



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 work of rehearsal is looking for  
Meaning...

and then making it meaningful.

-Peter Brook

## PLAYHOUSE SETS 2009 SEASON

Voting for the 2009 Slate of Plays took place at the September membership meeting. After a complete scenario was presented for each of the nine plays that were submitted for consideration this year to the play reading committee, the members that attended this very important meeting chose the following plays for production next year:

### **...But Why Bump Off Barnaby?**

A mystery farce by Rick Abbott  
directed by Carol Eberhard

### **Let Him Sleep until It's Time for His Funeral**

A comedy by Peg Kehret  
directed by Lloyd Lowery

### **Dial "M" For Murder**

A melodrama by Frederick Knott  
directed by W.W. McElrath

### **Steel Magnolias**

A comedy/tragedy by Robert Harling  
directed by Deb Smith

These plays are listed in order of performance although the performance dates have not yet been announced by the Board of Directors.



## Chairman's Letter

*By Anne Johnson-Loftis*

In every business, including Twin Lakes Playhouse, we find ourselves procrastinating. Some of us are guiltier than others. I've included this article from MindTool.com to assist us all. I hope you enjoy it. I know I learned a thing or two.

**Beating Procrastination: Manage Your Time. Get It All Done.**

If you've found yourself putting off important tasks over and over again, you're not alone. In fact, many people procrastinate to some degree - but some are so chronically affected by procrastination that it stops them achieving things they're capable of and disrupts their careers.

The key to controlling and ultimately combating this destructive habit is to recognize when you start procrastinating, understand why it happens (even to the best of us), and take active steps to better manage your time and outcomes.

### Why do we Procrastinate?

In a nutshell, you procrastinate when you put off things that you should be focusing on right now, usually in favor of doing something that is more enjoyable or that you're more comfortable doing.

Procrastinators work as many hours in the day as other people (and often work longer hours) but they invest their time in the wrong tasks. Sometimes this is simply because they don't understand the difference between urgent tasks and important tasks, and jump straight into getting on with urgent tasks that aren't actually important.

They may feel that they're doing the right thing by reacting fast. Or they may not even think about their approach and simply be driven by the person whose demands are loudest. Either way, by doing this, they have little or no time left for the important tasks, despite the unpleasant outcomes this may bring about.

Another common cause of procrastination is feeling overwhelmed by the task. You may not know where to begin. Or you may doubt that you have the skills or resources you think you need. So you seek comfort in doing tasks you know you're capable of completing. Unfortunately, the big task isn't going to go away - truly important tasks rarely do.

Other causes of procrastination include:

- Waiting for the "right" mood or the "right" time to tackle the important task at hand
- A fear of failure or success
- Underdeveloped decision making skills
- Poor organizational skills
- Perfectionism ("I don't have the right skills or resources to do this perfectly now, so I won't do it at all.")

### How to Overcome Procrastination:

Whatever the reason behind procrastination, it must be recognized, dealt with and controlled before you miss opportunities or your career is derailed.

#### Step 1: Recognize that you're Procrastinating

If you're honest with yourself, you probably know when you're procrastinating.

But to be sure, you first need to make sure you know your priorities. Putting off an unimportant task isn't procrastination, it's probably good prioritization. Use the Action Priority Matrix to identify your priorities, and then work from a Prioritized To Do List on a daily basis.

Some useful indicators which will help you pull yourself up as soon as you start procrastinating include:

- Filling your day with low priority tasks from your To Do List;
- Reading an e-mail or request that you've noted in your notebook or on your To Do List more than once, without starting work on it or deciding when you're going to start work on it;
- Sitting down to start a high-priority task, and almost immediately going off to make a cup of coffee or check your e-mails;

- Leaving an item on your To Do list for a long time, even though you know it's important;
- Regularly saying "Yes" to unimportant tasks that others ask you to do, and filling your time with these instead of getting on with the important tasks already on your list.

### Step 2: Work out WHY You're Procrastinating

Why you procrastinate can depend on both you and the task. But it's important to understand what the reasons for procrastination are for each situation, so that you can select the best approach for overcoming your reluctance to get going.

Common causes of procrastination were discussed in detail above, but they can often be reduced to two main reasons:

- You find the task unpleasant; or
- You find the task overwhelming

### Step 3: Get over it!

If you are putting something off because you just don't want to do it, and you really can't delegate the work to someone else, you need to find ways of motivating yourself to get moving. The following approaches can be helpful here:

- Make up your own rewards. For example, promise yourself a piece of tasty flapjack at lunchtime if you've completed a certain task.
- Ask someone else to check up on you. Peer pressure works! This is the principle behind slimming and other self-help groups, and it is widely recognized as a highly effective approach.
- Identify the unpleasant consequences of NOT doing the task.
- Work out the cost of your time to your employer. As your employers are paying you to do the things that they think are important, you're not delivering value for money if you're not doing those things. Shame yourself into getting going!

If you're putting off starting a project because you find it overwhelming, you need to take a different approach. Here are some tips:

- Break the project into a set of smaller, more manageable tasks. You may find it helpful to create an action plan.
- Start with some quick, small tasks if you can, even if these aren't the logical first actions. You'll feel that you're achieving things, and so perhaps the whole project won't be so overwhelming after all.

## Director's Notes

By *W.W. McElrath*



We have cast our final production for the 2008 season, *Butterflies Are Free*. Originally we had Jared Greenway in the role of Ralph Austin but he had to drop out for personal reasons. We didn't want to cancel the production so Bill Simpson agreed to step into this role for the first two weekends and I will fill in for the final weekend. We have cast the show as follows:

**Don Baker = Ryan Kelley**  
**Jill Tanner = Rose Chism**  
**Mrs. Baker = Rose Mary Sullivan**  
**Ralph Austin = Bill Simpson**

I feel we have a strong cast for this show. I am also pleased to announce my crew consists of Bill Simpson as Assistant Director and Barb Vosecek as Stage Manager. We are in rehearsal now and so far so good. The set is coming along fine and all will be ready in time. Lloyd Lowery is helping with the construction as usual. We have set our Dutchman party on Saturday, October 11 and our Painting party on Saturday, October 18, both at noon.

*Butterflies Are Free* is a play by Leonard Gershe.

Loosely based on the life of attorney Harold Krents, the plot revolves around a Manhattan blind man whose controlling mother disapproves of his relationship with a free-spirited hippie. The title was inspired by a passage in Charles Dickens' *Bleak House*: "I only ask to be free. The butterflies are free. Mankind will surely not deny to Harold Skimpole what it concedes to the butterflies."

After twelve previews, the Broadway production, directed by Milton Katselas, opened on October 21, 1969 at the Booth Theatre, where it ran for 1128 performances. The cast included Keir Dullea, Blythe Danner, and Eileen Heckart, who later in the run was replaced by Gloria Swanson. Stephen Schwartz composed the title song.

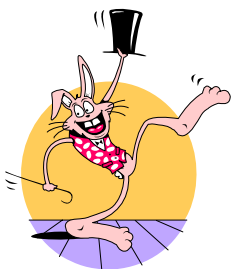
Gershe, Katselas, and Heckart reunited for the 1972 screen adaptation (set in San Francisco) with Edward Albert and Goldie Hawn. Heckart won the Academy Award for Best Supporting Actress, and Albert received a Golden Globe as Most Promising Male Newcomer.

If you have any questions or are interested in helping on the show, please call me at 424-3737. Thanks, Bill.



## Setting the Stage

By John Eberhard



Last month we looked at plot, character, and theme which provide the structure of a play; dialogue, mood/rhythm, and spectacle provide the texture of a play. "Texture" is derived like "textile" from the Latin word for "weaving". In the theatre texture is created by

the weaving of the sounds and images of the language, by the subtle but powerful hold of mood and rhythm, and by the materials, color, and movement of setting and costume.

It is chiefly through the sound and the rhythm of the dialogue that the playwright indicates the basic mood of the play and the changing moods of the scenes in sequence. Good plays are written with a rhythm that you can feel, typically similar to ocean waves cresting and receding, but coming back to crest higher after each recession and culminating into a crashing climax at the end. The pace of the action as blocked by the director and the pacing of the dialogue should underline the rhythm. In *THE EMPEROR JONES*, a

driving relentless rhythm is created by a drumbeat that at first is very slow but gets faster and faster as the natives pursue Jones through the jungle and stops only with the pistol shot that kills him. It's like your heart stops with the drum.

Spectacle is the visual and auditory "fun" of a show. Lavish costumes and sets that are a treat for the eyes, unusual entrances and exits such as the apes in *Tarzan* descending rope vines right down into the audience, and such things as battle scenes with sound effects of bugles and horses are examples of spectacle. The opportunities to thrill the audience with spectacle are endless: processions, dances, music, costuming, buildings, dance, light shows, and symbolic objects, to name only a few.

The overall texture is a blend of many elements: the dialogue, with its rhythmic phrases, suggestive images, and vibrant sounds; the mood, created by the qualities and rhythms of actors and the pacing of the blocking; and the spectacle, with its colorful settings, changing lights, and moving masses of costumes.

## TALK OF THE TOWN

By Deb Smith

An interview with our Technical Director, Dillion Mincey



DS: We've seen you around the playhouse since you were 12 but a lot of the members don't know you very well. Considering you are our current Technical Director, it's about time we find out more. First off, how did you happen upon Twin Lakes Playhouse and what was the first play you worked on?

DM: My Mom was working on "Trouble in Tumbleweed" and I had been asked to be a stage hand. Well, that was exciting enough but then the director asked me to do the opener with him... and then somehow I managed to sneak on stage a few times throughout the show. That's where I met Marge Rock, from whom I learned everything I know and forgotten.

DS: Since you've been working with TLP, what was your favorite play to work on?

DM: *Quilters!* Best stage, best lighting, great music & cast, just an all around fun play to do.

DS: You're a senior in high school. Are you currently taking any classes that pertain to the arts?

DM: One visual arts class and a Drama class. I also take a free period to improve the stage on campus and work with beginning actors.

DS: What are your plans for college? Where do you see yourself in the next ten years?

DM: I plan to attend MSU pursuing a degree in Theatre design and production and in ten years? BROADWAY BABY! Or at least Branson...Baby!

DS: You were extremely busy this last summer working technical on several shows in Arkansas and Missouri. Please fill us in.

DM: Well the first six weeks of summer I was in Conway at an acting conservatory for high school students, then I worked lighting with Arkansas Shakespeare Theatre, Arkansas Rep, and J.Q Hammonds Hall in Springfield.

DS: I know you love to sing. What is your favorite musical and why?

DM: *Sweeney Todd*, best play by Sondheim, amazing score, terrifying plot, and the greatest experience I ever had on stage.

DS: What are your interests outside of the theatre?

DM: I'm a drummer, a civil war re-enactor, and an amateur pyromaniac. Of course my number 1 interest outside of theatre is my beautiful fiance, Beth, whom I'll be marrying next summer.

## DIRECTING THEATRE

From an article by Debra Bruch



Ultimately, theatre needs three elements: actors, play, and audience. But for theatre to actualize its

potential, a person would need to impose his or her point of view that would penetrate all aspects of the production. That person is the director. A director is needed for any situation, whether it's a staged reading to a congregation, a reader's theatre performance at

reunion, or a full theatre production. A director is not only in charge of all aspects of the production, as an artist he or she has a vision that ties all performance elements together.

The director has two basic charges: (1) to implement a unified vision within the finished production, and (2) to lead others toward its ultimate actualization. To meet these charges, the director must organize the realization of his or her vision. The director must decide upon the interpretation to be given the play, work with the playwright (if possible), designers, and technicians in planning the production, cast and rehearse the actors, and coordinate all elements into the finished production.

To decide upon interpretation, the director must analyze the script to discover the play's structure and meanings. Without understanding, the director cannot make choices. He or she seeks to know what the play is about and to understand each character in terms of both the script and the demands that character places upon the actor. The director must be able to envision the play's atmosphere or need and know how to actualize in terms of design and theatrical space. And, finally, the director must be able to see the play in terms of both physical and verbal action.

Before rehearsals begin, the director meets with the designers. At this time, the director not only promotes his or her vision, but also listens to ideas from the other artists. This highly creative intercourse results in a compromise which often is better than the original

vision, for creative ideas interact with other creative ideas. Ultimately however, the director decides upon the interpretation to be used. The director may have specific requirements that would need to be presented to the designers before their work begins. The director must be aware of actor movement when viewing a design. Also, the director must have an idea of what kind of lighting would help enhance the mood of the production.

When casting a play, the director is aware of the physical demands of a character. Physical appearance must fit the character. For instance, a thin Falstaff would probably not work well. Physical appearance must also be seen in relation to other characters in order to perceive that person's suitability to the ensemble as a whole. The director also tries to discern acting potential. The director's most time-consuming task is to rehearse the actors. The director must be organized, for he or she focuses the entire cast during this time. The director's medium is the actor in space and time, Space is defined by the acting area and the setting while time is defined by the duration of the production and the dynamics of the drama. The director must be able to see the actor as a person and strive to draw out that person's potential. Consequently, the director constantly must be sensitive to both the needs of an actor and at the same time think of ways to meet those needs in positive ways.

*To be continued next month...*

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**WE STILL COLLECT BEST CHOICE LABELS  
Please return them to Patty Brown or a BOARD MEMBER...**

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**MEETINGS**

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

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

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

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

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Twin Lakes Playhouse Members' Meeting September 15, 2008

Meeting Came to Order @1902

- Welcome, no new members or guests/Anne Loftis
- Treasurer's report accept upon Audit/Lloyd Lowery
- Minutes of last meeting accepted as printed in newsletter/Jim Smith
- Spit Fire Grill, tickets=\$6,410, Sponsors=\$2,300/Lloyd
- Membership is now 87, the directory is available via email/Jim
- Maintenance, leak is being worked on in window upstairs/Larry Gherke
- Next Benefit will be for the Food Basket/Shirley Spitzer
- Lisa Hammet is new Chair of the Nominating Committee/Anne
- Spit Fire Grill opening weekend was 243 seat sold, new record
- Submitted plays for next season were presented by Play Reading Committee:  
Dial "M" for Murder, Play It Again Sam, But Why Bump Of Barnaby, Chapter 2, and Let Him Sleep Till It's Time For His Funeral were plays that were recommended by the Board.  
Murder once removed, Steel Magnolias, Let Me Call You Sweetheart we not recommended by the Board.

Membership chose, and Directors wanted to put them on in this order:

First=Barnaby by Carol Eberhard, Second=Steel Magnolias by Deb Smith, Third=Dial "M" by Bill McElrath, Fourth=Let him Sleep by Lloyd Lowery.

Adjourned @ 1950

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***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**

**NOTES FROM THE EDITOR:** Now that the summer months are gone, school is back in session, and vacations are over, I look forward to more members attending the membership meetings. There is always so much business at hand. I don't think its productive or wise that decisions are based on the votes of the few members who show up to meetings, yet that is what is happening. I noticed a small group of people at the September meeting- a meeting where the decision for our 2009 season was being made. If you don't think your vote counts, you'll be surprised. I certainly was. I had submitted a play that the Board of Directors was not recommending for our new slate. Because the membership makes the final decision and the members who attended the September meeting did not agree with the Board's recommendation, I am now able to direct the play I submitted. Being a member of the playhouse means taking responsibility to make sure it runs correctly, we keep the playhouse repaired and maintained, and, if money allows, we take on new projects to enhance the aesthetics of the theatre. Your vote is important so please try to make the monthly meetings.

**Deb Smith**

*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 November 2008 Newsletter is November 1st** \*\*\*\*\*

Board of Directors 2008: Anne Johnson-Loftis, Chairman; Shirley Spitzer, Vice-Chairman; Jim Smith, Recording Secretary; Lloyd Lowery, Treasurer; Donna Griffiths; Larry Gehrke; Denise Jones and Bill Simpson.

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

