

Live! at *Gussies...* 1088 Newmark Ave, Empire
 at the *Egyptian...* 229 S. Broadway, Coos Bay

Center Stage

OBT Hotline
 (541) 269-2501

ON BROADWAY THESPIANS, INC. NEWSLETTER

July/Aug
 2008



ON BROADWAY THEATER PRESENTS:

King Arthur

Something is afoot at the Pony Village Mall!



The On Broadway Thesians have taken over the space at the former Area 51 site, across from Sears, to present "**KING ARTHUR AND THE LORDS OF AVALON.**" The dark epic drama is an original presentation penned by bay area native, Michael Gonzalez, who likewise directs.

Young King Arthur seeks to unite the divided lands of Britain in hopes of forming Camelot, a country that serves and protects its people with equality at the heart. Enter a dark ruler with claims of unearthing 3 mysterious relics which threatens the very foundation of Camelot.

Join Merlin, Lancelot, Tristan, Arthur and his knights as they chase an elusive trail across Britain in an attempt to unlock their true powers and save their way of life. Back home, forbidden passions test Lancelot's loyalty & honor to his king as well as Ladies Guenevire & Elaine.

Before the final curtain, alliances will be forged, friendships tested, enemies cloaked, and mysteries revealed as pathos and chaos and ensuing betrayals threaten the very core of humanity.

King Arthur opens Friday, August 1, 2008 and runs ensuing weekend through August 17. Curtain times are 7:00 pm Friday & Saturday evening performances and 2:00 pm Sunday afternoon matinees. Tickets available at the door and are \$10 for adults for Friday & Saturday evenings, and \$8 for Sunday matinees. Children under 12 are only \$7 for all showings.

OBT encourages the community to continue supporting the arts in our area by coming to see a play! The actors are respected members of your community, putting in countless time & energy in learning lines, building sets, and so forth just for a chance to entertain you. Please reciprocate by coming to support them!

For more info, visit www.onbroadwaytheater.com.



Theater Facts 2007

According to the Theatre Communications Group's yearly report on the not-for-profit theatre's fiscal welfare: Cheering news in that most theatres have operated in the black since 2004, the year that turned around the field's post-9/11 economic doldrums. In 2007, earned and contributed income both grew faster than expenses and endowment earnings shot up 33.5 percent, for an eye-popping 600-plus-percent increase over a five-year period.

Other disclosures are more ambivalent. For the second year in a row, attendance inched up slightly, but it's still down 8 percent over the past half-decade—despite the fact that theatres have been offering more performances.

"It's a lot harder to sell a ticket today than it was 20 years ago, and I don't think anybody would dispute that," says Louis G. Spisto, executive director of San Diego's Old Globe. He added that *"it doesn't mean this is an industry in peril. I think we're all shifting and adapting."*

Jorge Z. Ortoll, executive director of New York's Ma-Yi Theater Company, frets over the fickleness of theatergoers today. *"If it's a rainy day, they don't come,"* he says. *"If it's hot outside, they don't come. If it's a nice day to go to the park, they don't come."*

Average royalty income—which had been sagging—climbed back up in 2006-07, suggesting that the decline was a temporary aberration. (Big sigh of relief.) Theatres were being a bit more adventurous too, producing 9 percent more world premieres in 2006-07 than in 2002.

Children's series events are prospering, rising by nearly 18 percent over the half-decade, a turn of events that pleases Eyring, for one. *"Developing the next generation of theatergoers continues to be critical for our field,"* observes the TCG head, formerly managing director of the Children's Theatre Company in Minneapolis.

The reluctance of modern Americans to opt for season subscriptions: For theatres, the traditional subscription model brims with benefits, including the cushioning it provides for artistic risk-taking. But theatergoers are commitment-shy these days. Theater Facts 2007 relates that the subscriber pool has shrunk by 9 percent since 2002, and that subscription income is supporting a lower level of expenses. Sixty-four percent of Trend Theatres took in more single-ticket income than subscriber income in 2007—up from 56 percent in 2002.

At Arizona's Phoenix Theatre, managing director Daniel Schay says that the key to maximizing subscribership these days is selecting the right demographic. *"Trying to sell a subscription to a 35-year-old who has 3 kids at home is a lost cause, because time has become more precious to them than the money they save on a subscription,"* he says. *"But then again you also have a whole generation of people who are moving into empty nests—who are beyond their child-raising years: There's a very big audience there. That is a valid audience."*

2008 Play Schedule

"An Evening of Dinner Theatre"

Local talent showcase - Feb 1, 2, 3
@ Gussie's Restaurant

"Same Time Next Year"

Romantic Comedy - June 13 - 29
@ Gussies Restaurant

"Nunsense A-Men!"

Musical Comedy - Oct 3 - 19
@ Gussies Restaurant

"The Magician's Nephew"

Youth Theatre, March 28 - April 13
@ Gussie's Restaurant

"King Arthur & Lords of Avalon"

Dark epic drama - Aug 1 - 17
@ Pony Village Mall (across from Sears)

"Murder Mystery"

Interactive Dinner Theatre
Nov 7-23 @ Gussies

(NEW mailing address)

On Broadway Thespians, Inc.
845 S. Broadway, #107
Coos Bay OR 97420

(on stage at):

Gussies Restaurant
1088 Newmark Ave.
Coos Bay

(on stage at):

Pony Village Mall
1611 Virginia Ave.
North Bend

(on stage at):

The Egyptian Theatre
229 S. Broadway
Coos Bay

OBT Event Hotline: (541) 269-2501

email: obthespian@yahoo.com

www.onbroadwaytheater.com

**(across from the
Empire 7-11)**

**(in the Mall, across
from Sears)**

**(across from TJ Shaws)
E - Hotline: (541) 269-8650
www.egyptian-theatre.com**

Letters From Readers... Q&A

from Sharon L., Coos Bay:

"Same Time Next Year was much, much more than expected. It was absolutely touching, charming, humorous, and perfectly delightful. At 60, I have lived through all of those years portrayed, and all of those cultural shifts the play touched upon. Additionally my friend and I were delighted to meet the director, who we found refreshingly humble, authentic, and most charming. Know we appreciate your efforts to find new venues (Gussies, Pony Village Mall) in which to perform, and as such applaud your keeping theater alive here on the south coast."



from Winnie K., (via the internet):

"Do you accept play submissions from other states besides Oregon?"

from Thomalon (via the internet):

"Do you accept seasonal holiday material? Adaptations? Previously produced work?"

(Editor responds: Absolutely YES on ALL accounts! Just be sure to visit our guidelines first before submitting material to us over at. www.onbroadwaytheater.com/page16.html ")

from sashiple (via the internet):

"Your mission statement alone inspired me to send you my manuscript.. Thanks for taking on this mission.. It's a real blessing for the playwrights whose work you are considering."

(Editor responds: Thanks for the kind words. We believe there's many really GOOD scripts out there just waiting to be discovered..)

from Kathleen T. (via the internet):

"I was excited to read about your new space, congrats! Perhaps an omen as well as I'd also been looking for an Oregon Coast premier for one of my scripts since it incorporates some unique Oregon Coast history. Can't thank you enough for opening your doors to freelance playwrights like myself. We so appreciate the opportunity."

from Brittany H. (via the internet):

"Hi, I'm twelve years old and would love to be in any upcoming productions. I love to sing, and I love to act, so please if there's any openings, write me back!"

(Editor responds: "We certainly welcome your enthusiasm for theater and hope you may one day come audition for us!

Children's theater is one of our most treasured offerings as not many theater troupes offer it locally. Your best bet at auditioning for us is to go bookmark this page: www.onbroadwaytheater.com/page6.html and then begin checking it once or twice every month for casting calls. Audition dates & times are always listed there as well as in THE WORLD newspaper. Hope to see you at an OB T audition one day soon! Thanks for writing!")

from Susan H., (via the internet):

"Have you thought about a children's lunch theatre? I liked the idea of King Arthur in Pony Village. My granddaughter is 10 years old & we have been enjoying your children's plays with her over the years."

(Editor responds: "What an excellent suggestion! I'm going to forward your note to the OB T Board of Directors as they have an upcoming board meeting scheduled soon. They always appreciate feedback from loyal patrons! Thanks for writing in.")

OB T Board of Directors

Officers

Leatha Lewison-Gonzalez	President
Jeff Roberts	Vice-Pres
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Staff

Phyllis Andersen	- OB T Historian
Juanita Snyder	- Website & Newsletter Editor
Leatha Gonzalez	- Dinner Theatre Coordinator

'09 Oregon AACT One Act Festival and Conference

Our Oregon Community Theater gathering will be held **Mar 13,14,15, 2009** in McMinnville, Oregon's **Gallery Theater**.

 **MARK YOUR CALENDARS.** We are inviting all of our Oregon Community Theaters to join us in one way or another:

1. Enter a One Act play for the AACT One Act Play Festival, with winner to represent Oregon at the Regionals in Idaho and perhaps continue to represent Region IX at the National AACTFest '09 to be held in Seattle Washington in June. Must be an AACT member to compete at this level. Will be adjudicated.....or.....

2. Enter a One Act play just for fun with no commitment to continue on in the national festival competition. Be adjudicated, eligible for individual awards, but not included in the AACT competition. Need not be a member of AACT.

3. Enter a monologue. Anyone can take part.

4. Be an audience member; learn from and enjoy the adjudicating of the performing theaters. **Take part in workshops** and find out what we are all about. **Take back what you learned to your Boards** and theater colleagues. Enjoy the great social events.

5. Visit McMinnville's many good restaurants & tourist sights such as Evergreen Aviation Museum, new Space Museum and IMAX theater and visit some wineries as part of your weekend.

Who We Are -

Theaters who have participated in the Oregon One Act Festival or Conference in the past six years have been: THE LUMIERE PLAYERS, TUALATIN; COASTER THEATRE PRODUCTIONS, CANNON BEACH; GALLERY PLAYERS, McMINNVILLE; PORTHOLE PLAYERS, NEWPORT; ALBANY CIVIC THEATER, ALBANY; PENTACLE THEATRE, SALEM; CAST, HOOD RIVER;

news tidbits, announcements, alerts, snippets, info, etc.
First Call
news tidbits, announcements, alerts, snippets, info, etc.
news tidbits, announcements, alerts, info, etc.
news tidbits, announcements, info, alerts, snippets, info, etc.

NEW CENTURY PLAYERS, PORTLAND; GRESHAM LITTLE COMMUNITY THEATER, GRESHAM; DISCOVERY THEATRE LAB, GRESHAM; WATERFRONT PLAYERS REPERTORY COMPANY, NORTH BEND; THEATRE IN THE GROVE, FOREST GROVE; TAPA, TILLAMOOK; AND THE NORTH END PLAYERS, PORTLAND. Other theaters around the state have expressed interest but couldn't come. We hope to change that someday.

OR Community Theatre Alliance

OCTA is being formed as an outgrowth of our 2008 Conference. Sharon Morgan has been researching what needs to be done. The purpose of the Alliance would be networking, education, joint marketing and support of community theatres across Oregon. Some preliminary ideas: Creating a data base of props, costumes and scripts which could be "borrowed" among members. (Reading only on use of scripts as folks search for new plays); Professional Development workshops for directors, actors, development of children's theatre, lighting and audience development. We would need to have a nominal membership fee to cover a variety of benefits.

We would need to cover the cost of forming our organization with donations from interested theaters. Washington's organization hosts the yearly gathering and helps pay expenses for their entering theaters in the National AACT One Act Festival, among other things. There is a very successful model for us.

Debra Jones from CAST and Elizabeth Goebels from NEW CENTURY PLAYERS have volunteered to be on the initial Board.

Networking -

Networking is what it's all about. Elisabeth Goebel from NEW CENTURY PLAYERS suggested that all the theaters join the Yahoo news group 'pdxbackstage'. She says "It's been a great way to connect

with all the Portland metro theaters and each other. This involves going to Yahoo and requesting to join the group. It's really very simple." She recommends using the 'daily digest' option so you only get one email a day, and not a zillion individual ones.

<http://groups.yahoo.com/group/pdxbackstage>

'09 AACT Oregon One Act Festival and Community Theatre Conference

At last year's '08 conference, we talked with Jon Douglas Rake, AACT Region IX Representative and in charge of the National AACT One Act Festival. The TACOMA MUSICAL PLAYHOUSE and the WASHINGTON STATE COMMUNITY THEATRE ASSOCIATION are hosts for **AACTFest '09**.

Jon was very helpful with our decision making about where we wanted to go with our organization, the OREGON FESTIVAL AND CONFERENCE. The consensus of the participants was to continue our yearly gathering and host an **Oregon AACT One Act Festival in 2009**, and continue pursuing the formation of a statewide organization OREGON COMMUNITY THEATRE ALLIANCE (OCTA). This is the first time that the national one act festival has been close to us so we are eager to participate and help where we can. Oregon has gained a good reputation in our past six years and so we want to continue building on what we have done. We would love to have a great turnout from theaters in Oregon, so do come if you can. It truly is a wonderful rewarding experience!

To enter a play in the Festival, there are strict Rules & official Entry Forms available directly at the AACT website: www.aactfest09

or Contact: Carolyn McCloskey, Chairperson at: cbmccloskey@comcast.net or phone 503-435-1755 Home; and/or 971-237-6971 Cell. For snail mail, write: Gallery Theater, 1015 NW Summerwood Dr.; McMinnville, OR 97128

—Info courtesy of the **Oregon Community Theater Newsletter**, July 2008

MEDIEVAL THEATER - WIKIPEDIA

Medieval theatre refers to Europe between the fall of the Western Roman Empire and the beginning of the Renaissance, encompassing a variety of genres because the time period covers approx. 1000 years of the art form along with an entire continent. Most medieval theatre is not well documented due to lack of surviving records & texts, low literacy rates, and the opposition of clergy to some types of performances. At the beginning of the Middle Ages, the Roman Catholic Church banned theatrical performances, mostly as an attempt to curb the excesses of the Roman theatre. Roman theatre was in decline because economic & political conditions could not support the vast entertainment industry that had grown up in the empire and included circuses, horse races, gladiatorial combat, and Roman comedies that are still performed today. Very little is known about secular drama during the early medieval time. There certainly existed some performances that were not fully fledged theatre; they may have been carryovers from the original pagan cultures (as is known from records written by the clergy disapproving of such festivals). It is also known that mimes, minstrels, bards, storytellers, and jugglers traveled in search of new audiences and financial support.

Context & Genres - In order to understand medieval theatre, the context of which it was performed is an important aspect to be known. Superstitions stood to be important - witches were believed to be alive and practicing their witchcraft. God was highly praised. The religious aspect of medieval life is reflected in the didactic theatre presented at the time. They were used to inform audiences about religion. In the 10th century the liturgical drama was born in the Latin kernal of *Quem Quaeritis*, based on the New Testament in which Mary Magdalene and her companions discover Christ's empty tomb was performed in the church or cathedral at Easter time. Eventually liturgical drama would encompass many stories from many parts of the Bible and be performed at diverse times of the year, according to local custom. By 1250 however, the plays moved outdoors into the churchyard and open fields, town squares, or city streets. Geographically further from the church, the clergy now had less control over content. The plays were also presented in the local vernacular languages instead of Latin, as was the mass. This allowed the message of the Bible to be more accessible to the illiterate audience--who wanted to have it but who were also unable to speak Latin--but also accelerated the gain of control over religious drama that laymen would later exercise.

These new plays in the vernacular based on Bible stories are called mystery plays. In England they would sometimes be performed in day-long festivals (often during Corpus Christi) in groups of dozens of plays that traveled through town on wagons. Mystery plays were also written about the lives and miracles of saints, especially the Virgin Mary. Mystery plays would be performed into the Renaissance through the Protestant Reformation in northern Europe or the 17th century in southern and rural Europe. By the late medieval period several genres had developed into theatre. Morality plays, such as *Everyman*, personified Christian virtues and vices as they battled with one another for control of a mortal's soul. These plays were explicitly designed to teach a moral and improve the behavior of their audience.

Secular plays in this period existed, although documentation is not as extensive. Farces were popular, and the earliest known vernacular farce was the French *LE GARÇON ET L'AVEUGLE* ("The Boy and the Blind Man"), from the 13th century. The play was performed by a professional traveling actor and his young apprentice. In England, Robin Hood plays were popular, and all over Europe interludes with simple plotlines were performed at various social functions. Secular dramas were usually performed in winter indoors, and were often associated with schools, universities, and nobility, who would have the resources, time, and space to perform organized plays. However, it is not possible to make a distinction between religious and secular theatre during the medieval era. The Roman Catholic church dominated life for almost every European, and the boundary between secular and sacred was blurred daily. In mystery plays, for example, nonreligious plotlines and noncanonical characters were frequently interwoven with the religious story being told. An especially notable example of this is the *THE SECOND SHEPHERDS' PLAY*, in which the majority of the story focuses on a comic character trying to hide a sheep he has stolen from the other shepherds on the night of the birth of Christ.

Decline & Change - Like any long-lasting art form, medieval theatre could not continue in a static state forever. Its death (or evolution, depending on viewpoint) was due mostly to changing political & economic factors. First, the Protestant Reformation targeted the theatre, especially in England, in an effort to stamp out allegiance to Rome. In Wakefield, local mystery cycle text shows signs of Protestant editing, with references to the pope crossed out and two plays completely eliminated because they were too Catholic. However, it was not just the Protestants who attacked the theatre of the time. The Council of Trent banned religious plays in an attempt to reign in the extrabiblical material that the Protestants frequently lampooned.

A revival of interest in ancient Roman and Greek culture changed the tastes of the learned classes in the performing arts. Greek and Roman plays were performed and new plays were written that were heavily influenced by the classical style. This led to the creation of *Commedia dell'arte* and other forms of Renaissance theatre. A change of patronage also caused drastic changes to the theatre. In England the monarch and nobility started to support professional theatre troupes (including Shakespeare's *Lord Chamberlain's Men* and *King's Men*), which catered to their upper class patron's tastes. These patrons desired to be entertained, not preached to, and as time passed the plays became more secular and refined. In time these same tastes would filter down to the lower classes.

Finally, the construction of permanent theaters, such as the *BLACKFRIARS THEATRE* signaled a major turning point from reliance on church facilities, touring groups, and inns as stages. Permanent theaters allowed for more sophisticated staging and storytelling. Moreover, professional troupes that owned their own theatre had more resources with which to prepare their productions, which changed the theatre from a mostly amateur or traveling art form to a professional one with different practices and standards.

Auditions

HunSense A-men!

The Little Sisters of Hoboken are back and this time in drag!!!

Auditions will be held July 10th & 11th at 7:00 PM at the Pony Village Mall in the old Area 51 space across from Sears.

Looking for a FEW GOOD MEN between the ages of 15 and 88, to fill roles for a hilarious musical comedy dubbed "a cross between Mrs Doubtfire and Sister Act!" Roles to include Reverend Mother, Sister Hubert, Sister Robert Anne, Sister Leo & Sister Amnesia. Dress comfortably and have a 2-3 minute song choice available at the Auditions. Experience helpful but not necessary. Sense of Humor is a definite must!

For more information call Director, Leatha Lewison-Gonzalez at 217-7405. The silly musical is slated to run the first three weekends in October.

GENERAL AUDITION INFO:

Auditions are generally held 2 months prior to a Play's opening (3 months for musicals).

You will be asked to fill out an official Audition Form listing contact info, special skills, experience, and other pertinent info. Dress comfortably but appropriately, be punctual, and come prepared to read, dance, or sing (depending on the script). Generally seek enthusiastic people who look and feel comfortable on stage, listen well and follow directions easily, and are open-minded enough to try new & different roles than originally intended auditioning for. If you sing or can play an instrument, let your talent be known! We're always looking for House musicians & singers for our musicals!

Now Playing

On Broadway Thespians in conjunction
with the Pony Village Mall Presents

King Arthur and the Knights of Avalon

Aug 1-17, 2008

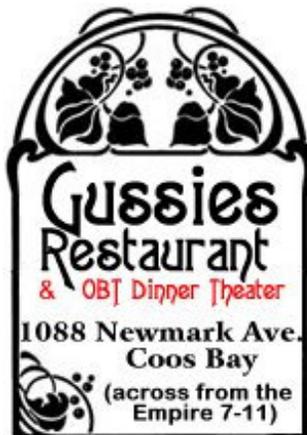
Pony Village Mall
North Bend, OR

Curtain times
7 pm Fri & Sat eves
2 pm Sun matinees

Tickets at the door
\$10 adults Fri & Sat eves.
\$8 adults Sun matinees.
\$7 Children under 12

 On Broadway Thespians, Inc.
(on stage at the Pony Village Mall)
1611 Virginia Ave., North Bend OR
www.onbroadwaytheater.com

Always a need for Light & Sound Techs, Stage Managers, Stagehands, Choreographers, Vocal Coaches, Costumers, Makeup Artists, Poster & Programs designers, Set Construction, Graphic Artists, Directors & Assistants, Producers. If you have free time or would like to break into theatre in this way, please call 269-2501 or email or come to one of our open auditions and talk with a Director.



Coming Soon

HunSense A-men!

@ GUSSIES
COOS BAY, OR
OCT 3 - 19

Ticket Info

Tickets are available at the door one hour before curtain, or through online vendor, **Ticket Alternative: 1-877-725-8849** (You must specify you want tickets for: "On Broadway Thespians, Inc.") <http://www.ticketalternative.com/VenueDetail.aspx?FacilityKey=17>

Credit Card orders must be made online. In addition to vendor service charges, phone orders are subject to additional \$1 surcharge.

Live at the Pony Village Mall

(@ former Area 51 space across from Sears):

Fri & Sat Eves 7 pm, Sun Matinee 2 pm

SENIORS/ADULTS/STUDENTS:

Friday & Saturday Eves - \$10.00

Sunday Matinees - \$8.00

CHILDREN (TO AGE 12):

all shows - \$7.00

Gussies Dinner Theater:

** includes meal (dinner or luncheon)

Fri & Sat Eves: Dinner 6 pm / Show 7 pm

Sun Matinee: Lunch 1 pm / Show 2 pm

SENIORS/ADULTS/STUDENTS:

Fri & Sat Eves - \$10.00 or \$19.95**

Sunday Matinees - \$8.00 or \$17.95**

CHILDREN (TO AGE 12):

all shows - \$7.00 or \$16.95**

alternate kid's meal - \$12.00**