - especially after years of observing what is going on in films or on stage. There came a time when I stopped watching shows the way most people watched them and I would watch how they did the lighting effects - sometimes looking up or behind me to see where the light source was coming from. I followed the blocking to see what was effective and what wasn't effective. I explored the set designs in my mind, noted the dressing of the stage. I observed the color schemes that were being used and why they were used. I especially enjoyed a play one time where everyone in the show wore black, grey or white costumes and one person wore red. I have seen this in films also. Make-up and hair design were also so important - how lucky to have people to work with who could do this effectively. I did a variety show one time based on "Guys and Dolls" and at the dress rehearsal my son, Kevin, who is a fantastic hairdresser, did the women's hair in a magnificent 40's style - what a difference it made!

When I was getting ready to start directing "Quilters" here in Mountain Home, Jackie Tucker, my costume and quilt designer, and I went to a fabric store and picked out the colors to be used for costumes in the show and then we also used those tones for the quilt made by the marvelous quilters in the area - the quilt that was later available for a donation at a drawing. In this case, it was important that it all blended and worked well - yet we are always reminded that there are plenty of costumes in the costume department and be sure to not overspend. As this was going to be the first musical ever put on by Twin Lakes Playhouse, I wanted everything to be perfect. When at all possible it is important to get sponsors for the show to give "seed money" to get the show started and cover some initial expenses. Musicals are more expensive to put on than comedies/mysteries, dramas etc.

There is a lot of preliminary work that goes on once a play is selected and in my case, I start "dreaming" the play about six months or more before the show goes into rehearsal. I learned my way of directing a show by observing others who directed through my years of involvement in plays. I did some "musical children's theatre" for seven years in West Bend, Wisconsin. I started out as an actor (not having a clue as to what to do) and in the second play the director lost her choreographer and said she didn't know where to find another. I said, "OH, I can do that!" She looked at me like I was crazy but did give me the chance to do a simple "pirates hornpipe" dance. I showed her the finished dance the next week, and she said, "OK, but can you teach it" Of course! I taught it to the other three pirates and the director was impressed. Then she gave me another dance to do - and that was a big success also. After that I was the official choreographer and loved it. I thought it was just "making up dances" - I didn't know it had a big name like choreographer!

Then she asked me if I would do her the "honor" of choreographing "Finian's Rainbow" - I said, "Sure." I had NO idea what a job that was going to be and didn't know how to do any Irish dancing, but I bluffed my way through it. We did "Mame" and "South Pacific" etc. and meanwhile I was watching and learning. I never dreamed that I would ever direct a play - however, one time I was sitting behind the director while she was trying to set a scene. I watched as she moved the people around and then at one point I said, "OH!!!!" She turned around and said, "Someday you will make a good director!" I thought, "No way!"

There are times it's good to use a minimal set on stage and sometimes a more involved set. The actual play will "tell" you what is needed as you read and "dream" it. Sometimes you don't want the set to get in the way of the actors. There are plays where the actors and the story are most important and you don't want to lose them in the set - i.e. "Wit.". AND there are times when a fantastic set is necessary for the pulling together of the entire production - i.e. Carol's last show.

Again, experience and trial and error are the best teachers. However, there are others within the playhouse that have a lot to offer and if you are a new director, it's best to not let pride (fear) stop you from benefiting from another's experience. At the same time, either way you will learn - it's like any other job. We are all different and there is no "one" way to do it. If you took all the directors on Broadway and gave each of them the same show to direct - every show would be different. In fact that's the fun of it. What is seen on stage is a projection of what is inside the director - it's a fascinating thing.

If you are drawn to the theatre, there is a place for you and plenty of people to help bring out your best gifts and talents. In 2001 I was in my first play at the Twin Lakes Playhouse - "Trouble in Tumbleweed" and there I met Dillion Mincey who was eleven years old. Though he is a good actor, he is becoming an accomplished lighting and sound person, and he has been a great asset to many of my shows. As a result of his experiences with our playhouse, he may find a career in this field - though I would say that he has the gifts and talents to be a director also. I could

name so many other young people that I have been impressed with through the years - but that will be for another time.



It is requested and required that each member fill out a new application form when paying this year's membership dues. If you have not done so already, please update your membership. If you cannot attend a meeting, you can download a membership form off the website, fill it in, and submit it and your \$5.00 check to:

Twin Lakes Playhouse, P.O. Box 482, Mountain Home, AR 72654

Education/Outreach

We are now accepting pre-registration forms for the YOUTH ACTING CONSERVATORY to be held on June 20 and 21, 2009 at the playhouse. Applications can be downloaded from our website or picked up in the playhouse lobby and sent directing to Deb Smith. Information about this workshop is also on the website. We will have to limit the participants to 20-25 so it's important that students wishing to participate pre-register and also prepare a 1-3 minute monologue.

Also, we have always encouraged students to attend our plays but sometimes the \$10.00 ticket price is difficult for them to pay. That's why we invite students to attend our family/membership night, held the Wednesday before the opening of each production, for only \$5.00. Please pass on this information and suggest they visit our website for dates and information about our auditions and productions.

MEETINGS

MONDAY, APRIL 13, BOARD MEETING AT 6:00 P.M.

MONDAY, APRIL 20, MEMBERSHIP MEETING AT 7:00 P.M.

MONDAY, MAY 11, BOARD MEETING AT 6:00 P.M.

MONDAY, MAY 18, MEMBERSHIP MEETING AT 7:00 P.M.

Soliloquy

By Deb Smith

COSTUMING

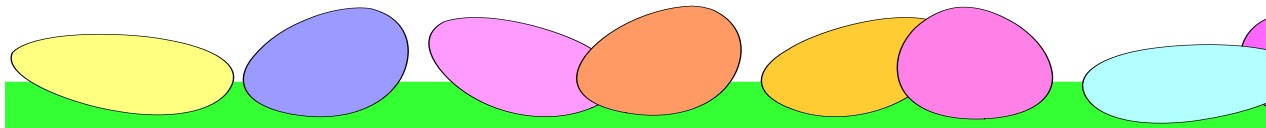
Costuming is an integral part of the play and is always needed. Anything worn by the actors is considered a costume. Their clothes not only explain who and what their characters are and something about the play, but they also create interest in the production. They help establish the time period, year, and/or day of the play. Costumes help distinguish one actor from another. Each character's costume should say something special about that character and tell the audience something about the play itself. Costumes help communicate the play- tell us the mood by the use of color and fabrics. Costumes also give the actors the physical feel of their characters and have a psychological effect on the actor. As actor in period costume moves and reacts differently than an actor in regular street clothes. And, the costumes must reflect the show's concept. To do that, a costumer should consider

- **Color.** There are common assumptions about color and costumes. Comedies, farces, and fantasies are frequently costumed in bright, light fabrics and colors; serious plays usually are costumed in subdued colors and heavy

fabrics. The color of the background, whether it be a set or drapes/scrim, must be considered part of the color scheme. No one likes to see costumes that clash with a set. It's distracting for the audience and the actors.

- **Style.** A period play is generally costumed to conform to the fashion, line, and material used in the specific period. A modern-day play may have clothing taken right out of the actor's personal wardrobe, found in the costume room, or even at a thrift store.
- **Character recognition.** Costumes should fit the character. An older, more reserved character would dress in a darker, heavier fabric than say, a unique character, such as a sprite, which should be costumed in something floaty and frilly.

It's important to keep in mind that costumes, set color, and set staging should all work together for one cohesive look. So, we should take our time as directors to make sure that happens. We have a wonderful costumer, Traci Hogan, who has coordinated for such plays as *A Christmas Carol*, *The Nerd*, *The Second Time Around*, and, most recently, *But Why Bump off Barnaby?* Costuming and coordinating a show is an art and should be treated as one. If a director needs help in this area, he/she should get it.



Twin Lakes Playhouse Members Meeting- March 16, 2009

Meeting called to order at 7:00 p.m. by Lloyd Lowery

Welcomed new members and guests.

Minutes from previous membership meeting were approved as published in newsletter and on website.

Treasurer's report was approved as published.

Committee Reports

Play reading committee-Deb Smith- has secured five directors for 2010.

Membership committee- Bill Simpson- currently 68 members.

Patronage committee- Shirley Spitzer- is currently receiving patronage monies.

Maintenance committee- John Eberhard- the no news to report.

Publicity committee- Denise Jones reports that W.W. McElrath will be assisting her with publicity.

Scholarship committee- Janet Lacefield- not present at meeting.

Benefits-Shirley Spitzer- Patchwork Homemakers Extension Club will be the benefit for the next play.

Nominating committee- chairman is needed. Lloyd Lowery reports that Donna Griffiths has resigned her position on the board due to health issues. Nominated to fill her position are W.W. McElrath and Yvonne Gehrke. The membership voted and elected Yvonne Gehrke to fill the vacated seat of Donna Griffiths.

Carol Eberhard reported on the status of "Barnaby," stating overall the play was a success.

Unfinished Business

Lloyd Lowery reviewed potential building projects, which are: Paint while railing in front of theatre, paint gutters, touch-up paint in lobby, paint auditorium, repair hole in the floor at concession stand, install additional lighting in lobby, install spot light on bulletin board, install the letters TLP on building with spotlights, pave parking lot, gravel in driveway, new flat library, clean stage floor, remove cable from stage, install flood lights on outside sign, install awning on front of theatre, install shelving units in prop rooms, install shelving in new addition.

Lloyd Lowery reviewed the benefits of being a sponsor for a show.

New Business

Marjorie Rock has shown interest in producing a variety show around Christmas. The membership voted to allow show to be produced at TLP.

Dillion Mincey made a request to borrow TLP lighting equipment. The membership voted to allow the request.

The meeting was closed at 7:45 p.m.

-Minutes taken by Denise Jones

WE STILL COLLECT BEST CHOICE LABELS
Please return them to Patty Kotlicky.

Did you know we are selling gift certificates to our performances? If you are interested in purchasing some as gifts for your friends, please contact a Shirley Spitzer to make the arrangements.

NOTES FROM THE EDITOR: This year is certainly moving along! Our second show of the season is in rehearsal, we're making plans for our first YOUTH ACTING CONSERVATORY this summer, we have a children's show squeezed into our slate in July, Carol said she was going to hold another DIRECTOR'S WORKSHOP this summer, then two more shows to round out our season, and perhaps even a variety show in December! There is plenty of opportunity for all our members to get involved in something this year. If you're interested in acting or helping backstage, contact one of our director's and volunteer. Or, Lloyd mapped out a huge amount of projects that need to be attended to so we could use some people interested in those, too. Let him know what you're willing and able to do.

Deb Smith

If anyone has any announcements, articles of interest, would like to contribute an editorial or submit a picture, please let me know. This is the membership's newsletter, after all, and it is up to all of us to make it successful. Therefore, please contact me by phone at 870-421-6099 (cell), 870-467-5608 (home), or by e-mail at ozarktootsie@centurytel.net.

***** **Deadline for May 2009 Newsletter is May 1st** *****

Board of Directors 2009: Lloyd Lowery, Chairman; Bill Simpson, Vice-Chairman; Mike Baker/Denise Jones, Recording Secretaries; Cindi Young, Treasurer; Yvonne Gerkhe; Janet Lacefield; and John Eberhard.

Editor: Deb Smith (421-6099 or 467-5608 for suggestions or submissions); Copy Editor: Sally Mollenkopf; Consulting Editor: Carol Eberhard; Contributing Editors: John Eberhard and Marjorie Rock; Website-Webmaster: Bill Simpson.