



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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"Community theatre builds community pride. Attending community theater performances builds our sense of membership in our community."  
- Harvey Tucker, Professor,  
Texas A&M University



## Chairman's Letter

*By Cindy Young*

As I write this, we are just days away from opening night of *Treasure Island*, our first production for 2010! And, once again (as always), I am in awe of the members we have who are willing to step up and serve as a Director for our productions...Deb Smith, in this particular case.

I have always said I think "Director" must be the most thankless job in theater...to which, without fail, a director says "absolutely not" (or some version thereof). I suppose that must be true; why else would so many big Hollywood stars want to get into directing. Frankly, I still don't see what they see, but I'm trying.

Which brings me to the focal point of this message. We really need more members to step up and be willing to take on that role in our theater. From just a quick scan of the past two or three years of our productions, you can see we have only a handful of members who have continually been willing to fill this so important role. And they deserve all possible kudos we can give them. But we always need the diversity of other members' vision. I also suspect that small group would probably like a break now and then...or even a chance to act or play some other part in our efforts.

Later this year, Director-Extraordinaire Carol Eberhard will be presenting the annual Director's Workshop, a form of training required to direct at TLP. I can't believe I'm saying this, but I am planning to take the workshop this year and, just maybe, I'll try my hand at directing in the next year or two. (Notice I said "maybe.") I want to challenge you to join me. So think about it...and we'll keep you posted on the date of the workshop as it is firmed up.

See you at the Membership Meeting, Monday, March 15...or somewhere along the briny sea!



## Announcements

### Director's Workshop Dates

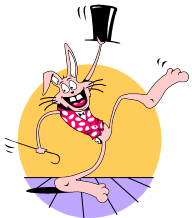
This year's TLP Director's Workshop is scheduled for Saturday and Sunday, April 17 and 18. If you are interested in directing for our stage, it is required that you attend a TLP sponsored directing workshop. The hours for the workshop will be from 9:00 a.m. to 3:00 p.m. on Saturday and 1:00 p.m. to 4:00 p.m. on Sunday. There will be a break for lunch on Saturday. Please contact Carol Eberhard, workshop instructor, at [eteam@centurytel.net](mailto:eteam@centurytel.net) or 492-6635 to register. The workshop is free but registration is required so that student work books may be assembled.

### Auditions

Chapter Two, the second show of our 2010 season, will hold auditions Friday April 9<sup>th</sup> at 6:00 P.M. and Saturday April 10<sup>th</sup> at 2:00 P.M. The cast consists of 2 male and 2 female, ages range from mid 30's to mid 40's. Rehearsals will start on April 12. The show opens the weekend of May 21<sup>st</sup>. If you have questions feel free to call W.W. at 424-3737.

## Setting the Stage

By John Eberhard



### Good Ideas

Good Ideas are made to be stolen, and this past weekend I came across one which I found to be appealing. We went to watch a production of Big River at

Rogers Community Theatre and I was admiring the artwork in the lobby and on their set.

They have a mutually beneficial agreement with a local art gallery. They allow the gallery to display artwork in their lobby, thus providing an eye-popping lobby for them while providing exposure for the gallery. Also, the gallery provides artwork for their sets, which means the set décor for their shows is niiiice. A vast improvement over using the same old Salvation Army prints that have been sitting in a prop room since

wagons rolled across the plains and that are seen on the set of every other production.

We are kind of short on art galleries here but we do have an area arts club as well as a Baxter County Historical Society which would have old photos that could be framed and hung. If we were to give them a blurb in the program as well, it seems possible some sort of win-win relationship might be able to be established with these groups. And, it would be FREE for everybody concerned! Woohoo!

After all, we are both involved in "the Arts." Everyone would get something. If the relationship is established, it would be like the gift that keeps on giving...show after show after show. Additionally, every community group you touch broadens your base. I will be glad to use this column for ideas of this nature, so let me know of any epiphanies of this nature that you want to share! Actors often undergo a great deal of stress. Some roles require a major emotional investment; others are physically exhausting. Two or three rehearsals a day can leave you drained and weak.

However, your body is not only your performance instrument; it also can be your source of income and

## Acting Safe



Health & safety issues for actors

By Elbin Cleveland

the basis for an entire career. If your body isn't functioning

well, or if it won't work at all, you can lose performance time, public exposure, and income. So it pays, in every way, to carefully protect your health.

As an actor, you need to become familiar with how your physical and emotional selves function and you need to follow a personal regime which works well for you. Here are some guidelines:

### **Prepare Yourself**

Learn how to use your instrument properly, whether you're serious about acting or only enjoying it as an avocation. This is especially important for young performers. Seek the training and assistance of qualified specialists in voice and movement early in our career. Then you won't have bad habits to unlearn later.

A strong body will enhance your ability to play a broad range of roles. Physical exercise, performed regularly, is the single best way to prepare for difficult roles and to maintain flexibility, not to mention bodily and mental health. Consult a qualified trainer to design a moderate workout for you that you can do anywhere, at home or on the road, without expensive equipment. Eat properly and stay away from junk foods and fad diets. If your busy schedule makes regular meals hard to arrange, snack on fresh fruits and vegetables instead of sugary, salty, fat-saturated chips and candy bars. When you're on tour, look for the nearest "meat and three veggies" restaurant instead of the burger barn.

Always warm up your instrument. If other company members fail to follow this essential practice, establish a program of your own and do it before every rehearsal or performance. Warm-ups not only limber up your body and vocal muscles, they also begin the emotional preparation for performance. A good warm-up relieves muscle tension and reduces nervousness. A good warm-up helps you say to it, "I'm ready to do this."

Always test new costumes, properties, and scenery before you use them in rehearsal the first time. Warm up with them as you do with your body. This is especially true of any stage prop or scenic piece which may be dangerous. Theater history is studded with stories of actors made ill, injured, or killed by props and scenery. Be particularly cautious of special effects. Watch as they are set up. Learn how they operate. Understand all the safety precautions. Ask one of the technicians to stand in for you and to demonstrate what you must do to be safe as well as to make the effect successful. If they won't do that, then you

shouldn't either. No effect is worth illness, injury, or death.

### **Maintain Yourself**

Be alert for injurious substances in makeup, hair preparations, deodorants, and perfumes. Although all American-made and marketed products must meet certain safety standards, these standards vary greatly from one product or ingredient to another. Furthermore, actors are more at risk because they use these things at a much higher level over a much longer period of time than the general public. Chronic exposure can produce chronic health problems, including allergic reactions.

Never share your makeup or borrow from someone else. The same is true for water bottles, makeup brushes, combs, eyeliners, towels, applicators and all personal items. We all harbor a wide variety of bacteria all over our body. Such sharing is a sure way to spread disease. Professional performers know this and make sure their makeup kit is fully stocked before they come to work.

Listen to your body. If you hurt, be sure you know why. The adage, "No pain, no gain," should be viewed with caution. It is often used to justify excessive physical demands on performers by inconsiderate or tyrannical directors and by misguided physical trainers. It's a good thing to stretch yourself with a new role, but not if it seriously strains your instrument. The sooner you learn the difference, the longer, the more productive, and more rewarding your performance career will be.

Stay away from tobacco and drugs. Nicotine is addictive and can cause mouth, nasal, throat, lung, and stomach cancer. It increases your chance of stroke and heart disease and causes premature aging of the skin. It's a one-way, express ticket to feeling old and looking old before your time. It also makes you more susceptible to bronchial problems and voice troubles--and what actor needs those?

Despite some anecdotes to the contrary, drugs do not improve your performance. They only make you think you're performing better by heightening internal sensations. In fact, they actually reduce your external sensitivity, which is essential for a quality performance. If your mind is focused inward, it simply cannot respond to the nuance of your stage partner's performance or to the audience. By taking drugs you are basically shutting yourself off from outward awareness which is the very basis of live performance.

Allow for rest time. The harder you push your mind and body, the more recuperative time you need every day. Studies have shown you can't deprive yourself of sleep and then "catch up" on the weekend. Getting enough

rest can be difficult. Many performers also have a "day job" and/or family responsibilities. Actors often are still "high" after a performance so they go out for food and drinks afterwards. Late meal and late alcoholic drinks actually reduce your ability to rest easily, to sleep deeply, and they cause you to put on weight. Trying to talk over the noise in a crowded bar puts a strain on the vocal



## Soliloquy

By Deb Smith

Last month I revisited the auditions for *Treasure Island*. This article deals with rehearsals and thanking the people who made this show possible.

As much as I've enjoyed the process, I can truthfully say I had no idea how complicated this musical would be. I love working with young minds and love a good challenge. But, there were days where I didn't know if I could make it happen. Between the set, the costumes, the music, the dance, and interpreting the script, I was pulled in so many directions, sometimes I felt I couldn't stretch any further. I felt like rubber band man!

Working with young people is rewarding. Their view of things is quite different than those of an adult. I would speak a direction to a child and get a whole different result than when I spoke the same direction to an adult. My young niece, Bryana, opened my eyes several times- she didn't quite understand the comparisons I was making because she didn't have the same source of reference I had. She would request verbal pictures that would help her understand what I was trying to ask her to do. It's so important not to talk down to a child but one must speak plainly enough for the child to understand. Bryana is very smart and reads at a grade level far beyond her years. She has a vast vocabulary and an inquiring mind. But even she could not get a reference such as "Fred Astaire." I had to remember she could relate to, say, Michael Jackson more than she could to one of our most famous film dancers. And, not having young children around me all the time, I wasn't always able to come up with a current artist to reference.

Anyway, it went back and forth like that for several weeks. I kept finding new ways to express my vision to the children. Both the choreographer and musical director were a godsend to me. Mike and Paula were professional and accomplished and we shared mutual respect. I had an incredible team that I can't wait to work with again. And Pam Cook, always a delight as our pianist!

chords, too. Limit late night socializing.

Finally, learn how to manage stress. Emotional pressure upsets your performance and shortens your life. If you don't learn how to manage it, it will manage you. Learn meditation, relaxation, "self-hypnosis," biofeedback, or some other method. Learn how to shed negative charges and maximize the positive ones. Then you'll always be prepared, rested, and ready when the curtain goes up.

I feel the same way about my technical team and backstage crew. Andrew Kibbe, Chrissy Carney and Trevor Grozis were wonderful. I will always call upon Angie Cotter and Amber Bauerlein for backstage help because they are so good and so reliable. This show we added the delightful Chelsea Johnston backstage. And my costume mistress, Traci Hogan, is always a joy to work with. Yvonne Gehrke and Barbara Dugger were superb making costumes such as Polly the parrot and the Six Poor Souls costumes. And Shirley Spitzer helped sew when asked and pitched in to schedule workers. Laurel Tiffin made the Squire's beautiful clothing and hats, and David Ross made his own Long John Silver outfits and peg leg out of leather. Wow! The set by W.W. McElrath rocked. And Anne Johnson-Loftis, our artist extraordinaire, with the faux painting on the set and the incredible alteration of the background curtain (originally painted by Carol Eberhard as a desert scene from a play produced long ago) to an English pub and tropical island. We had some of the cutest props: W.W. made the crow's nest, Carol and John Eberhard made the palm trees and cannon and painted cups to look like pewter mugs, Stacy Tiffin transformed plastic guns and knives into replicas and created a safe out of a black box, and others gathered props from thrift stores and their own closets.

I also have to thank all the concessioners and parkers for dressing up- it created such an ambience and really helped solidify the show. The kids have enjoyed it. Many have commented, "I'll remember this for the rest of my life."

And that's what makes it all worth the effort, the sleepless nights, the pacing, the fretting, the popping of pills to calm my digestive track, the feelings of inadequacy, the horrible thoughts that I bit off more than I could chew... for just one little person to come up to me after a performance and tell me it made a difference in their life. I'd do it all over again, with joy in my heart and a smile on my face.



## MEETINGS

MONDAY, MARCH 8, BOARD MEETING AT 6:00 P.M.

MONDAY, MARCH 15, MEMBERSHIP MEETING AT 7:00 P.M.

MONDAY, APRIL 12, BOARD MEETING AT 6:00 P.M.

MONDAY, APRIL 19, MEMBERSHIP MEETING AT 7:00 P.M.

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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.  
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### Twin Lakes Playhouse Membership Meeting February 15, 2010

#### I. Call to Order at 6:59 p.m.

Chairman Cindy Young called the Twin Lakes Playhouse Membership meeting to order at 6:59 p.m. Cindy welcomed all present to the meeting. There were four newcomers to the playhouse.

#### II. Minutes of January 18, 2010 Membership Meeting

The minutes from the January membership meeting, as printed in the *Playbill*, were reviewed. No changes or corrections to the minutes were made. W.W. McElrath moved to approve the minutes. Bill Simpson seconded the motion. Motion carried.

#### III. Treasurer's Report

W.W. McElrath reviewed the Treasurer's Report. The Treasurer's Report is now formatted differently. Page 1 is a general recap of the finances. Page 2 is the income for the month. Page 3 is the expenses for the month. Page 4 captures the show's expenses. W.W. requested that members cash checks of reimbursement as quickly as possible and that all receipts are turned in by the next month's Membership Meeting. Treasurer's Report will be filed.

#### IV. Committee Reports

Each person that signed up for a committee is now on that committee. Chairs for the committees are as follows: Play Reading & Education—Deb Smith, Patron & Publicity—Shirley Spitzer, Benefit & Nominating—Lisa Hammett, Membership—Bill Simpson, Maintenance—Lloyd Lowery, and Upstairs Coordinator—Carol Eberhard.

Lisa Hammett reported that the Benefit Show for *Treasure Island* will be for Food Bank of North Central Arkansas.

Sign up sheets were passed around for members to volunteer for refreshments and/or entertainment for the remaining months of 2010.

**V. Unfinished Business**

Lloyd Lowery was thanked for cleaning up the area outside. Stacey Tiffin and W.W. McElrath removed the trash prior to Lloyd and Barbara's plans to remove. Thanks to all for taking care of this!

The Log of Volunteer Hours was explained by Jim Smith. The completed log is to be turned in each membership meeting. Members are to let Amy Stuart or Jim Smith know if you did not get a log. Members are requested to remember what they did for the Playhouse in January and February and turn in completed logs at the March Membership Meeting.

Deb Smith provided an update on *Treasure Island*. Rehearsals are going well. There are 21 people in the cast. Members Night Show will be on Wednesday, March 10. Shirley Spitzer passed around a sign-up sheet for concessions, parking, and ushering.

**VI. Correspondence**

No Correspondence.

**VII. New Business**

Several e-mail addresses were kicked back when the meeting reminder was sent out. Members need to update their contact information.

Shirley Spitzer moved to take the motion, for tickets for *Treasure Island* to be \$7.50 for children and students under 18, off the table. Bill Simpson seconded the motion. Discussion followed. Sherman Fine called for a question. The motion was clarified that it pertained only to the *Treasure Island* show. Motion failed.

**VIII. Announcements**

Announcements were made, including reminders that the Twin Lakes Playhouse has a Face book page, the next Board Meeting will be on March 8, and the next Membership Meeting will be on March 15 at 7:00 p.m.

David Adkins took the *Playbill* and sent it out to 145 salon customers.

Steve LeBlanc became a published author in *Fast Company* magazine. His article can be accessed at [J.MP/thrives](http://J.MP/thrives).

**IX. Adjourn**

Mike Baker moved to adjourn the meeting. Bill Simpson seconded the motion. Motion carried. Meeting adjourned at 7:32 p.m.

Entertainment from *Treasure Island* followed the meeting.

Prepared by: C. Carney, Recording Secretary on 2/15/10

*It is requested and required that each member fill out a new application form when paying membership dues. We are now accepting new membership applications and dues for 2010. 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**

**NOTES FROM THE EDITOR:** Sorry it took so long to get the newsletter out this month. That's what happens when you're directing or acting in a show. You're a little pre-occupied with other stuff, like learning lines and blocking and characterizations, or telling people to learn lines, where to go, and how to work on their characters. But, that's the nature of the beast! Have a great time whatever your endeavor!

*If you would like to contribute an editorial or submit a picture, please let me know. 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 April 2010 Newsletter is April 5th** \*\*\*\*\*

**Board of Directors 2010: Cindy Young, Chairman; Mike Baker, Vice-Chairman; Chrissy Carney, Recording Secretary; W.W. McElrath, Treasurer; John Eberhard; Yvonne Gehrke; Janet Lacefield; and Jim Smith.**

**Editor: Deb Smith (421-6099 or 467-5608 for suggestions or submissions); Copy Editor: Sally Mollenkopf; Contributing Editor: John Eberhard; Website-Webmaster: Bill Simpson.**