



Twin Lakes Playhouse

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

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

## PLAYHOUSE PICKS A RAFFLE WINNER!

### INSIDE THIS ISSUE

- 1 RAFFLE WINNERS
- 1 CHAIRMAN'S LETTER
- 3 DIRECTOR'S NOTES
- 4 SETTING THE STAGE
- 5 MEETING TIMES
- 5 MEETING MINUTES
- 6 FROM THE EDITOR
- 6 BOARD OF DIRECTORS

Good theater anywhere is good for theater everywhere.

-Frank Schneeberger

To promote the current play and stay within the spirit of the production, director Deb Smith took a chance and started a raffle (donation) contest for A NIGHT ON THE TOWN, an evening out that included limousine service, fine dining for two, and two tickets to see the production of *The Spitfire Grill* on Saturday, August 30<sup>th</sup>.

Our lucky winners were Laverne and Ed Wielowsinski, friends of cast member, Debby Stanuch. The couple was thrilled to receive their special night and thoroughly enjoyed the evening. They were picked up at their home by the limousine driver, Tim Tucker of My Blue Heaven Limousine Service, treated to champagne, whisked away to a lovely dinner at Farview Grill where owners, Sara and Brendan, placed balloons and decorated their table especially for them. Tim then drove them to the playhouse where they were greeted by the director and received red carpet treatment. They were ushered to their seats in second row center and settled in to enjoy the show. To show their support of the play, the Wielowsinskis made a special donation to the playhouse.

## Auditions for *Butterflies* Are Free

Auditions will be held on Friday Sept. 19th @ 7:00 P.M. and Saturday Sept. 20th @ 2:00 P.M. The cast includes: one female- late teens to early 20's; one male -early 20's; one male 25 to 30; and one female 40+. Tell your friends! If you need additional information, please contact the director, Bill McElrath, at 424-3737.



### Chairman's Letter

By Anne Johnson-Loftis

Such a wonderful job was done by all on our latest play "The Spitfire Grill." Such dedication and commitment to rehearse, to practice the music, work the lights and sound, dedication by the Director, the Musical Director, and the Stage Manager- all go into making a success of this inspiring play. This experience brought me to the one word that

really stands out- and that is commitment. By putting this word into action, so much can be accomplished, and it starts within each of us. Commitment leads to production and successful work, whatever it may be-

A great business leader once said:

"...the basic philosophy, spirit, and drive of an organization have far more to do with its relative achievements than do technological or economic resources, organizational structure, innovation, and timing. All these things weigh heavily in success. But they are, I think, transcended by how strongly the people in the organization believe in its basic precepts and how faithfully they carry them out." (from Thomas J. Watson, Jr., *A Business and its Beliefs - The ideas that helped build IBM*).

As true as this is for the success of a corporation, it is even more so for the individual. The most important single factor in individual success is COMMITMENT. Commitment ignites action. To commit is to pledge yourself to a certain purpose or line of conduct. It also means practicing your beliefs consistently. There are, therefore, two fundamental conditions for commitment. The first is having a sound set of beliefs. There is an old saying that goes, "Stand for something or you'll fall for anything." The second is faithful adherence to those beliefs with your behavior. Possibly the best description of commitment is "persistence with a purpose".

Many successful business people are hailed as visionary leaders. On careful inspection they are found to be individuals who hold firmly to a simple set of commitments, usually grounded in beliefs such as "the best product money can buy", or the highest possible customer service". It is the strength of these commitments, religiously followed, that led to their business success.

It appears that effective leaders hold dearly to a half dozen commitments. The first, and most basic, of these is a commitment to a set of values, principles or beliefs. These underlying principles define both the organization's uniqueness and the fundamental direction in which it wants to head. This first commitment leads to a common vision and purpose within the organization.

The second commitment is to oneself, to how one acts as a leader. An effective leader possesses a strong sense of personal integrity and self confidence. This leads to a willingness to share the credit for success. Another side to this commitment is a deliberate emphasis on continual self-improvement.

The combination of a strong, positive commitment to self and to a set of principles serve as a foundation to effectively maintain the remaining four commitments. These commitments are to: customers, results, employees, and the organization.

Everyone has a customer and is a customer to someone else. Customers are usually thought of as external to the organization who needs your product or service. A question worth asking is, "How much are others willing to pay for my work?" The price your customers are willing to pay measures its values in their eyes.

Besides serving customers, all organizations target specific results. Given the large number of demands placed on all of us, it is important to concentrate on achieving the most important goals and objectives. Commitment to results is largely determined by how clear priorities are, what actions get rewarded, and what risks are being taken to improve intended results.

The next commitment is to the people. The quality of the organization's commitment to customers and results is largely based upon the quality of its commitment to people. The simple reason for this is that it is these people who serve the customer and achieve results. How are people treated in the organization? Commitment to people is largely the product of treating people with respect, challenging them, and giving them effective feedback on how they are doing.

The final leadership commitment is to the larger organization. Other departments, higher management, the organization's overall strategy & mission are important. Communication is the key with this commitment. How people talk to, and about, each other greatly affects the quality of cooperation. How open are the channels of communication up, down, and across? Can management be challenged? Will people support management decisions and changes?

Balancing all six commitments is the key to well directed leadership. When management supports its employees, they will be able and willing to achieve intended results, When these results support customer needs and expectations, customers will support the organization with their business. A strong and healthy organization can then continue to show commitment to its people. The glue that holds this process together is the values and leaders in the organization.

### HOW TO PRACTICE COMMITMENT



Effectively demonstrating commitment to others, to the organization's basic principles, and to oneself is never easy. The truth is: demonstrating commitment is hard work. Wavering commitment is usually seen as no commitment at all. The only way to achieve a reputation for commitment is through determination and persistence. Genuine commitment stands the test of time.

Day to day, commitment is demonstrated by a combination of two actions. The first action is called **supporting**. Genuine support develops a commitment in the minds and hearts of others. This is accomplished by focusing on what is important and leading by example. It is not uncommon for people to be either confused as to what is important, or lose sight of it over time. Supporting means concentrating on what adds value, spotlighting what's working, and rewarding others who are focusing on what is important and leading by example. A crucial aspect of true support is standing up to those who would undermine commitment, those whose words or actions show disrespect.

The second action underlying commitment is called **improving**. Improving stretches our commitment to an even higher level. Commitment means a willingness to look for a better way and learn from the process. It focuses on eliminating complacency, confronting what is not working, and providing incentives for improvement. The spirit of improving is rooted in challenging current expectation and ultimately taking the risk to make changes. These changes are based more on an optimism in the future than dissatisfaction in the past. It is embodied in the reply of car maker Professor Porsche, who, when asked which was his favorite model in the long line of Porsche automobiles replied: "I haven't built it yet!"

It is the combination of both supporting and improving behaviors that makes up the practice of commitment. Separately neither action is capable of sustaining commitment. Promoting alone can come across as a shallow and "pollyannish." Continuous improvement can be seen as "good is never good enough." Together they provide a needed balance. Both are essential to commitment.

### WHEN IT IS MOST IMPORTANT

Commitment is most difficult and most readily proven during tough times. How someone weathers the storms most clearly demonstrates their basic beliefs. In antiquity, Epicurus stated: "...a captain earns his reputation during the storms." When your competition scores big against you, when the money dries up, or when the glamour of success wears off, this is when it is easiest to compromise your commitments. The real test comes when you can hold the line against the easy route of compromise.

Fortunately, paying the price that commitment commands has payoffs worth the cost - a reputation for integrity and, even more important, the commitment of others in return. Commitment is a two-way street. You only get it if you are willing to give it.

## Director's Notes

By Deb Smith



When asked if I might consider directing *The Spitfire Grill*, I responded with an excited "Yes!" I had read the play in 2005 when Steve Phillippe was preparing for auditions. I immediately fell in love with it. I auditioned but, alas, my limited voice range and inability to read music prohibited me from joining the cast. But my imagination has always been strong and I visualized almost the entire play in my head on that first reading. When circumstances forced the 2005 production to close, I was saddened because the music and

the talent of the cast were lost. However, some of the cast members were still interested in revising the show so I put on my director's hat and plunged right in. I knew this would be a complicated feat- between the difficult music, the set I had designed in my head, the lighting effects I wanted, and the sheer complexity of the play itself, I was in for a really wild ride.

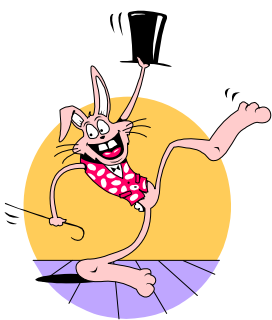
First off, I needed a musical director. I found one of the best in town, Jill Chandler. I was so pleased she agreed to take on this challenge with me. Jill is a wonderful musical director- she is fair and encouraging and the cast responded well to her. Even after only meeting with her twice before rehearsals started, Jill shared my vision and she brought it to fruition. Next, we needed to find an accompaniment. My first thoughts were to have a small band: piano, bass, cello, and guitar. All of the pianists in Mountain Home were unable to do it because of scheduling. We were lucky enough to find a relatively new pianist in the area and she agreed to try. But before we got too deep into rehearsals, she had to drop out because of *her* changing schedule. Then, an angel dropped from heaven. We were so lucky to find our current pianist, Pam Cook. She is absolutely marvelous and a real gift. Because I was on pins and needles while we were looking, I decided to forfeit the search for any other musicians and settled with the piano. When you hear the music, I'm sure you will agree, I made the right choice. Pam plays beautifully and the musical numbers are rich and soulful, as they are written.

Casting was easy. I already had most of the main players in Sharon Miller, Linda Howell, Debbie Phillippe, and Neil Chandler. But I was able to add Mike Baker, Debby Stanuch, and Matt Buel to this production. The cast immediately formed a bond and we've been a close-knit family ever since. I asked Dillion Mincey to do my lighting knowing of his particular talents. I spoke to him once about the effects I wanted and he jumped off the high dive and right into success. Our lighting effects for this show are exceptional. To hold all the seams together is my fantastic crew. Enough cannot be said about Lynn Lawhon- what a marvelous stage manager! Yvonne Gehrke and Denise Jones finish off as responsible crew members/assistants.

The cast left little time for a personal life while we were rehearsing. The cast members, Jill, and the pianist usually came an hour before regular rehearsal started so they could work on the music. Sometimes they stayed late to finish up. Each one is dedicated to their craft and it is apparent in the finished product. We strived for excellence and I think we got there! I couldn't be more proud of us. So far, the audiences have been extremely supportive. This show is different from most musicals in that it flows in and out of song so seamlessly you hardly notice the characters are singing until they are bathed in spotlight. The music and the characters touch your heart. I am so grateful to all the people involved with this production. Each person gave 110% and it shows!

## Setting the Stage

By John Eberhard



Every play has six possible dramatic values, and all six may help in different ways to give the play organization and unity. These are plot, character, theme, dialogue, mood /rhythm, and spectacle.

Plot is the "what" that happens. Plot is not only

the action that is seen, but also thought and decision. The conflict of two minds can be plot. Plot is the arrangement of incidents that take place on stage, that catches up the audience and carries it from crises to crises in a rhythmic pattern of tension and relaxation, sweeps it to a climax of irresistible momentum, and leaves it at the end changed and thrilled by the sense of having gone through a great experience.

If "plot" is the "what" that happens, then character is "why" it happens. The motivation is the basis of the

action. Plot may be what gives the play its immediate sense of excitement, but plays are remembered for their characters. It is through the creation of character, the evocation of the nuances of personality, the immediate and deeper motives of the soul, that actors win their audiences. A play is not a solo by one character but a complex composition. Not only do the characters change one another, but each character is defined by comparison and contrast with all of the others. The way a character develops and changes may be the major action of a play.

The theme of a play is its full underlying meaning. The director needs to figure this out and convey this message to the audience. A great many plays have the theme stated somewhere within the dialogue. The theme is rarely a moral. A moral is usually an external conclusion about life; a theme tends to be a complex, gradually developed attitude toward life.

Next month we will look at dialogue, mood/rhythm, and spectacle.

\*\*\*\*\*

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

\*\*\*\*\*

**MEETINGS**

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

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

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

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

\*\*\*\*\*

**Twin Lakes Playhouse Members' Meeting August 18, 2008**

Meeting Came to Order @ 1905

- Welcome of guests and new members/Anne Loftis
  - Minutes were printed in the last newsletter, accepted as printed/Jim Smith
  - Treasurer's Report given and accepted subject to Audit/Lloyd Lowery
  - Playreading committee has read the plays submitted and will be presented at the next Board Meeting and the next Members' meeting/Jim Smith
  - Director's Workshop has been given and it did well/Deb Smith
  - Actor's Workshop will be in January and July/Deb Smith
  - Received a Thank You from the Library and from the Red-White-Blue Festival/Anne Loftis
  - Patronage has finished for this year/Shirley Spitzer
  - We passed the Fire Inspection/Larry Gehrke
  - (MOTION) To let Bill Simpson fill the remainder of the term of Jack Ortegel on the Board of Directors—Passed—
  - The Benefit for the next play will be Zoo Youth/Shirley Spitzer
  - "Spit Fire Grill" is doing well, Raffle did very well, Members' night will be Aug. 27<sup>th</sup>/Deb Smith
  - Recycling Containers has been set up/Lloyd Lowery
  - Dillion Mincey has volunteered to be responsible for the light/sound booth
  - After discussion it was decided to keep the old lights to rent out locally
  - "Butterfly's are Free" audition will be Sept. 19<sup>th</sup> & 20<sup>th</sup>/Bill McElrath
- Adjourned @ 1930

\*\*\*\*\*

***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:** I have to say, I was disappointed in the attendance at the August membership meeting. In fact, at the last few meetings attendance has been slim. I couldn't help but wonder, what happened to everyone? We used to have double the attendance than we do now. I hope it's because of summer vacations and not something the board or other members are doing. Each member in this playhouse has a voice and that voice should be heard. If you don't show up to meetings, no one will know how you feel or what you think. Membership is a responsibility. It is up to the members to decide next year's slate of plays (to be voted on at the September meeting), the new board members for next year (November meeting), expenses, and what renovations we want to tackle. Your voice and vote will only count if you exercise your responsibility and attend meetings. Besides, we've had some pretty awesome entertainment lately. It would be great if there was someone there to see it.



**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 October 2008 Newsletter is October 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.