



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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I've never quite understood the idea of a "season." Whenever an artistic director says to me, 'I have this slot,' I always start to feel we're parking cars or something.

David Henry Hwang



## Letter from Your Chairman

*By Lloyd Lowery*

The following article appeared in the March-April 2009 Spotlight, the American Association of Community Theatre (AACT) newsletter.

### ARKANSAS FORMS STATE ASSOCIATION

Arkansas has a brand new association!

The Arkansas Community Theater Association (ARCTA) held its first annual meeting in August 2008. A Charter Board of Directors was formed and plans for a March 2009 state festival.

Jerry Davis of the Association of Senior Arts Programs and Carousel Theater of Hot Springs was elected Charter President. Other newly elected officers are Vice President and ACCT State Contact Lisa Bell of the Little theatre of Crittenden County, Secretary Rebecca Burton of the Department of Human Services Decision of Volunteerism in Little Rock, and Treasurer Lindell Roberts of the Rialto Community Arts Center in Morrilton. Twelve additional members were elected to the board representing theatres in Hot Springs, Little Rock, Blytheville, Bella Vista Village, Conway, Benton, and West Memphis.

ARCTA's next annual meeting is scheduled for Benton in August 2009, with the theatre festival and contest scheduled in Morrilton in March 2009. A quarterly e-newsletter and individual and organizational memberships are available. Anyone interested in volunteering to help or in participating in these events may contact the association at [arctainfo@gmail.com](mailto:arctainfo@gmail.com) or by mail c/o Rialto Community Arts Center, PO Box 176, Morrilton, AR 72110.

I think we should give some consideration to joining the Arkansas state association. Being a part of this organization should help broaden our contacts with other community theatres across the state for mutual benefit.

Prior to retiring to Arkansas, I was active in the Nebraska state association and found it to be a fun and educational experience. The festivals usually are terrific and showcase the talents of members of community theatres statewide. It's a great way to meet new people and find out what other theatres are doing to meet the problems we all face in keeping live theatre alive.

"I believe that community theatre is America's theatre. For a variety of reasons, community theatre thrives in this nation like nowhere else in the world. Seeing the positive impact that it can have on youth, seniors, area businesses, and a community's identity is a humbling but enervating experience. Our ongoing challenge is to continue to raise the bar on our work-constantly make it better-while continuing to have that positive impact that theatre education and participation bring."

- Murray Chase, Venice [FL] Theatre

## Education/Outreach Program

By Deb Smith

On June 20 and 21 a wonderful transformation took place at our playhouse. Young people, ages 10-17, converted from uncertain would-be actors to gifted, incredibly creative performers. How did this happen, you might ask. Beats me. I felt like I was just along for the ride.



After careful and tedious preparation from me and my team leaders (Carol Eberhard, Sue Howe, Debby Stanuch, Chrissy Carney, and Karen Robinson), we introduced pantomime, improvisation, stage movement, stage voice, and character study to the nine students who attended the Youth Acting Conservatory. Some of them had a little experience under their belts, church and school programs and skits, and a couple had performed on a real stage before. However, with our in-depth curriculum, they were able to explore uncharted territory. And what is totally amazing to me is, it seemed like they had taken the express train. No one was left behind and everyone shined. It was a magical two days. I want to thank all the people who made this workshop possible- my devoted team leaders and Cindy Young for promoting the workshop.

Now we are headed for the ending of our journey with the 2009 workshop- a children's play, BIG BAD. Four of the nine attendees auditioned for the show and all four were cast. We also added ten more people, some veterans of our stage, some newcomers wanting to make their own mark at TLP.

The cast (newcomers are highlighted) for BIG BAD includes: [Delaney Ross](#) as reporter Sydney Grimm; Cindy Young as Judge Wise Old Woman; [Noelle King](#) as the Evil Stepmother; [Karen Lynn Schuster](#) as Fairy Godmother; [Kelly Connelly](#) as Little Red Riding Hood; Olivia Wolfe as Grandmother Hood; [Lizzie Rambosek](#), [Rachel Bruton](#), and [Bryana Rivas](#) as the Three Little Pigs; W.W. McElrath as Bill Woodcutter; Sharon Miller as the Shepherdess; [Linnsey Dunavan](#) as the Boy Who Cried Wolf; [Eden Webb](#) as Little Miss Muffit; and Mike Baker as the Big Bad Wolf. [Sara Hill](#) is assistant director.

Rehearsals are underway. We had a very short rehearsal period, nine rehearsals in three weeks time, but so far everything is going as planned. We've been busy pulling costumes, learning lines, arranging the set...all that goes into a production. Cindy Young is still handling publicity, Shirley Spitzer will be working with the concessionaires, Jack Ortegel is House Manager, Brenda Jacaway is in charge of tickets, W.W. McElrath and Sara Hill are working on the lighting, and Yvonne Gehrke (bless her heart) is doing costumes. We are still on the express train- choo choo! Hope all of you will come out on July 18 and 19 at 2:00 p.m. to support our new actors in their first production through the Education/Outreach Program. After all, these kids are our future!

Member's Night is Thursday, July 16 at 7:00 p.m.

### AUDITIONS.

Auditions for "Dial M For Murder" are scheduled for Friday July 24<sup>th</sup> at 6:00 P.M. and Saturday July 25<sup>th</sup> at 2:00 P.M. I will need 5 males and one female for the show. Three of the males can be between 30 and 50 and the female the same age range. The other two males are not age specific. Please contact me if you are interested in working backstage. If you have any questions about the show give me a call at 424-3737. Thanks again for your support, W.W. McElrath.



## NEXT PRODUCTION

BIG BAD by Alec Strum, the first children's play through our Education/Outreach program, is July 18 and July 19, 2:00 p.m. This show is the trial of the Big Bad Wolf, with lots of fun and familiar characters. The show runs about one hour. Tickets are \$5 per person, or \$4 for children dressed in costume. We will have a costume contest after each performance. Tell all your friends. It should be a hoot!

## DIRECTOR'S WORKSHOP

This year's Directing Workshop is scheduled for Saturday, July 11, from 9:00 a.m. to 3:00 p.m. and Sunday, July 12, from 1:00 to 4:00 p.m. Whether you have an interest in becoming a future director for our group or just want to learn a bit about stage movement and all the elements that go into getting a production together, I think you will enjoy this workshop and hopefully take away some "food for thought" from it. If you plan on attending please let me know, as I will be preparing student notebooks for all who attend. You can contact me at 492-6635. Or you can e-mail me at [eteam@centurytel.net](mailto:eteam@centurytel.net).

-Carol

## MORTGAGE-BURNING PARTY/JULY MEMBERSHIP MEETING

Our July Member's Meeting is the setting for our Mortgage-Burning Party (yes, we finally paid off the mortgage and want to celebrate our financial freedom!), coordinated by Tracy Mints. Tracy is catering the food, has arranged for live musical entertainment, a white elephant exchange, and the cast of BIG BAD will perform a 10-minute excerpt from the play. Tracy has requested that people bring a white elephant gift- anything you'd like to get rid of (hence, the name "white elephant"). All members and families are encouraged to come. She will have a write-up in the Baxter Bulletin so look for that. We want to invite anyone who would be interested in attending so feel free to bring a guest or two. For further information, please contact Tracy at 870-435-2663 or email her at [tracymints@yahoo.com](mailto:tracymints@yahoo.com).

## Setting the Stage

By John Eberhard



### Learning Lines

There are two general guidelines pertaining to learning lines for a play: 1) learn them as quickly as possible, and 2) learn them as written, as nearly exactly as possible.

Let us explore "as quickly as possible". The goal for many novice actors is to have their lines by performance. The experienced actor knows that you cannot fully act with a book in your hand; performance is not the time to begin fully acting.

Holding a book in hand interferes with your ability to gain familiarity with both small and large props. With a book in your hand, you cannot do something as simple as put your hand in your pocket. You can't hold a glass in one hand and pour from a bottle with the other. Not only does the book interfere with your use of props, but it negatively impacts the timing of your business.

If you are observing the action on stage rather than peering into a script, not only can you interact and

react better, but you can also create from what you see happening on stage: you can function within the "world of illusion". Being "bookless" enables you to establish looks, gestures, touches, business, familiarity with props and set pieces. Compare a one armed man with a two- armed man; consider how much more, and with how much ease, the two- armed man can accomplish.

Why should we learn the lines as close to as written as possible, instead of just getting the gist of them and ad-libbing? You must remember that your lines are the cues for your fellow actors. You don't know what specific word in your line will be used as the trigger for the next line by your contemporary. Further, some people regard a play as a work of art; changing the words is tantamount to drawing a moustache on the Mona Lisa. As Edward Albee states in the preface of *A Delicate Balance*, "In the event any changes are made in the Play from the scripts made available, the production license shall become null and void, and any presentation of the Play by the licensee containing any variation from the scripts furnished for the presentation of the Play hereunder shall constitute an infringement of the copyright of the Play."

Your Director will set a time for books down. That is

not the date for you to put your books down for the first time and to stumble through your lines. Books down date should be when you have your lines cold, if not sooner. Remember: you cannot begin to polish a show before books are down.

Let us move from the “when” and the “why” of line memorization to the “how”. The following tips and techniques have been utilized successfully. Most actors begin by highlighting their lines.

Break the play down into tiny, manageable scene-ettes that have a natural breaking point such as an entrance or exit, a change in the action, a bit of business, etc. Read over the lines for one scene-ette both silently and aloud until you feel that you know them. Then, using a 3" x 5" card or a folded piece of paper, cover your line, read your cue, and then say your line aloud. Move the card down, check that you got the preceding line correct (repeat until you get it exactly right), and then go to your next line and repeat the process. Whenever you miss a line, go back to the beginning and start

over. Learn an entire scene-ette before moving on to the next scene-ette.

Sometimes actually writing the lines can help. Some actors record their lines so they can hear them. Some record their cues so that they can respond with their lines. Consider having someone feed you cues so that you both hear your cue and hear your line when you respond.

Use “hooks”. What is the trigger word in your cue that ties into a specific word in your line? What is the thought sequence that ties lines together? If you are having problems learning a certain scene-ette, get with the actor(s) in that scene-ette outside of regular rehearsal and run it until you get it.

Making your fellow actors sweat onstage during a production because they don't have any idea what may come out of your mouth is not fair to them, and it hurts the show you have just spent six weeks working on. So, get your lines early, get them exactly, and go out and have fun!

*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**

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, JULY 13, BOARD MEETING AT 6:00 P.M.

MONDAY, JULY 20, MEMBERSHIP MEETING AT 6:30 P.M. **(NOTE TIME CHANGE)**

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

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

## Soliloquy

By Deb Smith



Excerpt from AACT

### Conquering Stage Fright

For better or worse, everyone suffers from stage fright at one point or another. Actress Mira Furlan (*Babylon 5* and *Lost*) loves it and described the rush she felt onstage for the first time: "Nothing could match that flow of adrenaline." Most of us, though, feel more like Elvis Presley, who treats it as something to overcome: "I've never gotten over what they call stage fright. I go through it every show." Whether you consider that adrenaline rush as good or bad, it can affect your memory, and that is clearly not good when you're onstage! What can you do to combat stage fright?

### Stage Fright is Just Biochemistry

*Overcoming stage fright can be as easy as snapping your fingers... literally!*

By Playwright Charlie Lovett

Have you ever had that feeling of fear in the pit of your stomach as you're about to step onto the stage? What if you forget your lines? What if you can't remember your blocking? What if you MESS UP?! No matter how well you've rehearsed, sometimes the stage fright comes just the same. Well, here's some (sort of) good news. It's not your fault; it's just biochemistry.

I was reading in Bob Harris's book *Prisoner of Trebekistan* (Yes, I'm a huge *Jeopardy!* fan), that what you might call stage fright is a natural biochemical reaction to stress. When our body detects a threat or comes under stress, it pumps us full of adrenaline and all sorts of other chemicals that make us ready to fight, scream or run. At the same time, it shuts down parts of the brain not needed for these reactions, like our

memory. That's why we can forget lines if we're experiencing stage fright.

What to do? Well, the first thing is to rehearse enough that you eliminate as much of the stress as possible. Harris talks about rearranging his living room to look just like the *Jeopardy!* set and wearing his game day clothes for practice. We do the same thing in the theatre—it's called a dress rehearsal. If we can convince our brains that a particular situation, such as performing in a play, is not stressful, then our brains will not react with all that nasty chemistry that shuts down our memories. So even if you know your part well, it is important to rehearse a lot and do your best to stay relaxed while you are rehearsing.

Still, once you know there is an audience out there, sometimes the nerves return. What can you do? Harris has a great idea about how to fool your brain. It turns out we can train our brains to use certain stimuli to trigger specific emotions or feelings. The idea of a theatre full of people might stimulate the "nervous" feeling, but we can counteract that with another stimulus and train our brain to respond to that stimulus instead. So how do you do this?

During the course of your rehearsal period, do the following several times. Sit alone in a dark room and relax. Think of a peaceful, serene time in your life, a time completely free of stress. When you feel completely relaxed, it's time to start training your brain. Pick a physical stimulus (it might be snapping your fingers or tapping your palm with a finger—anything you don't do on a regular basis) and repeat that stimulus over and over as you remain in your relaxed state. Eventually your brain will learn to associate that stimulus with a state of relaxation. Then, when you feel yourself getting nervous backstage, close your eyes and repeat this stimulus. If you've fully trained your brain, you will start to feel the stress disappear, and your memory will stay clear and sharp.

Bob Harris claims this technique is a winner. After all, it helped him win over \$150,000 in cash and prizes on *Jeopardy!* Here's hoping it will help you put on a great show without an ounce of stage fright.

## Maudie Mae Marsh

Submitted by Cindy Young

From newspaper article dated Friday, September 26, 2008

Maudie Mae Marsh, 92 years young, died peacefully at home in Farmington, Mo., Friday, Sept. 19, 2008.

Once you met Maudie Mae, you never forgot her. An original, one-of-a-kind woman the likes of whom we will likely never meet again. A true trailblazer who let no obstacle stand in her way.

Maudie Mae was born May 17, 1916, in Lexington, Tenn., and raised in Senath, Mo., in a loving farm family. She worked in her early years for the Teamsters, living in Detroit, Flint, Dallas San Francisco, Los Angeles and Sacramento. She retired from the United States Postal Service after achieving the high level of administrative assistant to the postmaster in Sacramento, Calif. After retirement she moved to Mountain Home, Ark., to lovingly care for her sister, Delta, and finally moved to Farmington, Mo., in 2005.

Maudie Mae loved life and lived it with passion and purpose inspiring generations by example. She was a fierce advocate and competitor. In high school and college she was a star basketball player, playing against the professional Globetrotters and Redheads. She also bowled and golfed, using her talents for these sports to organize fundraising events. Maudie Mae always had a cause she was championing. She was instrumental throughout her working career in helping promote women, especially in the postal service, and in mentoring college women throughout her lifetime. She was also recognized for providing time and financial resources for women and children in crisis. She actively supported the arts, theater, music and higher education at work and in each community in which she lived.

Maudie Mae always had her bags packed, looking forward to her next travel adventure. She loved to experience new people, cultures and places, making friends wherever she landed.

Maudie Mae was a devout Christian, actively supporting with time and money her Baptist churches wherever she lived. She was a proud Democrat and supporter of democratic causes.

She was preceded in death by her parents Arthur Levi Williams and Levia Cox Williams; three sisters, Bradie Thompson, Mollie Byars and Delta Allison and one brother, Collie Williams. She was briefly married to Leon Edward Marsh, who is deceased.

She is survived by cousins, Jim (Anne) Hart, of Farmington, Mo., Donald Lee Hart, of Hornersville, Mo. and Charles (Joyce) Hart, of West Plains, Mo., and their families.

Maudie Mae's wisdom, laughter, infectious optimism and "just do it" attitude will be missed by countless friends who were not related by blood but were bound by love, especially Betty Ellen Tennessee, of El Cajon, Calif., Carol Burke, of Sacramento, Calif., Debra Reed, of Ojai, Calif., "Chick" Willmer, of Mountain Home, Ark., Bill and Mildred Lacy, of Dallas, Texas, Martha Gregory and Sharon Schutte, of Mountain Home, Ark., Sue and Ralph Wanlass, of Keene, N.H., and her many new friends in Farmington.

We will all miss our Ms. Maudie Mae.

In lieu of flowers, donations may be made in her memory to Sparks Gamma House, P.O. Box 1230, Mountain Home, AR. 72654, Mineral Area College Foundation, Farmington, Mo., or the First Baptist Church in Farmington, Mo.

**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.**



Twin Lakes Playhouse Members Meeting  
June 15, 2009

Meeting called to order at 7:00 p.m. by Lloyd Lowery  
No new members or guests.  
Minutes from previous meeting were approved as published in newsletter and on website.  
Treasurer's report was given. Report was approved

**COMMITTEE REPORTS**

Play Reading Committee	3 Directors for 2010 so far
Membership Committee	Bill Simpson- currently 72 members
Patronage Committee	no report
Maintenance Committee	no report
Publicity Committee	Cindy Young will place events in Baxter Bulletin
Benefits Committee	Advocates for the Elderly will be the Benefit for Dial M
Nominating Committee	Lloyd Lowry- Lisa Hammett will chair committee

**UNFINISHED BUSINESS**

Projects Committee Committee has met once and is prioritizing projects. The Dimmer pack has arrived and will be installed.

Mortgage Burning Party Tracy Mints has scheduled party for July 20, 2009-07-03  
There will be live music and a white elephant and cast of "The Big Bad" will perform.

Youth Acting Conservatory Will be held June 20-21.

**NEW BUSINESS**

Auditions for the Kids' Play, "Big Bad" will be held June 22-23 at 7 p.m. Performances will be July 18<sup>th</sup> and 19<sup>th</sup> at 2 p.m. Membership night will be July 16<sup>th</sup>.

The Ozark Arts Council would like to have members of TLP work with them for possible future collaborations.

Directors Workshop will be held by Carol Eberhard July 11 and 12<sup>th</sup>.

Adjournment at 7:32 p.m. Minutes taken by MW

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

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**NOTES FROM THE EDITOR:** Hope all is well with everyone! We're working hard on promoting the playhouse through our various programs and workshops, YOUTH ACTING CONSERVATORY and DIRECTOR'S WORKSHOP. And we'll be opening with a children's play, BIG BAD, in July; a melodrama, DIAL M FOR MURDER, in September; a comedy/tragedy, STEEL MAGNOLIAS, in November. We've also added a variety show in December, MIKEY AND FRIENDS. Also, don't forget to attend our celebration at the July meeting- we've finally paid off the mortgage, how about that? Sounds like there's something for everybody- Let's participate!

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 August 2009 Newsletter is August 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.