



Twin Lakes Playhouse

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

[www.twinlakesplayhouse.org](http://www.twinlakesplayhouse.org)

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The novel is more of a whisper,  
whereas the stage is a shout.

Robert Holman



## Letter from Your Chairman

*By Lloyd Lowery*

For those of you who were unable to attend last month's membership meeting, the following was submitted for discussion.

### INTERIM REPORT

The special projects committee presented the following information to the Board of Directors on July 13, 2009

#### Project(s) Deleted

TLP letters in front of building

Modifying the driveway for direct access from Hwy 178

Awning over front doors/entryway

#### Project(s) to be pursued immediately

Refinishing the stage floor-to be done on July 21, 2009	\$400
Track lights in lobby	\$200
Upstairs cleanup and organization	\$500
Touch up paint outside and lobby	\$100
Adjust (lower) chair rails/trim in lobby	\$150



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## PLAYBILL

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and concession area

\$4200

Lobby floor leveling  
and covering

\$2500

**Project(s) to be completed as needed**

Investigate cost of  
alternate coverings

Building totally new  
supply of stage flats

\$500

Carpet \$2500-  
Linoleum \$1000

Project(s) requiring  
additional research  
and cost estimates

**Project(s) for future consideration**

\$ to be determined

Buttress walls-  
removal of cable  
across stage

\$4400

Paving the parking lot  
in whole or in part

Two bids on hand:  
\$4436 and \$3800-  
third bid imminent

It is estimated (on the high side) that the capital  
outlay for all these projects excluding paving the  
parking lot would be approximately \$14,000.

Shop locally, all  
else being equal

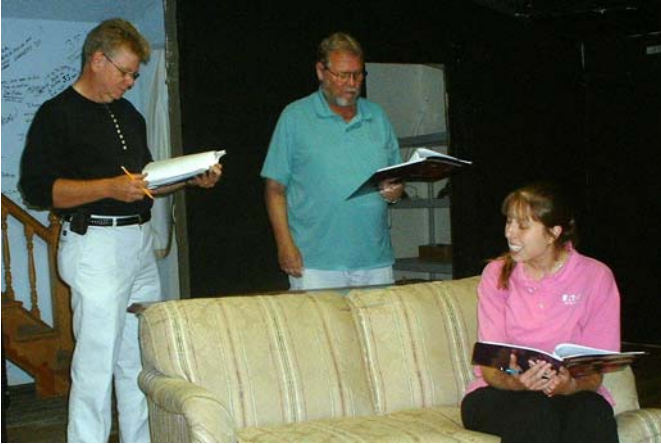
Permanent lighted  
sign out front

\$4200

Need to locate lot  
corners and determine  
setback requirements  
Cost range: \$2800 to

## From the Director

By W.W. McElrath



First I want to welcome some newcomers to the theater: Stacy Tiffin, Laural Tiffin, and Don Julin. Stacy will be playing Tony Wendice, his wife Laural will be Stage Manager, Don Julin will be playing a double role, that of Officer Thompson and Officer Williams. Margie LaFeviers is my Assistant Director. The veterans in the show are Bill Simpson as Max Halliday, Chrissy Carney as Margot Wendice, Lloyd Lowery as Inspector Hubbard, and Mike Baker as Capt. Lesgate ( we think that's his name ). Barb Vosecek is our prompter and will also be the curtain puller. It was real nice to be able to cast the show with the people who showed up for auditions. I didn't have to drag anyone off the street or out of the local bars. They are all getting into the swing of things and are looking good already. This will be the first show with the new flats. I hope

they work out OK. Lloyd and Bill are a great help with the building, as always. I also want to thank Shirley Spitzer, already, for doing the sign out front. Brenda Jacaway is working on the tickets. We will be on the "Talk of the Town" show on Aug. 31<sup>st</sup>. I am hoping Lisa Hammett will be my house manager so anyone who wants to volunteer to help park or work concessions will contact her. I have had several folks approach me to work back stage and I will be contacting them soon.

Show dates are September 4 - 20. Membership night is September 2 and Benefit Night is September 3.

## Mortgage Burning Party/Membership Meeting

By *Deb Smith*

It was a day for celebration. Paying off a mortgage, after so many years of worrying about HOW to make the mortgage payment (extra productions, special events and fundraisers), is a huge fete and one we are all proud of. There were cheers from the membership as Chairman Lloyd Lowery took the mortgage up on stage, held it over a trash receptacle, and lit fire to it. All members toasted our accomplishment with champagne.

But that was the ending of the party. Let me begin at the beginning. After a condensed membership meeting, Tracy Mints, our hostess, introduced Janet Lacefield who in turn introduced this year's scholarship recipient, Diana Turnbo. Diana sang a beautiful song for us. Then Deb Smith had her *BIG BAD* cast perform an excerpt from the children's play. Next, Tracy introduced Bick Bee, a wonderful sax player. Lovely refreshments were served. I especially liked the decadent brownies...YUM! Olivia Wolfe performed a musical number, "The Beauty Is" from *The Light in the Piazza* by Adam Guettel. And then we burned our mortgage. There were new faces at the event and some members we haven't seen for a while. All in all, it was a success and a jolly time.



Little Miss Muffit takes the stand in *BIG BAD*.

## Education/Outreach Program

### Directing Student Actors: The Ten Commandments by Edith Weiss

*Edith Weiss* is the author of several published children's plays, including five with Pioneer Drama Service. A lot of Edith's writing time goes into her stand-up comedy routine, which has taken her all over the country and on three overseas military tours. Besides writing, she also acts and directs in both children's and adult theatre.

#### I. Thou shalt remember that you are the boss.

In the theater, the director sets the tone for both the rehearsals and the performances. It is up to you to create an atmosphere where not only are you respected, but all the actors respect each other as well. To help this happen, only you should give notes. Actors should not critique each other, ever. You should have the final say on what works and what doesn't; after all, when someone's onstage, they have no idea what the whole picture looks like. So, while being open to ideas from the actors, learn how to say "no" in constructive ways. For example, "That's a great idea, but it won't work because it steals focus from the main action." Always give credit to those who are thinking and trying.

#### II. Thou shalt create a safe environment for actors to take risks.

Without breaking Commandment One, you can still let students know that you value their input and be very encouraging of actors trying things for their own characters. If they want to change your blocking, let them try it their way and then make the decision on which way works best. If you have a difficult actor who still challenges your final decision, "My character wouldn't do that," or "Why would I walk over there?" evoke Commandment One and use the tried and true: "Because I said so."

#### III. Thou shalt let your student actors know what they are doing right.

Laugh when something's funny, they need to hear it. If a rehearsal is going so badly that a good note doesn't seem possible, have them stop and start over. Point out what's missing, such as energy level or focus, in a constructive way so they have the opportunity to do better.

#### IV. Thou shalt not let an actor feel ignored.

In the space of a couple of rehearsals, everyone in the cast should get a hand-written note from you. This does not have to be burdensome. Even something simple like “I like that” or “Good job” goes a long way. An ignored actor, even if he’s doing really well and knows it, feels superfluous and stops giving his all.

#### V. Thou shalt teach to hold for laughs.

Because of nerves and inexperience, almost all student actors don’t know how to stop and wait for the laughter to die down while staying in character. An audience will actually stop laughing if they see the actors aren’t holding. Then the cast gets panicky because they aren’t getting any laughs, and you see how this cycle goes. So teach your cast to anticipate laughter and plan for it. Arrange for a small audience (even a couple of people are better than none) before the first performance to teach the actors to listen and hold for laughs while staying focused and in character onstage.

#### VI. Thou shalt not make actors do anything that embarrasses them.

If you have a kiss that’s vital to a scene, check while you’re casting which actors are comfortable with it. If no one is okay with it, find ways to work around it—bring on the next actor early or block them so they’re behind something and it just looks like they’re kissing. Remember too that actors loosen up during the course of rehearsals, and what seems impossible for them on the first day won’t seem so a month later. If they are resistant to the end and you make them do it anyway, chances are it won’t work onstage because of their self-consciousness and embarrassment.

#### VII. Thou shalt emphasize the importance of the actors’ voices.

Students need to be taught to enunciate and to project to the back of the room. Vocal warm-ups are a good idea. I’ve also found it effective to have them talk over loud music while they are rehearsing. Student actors often need to be reminded of the importance of diction, not talking too fast, and not slipping into the teenage “up speak” where every line sounds like a sentence. It’s hard, but you have to listen to them in rehearsal as if you don’t know the lines. If you have any problems understanding them, think how hard it will be for the audience!

#### VIII. Thou shalt teach actors to stay in character no matter what.

Forgetting a line is the most common place for student actors to slip out of character. Don’t let them say “I’m sorry” if they goof up or can’t remember a line in rehearsal. Just have them call “line,” while staying in character. It saves a lot of time and keeps the rehearsal moving. Mistakes with wrong or missed lines will inevitably happen in the performance, but for the most part you shouldn’t criticize unless it truly was detrimental to the show. If this is the case, add a rehearsal. Undermining an actor’s confidence is never the way to go.

#### IX. Thou shalt enforce the necessity for silence backstage.

The backstage area should be completely quiet during a rehearsal or a performance. When the actor is not onstage, he must respect the actors that are onstage. This means no running around backstage, no talking on cell phones. If actors are not off book, they could be studying lines. If an actor has a small part with lots of down time between scenes, give him things to do—set moving, helping another actor with a costume change, making sound effects, etc. If there is nothing for an actor to do, then he or she must learn the discipline of being quiet. Not easy for young people, but essential in the theatre.

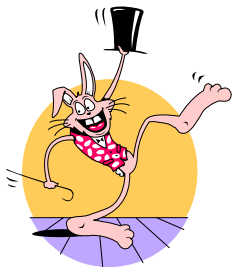
#### X. Thou shalt demand timeliness.

Actors must not be late. Unfortunately, if your students are too young to drive, then they are usually not in control of what time they arrive. If this is the case, don’t punish or embarrass them if the parents are the ones at fault. But one person being late wastes everyone’s time—yours, the cast’s and the crew’s. At the very least, teach them to call if they’re going to be late so you can rehearse around them instead of waiting for them. If it comes to having to call the parents to emphasize the importance of being on time, do it. You won’t regret it, I promise.

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.

## Setting the Stage

By John Eberhard



### WHAT ABOUT THE FUTURE?

Now that we have fortunately and happily paid off our mortgage, what is next for TLP? We have our facility in pretty good shape, and other than a few projects already on the books, it doesn't seem practical to limit our vision to this facility in this spot. Nor does it seem practical to pour unending sums into a place that has pretty well reached its potential. At some point, you have to recognize that no matter how many coats of lipstick you put on a pig, it is still going to be a pig.

We have some built in apparently insurmountable drawbacks here that can only be resolved by a new facility in a new location. A few things that immediately come to mind are a postage stamp sized stage, no wing space, the noise from Bomber football games every Friday in the fall (along with other events at the stadium just down the road), lack of handicap

accessible bathrooms, inability to do shows with trap doors, lights that shine in the actors eyes instead of from above because of the low ceiling, and so on. Wouldn't it be nice to have a parking area where we didn't have to use our members to stand in the rain to direct traffic?

Don't misunderstand: I remember very well what TLP had in its early years.....NOTHING. I am both thrilled and grateful for what we have now, because in comparison to nothing, it is wonderful! I don't mean to take anything away from the effort and dedication it took to reach this point. I applaud us for achieving this. However, in comparison to what we might someday be able to have, it's not so hot.

Granted, it would take years--maybe decades-- to achieve a new theater. However, if that project never gets started, then it won't be achieved in either years or decades. I can't help but wonder if anyone is interested in pursuing this, or if we are satisfied to just settle for what we have.

*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**

### MEETINGS

**MONDAY, AUGUST 10, BOARD MEETING AT 6:00 P.M.**

**MONDAY, AUGUST 17, MEMBERSHIP MEETING AT 7:00 P.M.**

**MONDAY, SEPTEMBER 14, BOARD MEETING AT 6:00 P.M.**

**MONDAY, SEPTEMBER 21, MEMBERSHIP MEETING AT 7:00 P.M.**

Twin Lakes Playhouse Members Meeting  
July 20, 2009

Meeting called to order at 6:25 p.m. by Lloyd Lowery  
Several new members and guests.

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

Treasurer’s report was given. \$4,000 for Let Him Sleep Report was approved

COMMITTEE REPORTS OMITTED DUE TO SPECIAL NATURE OF MEETING

UNFINISHED BUSINESS

Projects Committee Committee has provided Board a hard copy of the project Prioritization.

Big Bad Was a success. Standing Room Only on last performance.

Directors Workshop Was a success. 5 people participated.

Dial M for Murder. Tryouts are coming up this weekend and rehearsals will be closed.

Stage Floor Floor is being sanded and varnished tomorrow July 21<sup>st</sup>.

Scholarship Recipient Diana Turnbo is this year’s winner. She sang a song for the membership.

Other Entertainment A portion of the hit play, Big Bad, was performed by The cast of the show.

NO NEW BUSINESS DUE TO THE SPECIAL NATURE OF MEETING

MEETING ADJOURNED AT 6:33 p.m.

Minutes taken for MB by YG

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**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 Shirley Spitzer to make the arrangements.**

The effects of arts programs on a community are more than aesthetic. A vibrant arts community can increase sales and property values.

*Taken from AACT website*





## Soliloquy

By Deb Smith

After such a vigorous schedule with the children's acting workshop and play, I thought I'd take a well-deserved rest. But, was I wrong! I have so many plans in my head, so many plays to read, sets and costumes floating around up there, I'm getting less sleep than before. I ask myself, 'what is your problem? Why can't you just relax for a bit?' And my answer is "because there's so much I want to accomplish in a very short time." I strive to be a better actor, a better director, a better teacher, and a better person. That's why I take on so much and why I don't complain about it. I love the theatre- it is a safe harbor for me. It's the only place I can be myself and feel good about what I'm giving back to the universe. I enjoy watching the expectant faces of children and teens when they approach a new play and discover their characters. I celebrate their minds and creativity. And I get back tenfold what I put into a project with them. I learned

as much as they did in the acting workshop- not the techniques but the sheer, unmasked excitement they felt when they discovered how to "play" in a theatre setting. And experiencing their thought process was unbelievable. Improvising scenes and analyzing their characters was my favorite time.

I also get excited when working with adults, just a more refined feeling because most of them are so advanced and sophisticated in their knowledge and approach to characters. Discovering the author's meaning in a play, dissecting each action and reaction, each word a character speaks, and each relationship to another character, is reason for me to wake up every morning with a smile on my face. I'm so afraid my energy will run out before my creativity does. So, I brace myself, hang on with both hands, and step off the building- I'm promised a bumpy, although satisfying, ride through life.

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

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**NOTES FROM THE EDITOR:** If you didn't come to the Member's Meeting/Mortgage Burning Party, you missed a good time. Not only were the refreshments and entertainment great but hobknobbing with new and continuing members was a real treat. We shouldn't take our membership for granted. We should celebrate every day we have with each other and our little theatre. We are extremely lucky, you know. There are those members who have kept this theatre going in bad times and I applaud them. You have given me the opportunity to continue my love affair with theatre. Thanks for the memories.

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](mailto:ozarktootsie@centurytel.net).*

\*\*\*\*\* **Deadline for September 2009 Newsletter is September 1st**\*\*\*\*\*

Board of Directors 2009: Lloyd Lowery, Chairman; Bill Simpson, Vice-Chairman; Mike Baker/Denise Jones, Recording Secretaries; Cindy Young, Treasurer; Yvonne Gehrke; 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.



**YAHOO**