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 at the Egyptian... 229 S. Broadway, Coos Bay

# Center Stage

OBT Hotline  
 (541) 269-2501

ON BROADWAY THESPIANS, INC. NEWSLETTER

## April 2007



ON BROADWAY THEATER PRESENTS:

## *"Much Ado About Nothing"*

Directed by Jeff Roberts and Federico Gonzales, this monumental undertaking actually began months in advance. "Auditions are generally held a couple of months prior to a play's opening," explained Roberts, "but due to this play's complexity and language, we thought it prudent to allow for extra time to give actors a chance to grasp it all." In other words, Shakespeare isn't something you just learn overnight.

*"We had a few veteran actors in mind for certain parts in the beginning," chimed in Gonzalez, "but we still had them come in and read alongside other actors relatively new to us that turned out to be incredibly good. When it came time to decide the final casting, that's where things got interesting!"*

One of Shakespeare's more popular and well-loved comedies, "**MUCH ADO ABOUT NOTHING**" is a fun but treacherous, witty but sometimes overwhelmingly chaotic, downright whimsical conspiracy, pitting genders and social class structure against one another through impulsive scheming, misrepresentation, misinterpretation, and malicious deception. Audiences are sure to be treated to a night of outstanding performances by beloved local veteran favorites

as well as enchanting newcomers.

The play runs June 1st - 17th at the Egyptian Theatre with Friday & Saturday evening performances at 8:00 pm sharp, and Sunday matinees at 2:00 pm. Tickets are \$10 per adult on Friday & Saturdays, and \$8 on Sundays. Children up to age 12 remain at \$7 for all shows.

Equally historic is the fact that this will be the first Shakespearean production staged at the Egyptian Theatre by the On Broadway Thespians, once an fixture across the street who recently moved into the Egyptian and became their first in-house resident acting troupe.



*"We hope the community will respond by coming to see our play," added Leatha Gonzalez, OBT House Manager. "After all, not only would they be supporting us (the On Broadway Thespians) but also the Egyptian Theatre as half of each ticket sold goes directly to the Egyptian Theatre Preservation Association."*

## Much Ado: A Primer

The plays of Shakespeare during his lifetime were performed on stages in private theatres, provincial theatres, and playhouses, in the yards of bawdy inns and great halls of Court. In this play, Shakespeare combined a comic love-plot of two professedly single characters coming together along with a darker sinister plot of spurned love and reconciliation. These two plots, against a backdrop of nobility and friendship, are sumptuous when combined with deception and moments of burlesque comedy.

The title of Shakespeare's work, which in part reflects a flippancy adopted in naming comedies he wrote around the same time (As YOU LIKE IT AND TWELFTH NIGHT), also puns on the pronunciation of the word "nothing," which sounded like "noting" in Elizabethan English.

The play focuses in many ways upon characters "noting" one another. Perhaps most important is Claudio's misnoting of Hero, which persuades him to spurn her at the altar. The prevalence of masks also reinforces the importance of characters noting each others' identities.

*(continued next page)*

(continued from *MUCH ADO: A PRIMER*)

Thus, in the masked party scene, which relates to the Elizabethan formal masque, Beatrice is able to speak to Benedict as though he were someone else, giving Beatrice opportunity to be insulting and leaving Benedict believing that she did not recognize him.

**THE MASQUE ~**

The masque was a popular entertainment in Elizabethan & Stuart courts. Masques began as costumed balls designed around a theme; guests in disguise would perform a dance before the host and company, after which spectators were then invited to join in.

Typically, masques were occasions for reveling during festive events such as weddings, or Christmas. They usually began after supper, continuing into the night and sometimes wee hours. After the performance, the reveling continued with a banquet, and guests were often known to become quite unruly.

Both Henry VIII and Queen Elizabeth were fond of dancing and the masque: Henry even once wrote music celebrating good times at court.

**BEATRICE AND BENEDICT~**

The display of aggression toward one another and the obsession evident in early

scenes suggest these two felt more for one another than simple animosity. The process through which they are tricked into confessing love is truly delightful, as their strong wits and deep eloquence are overcome by relatively simplistic trickery suggesting they are only too willing to believe what they hear. Still, they continue to quarrel throughout the play as they are, as Benedict says, "too wise to woo peaceably."

**CLAUDIO AND HERO ~**

The plot which concerns the relationship between Claudio and Hero, is contrast to the parallel plot of Beatrice and Benedict, but still has much in common with Shakespeare's later plays (often called romances or tragicomedies). The church scene, and the vilification of Hero can be seen as rather dark, even disturbing. Claudio's professed love seems to be dangerously shallow: when he first professes his love for her, he is careful to ask if she stands to inherit her father's wealth (he asks Don Pedro "Hath Leonato any son, my lord?" to which Don Pedro replies "No child but Hero. She's his only heir.")

On common belief about the Renaissance is that children, especially girls, married young. In some noble houses marriages were indeed contracted at a young age, for reasons of property and family alliance, but the reality is that the average age of marriage was actually quite old -- in the middle

twenties. The reason among laborers and the middle class was simple enough: it took a long time for a couple to acquire enough belongings to set up housekeeping, even in a room of their parents' home. Young love, however romantic, had to be kept in check if the two lovers were to survive a world where subsistence earnings would not purchase a roof over their heads and put food on the table. Children of noble birth ran a great risk if they tried to marry without parental approval, since they would be left without resources. So perhaps the caution of young Claudio in the play had more to do with the fear of acting without permission: he is careful to make sure that his loved one, Hero, is the sole heir to her father's estate.

**DON JOHN ~**

The arch-villain of the play, Don John seems to have little motivation for his desire for revenge, though Shakespeare does suggest that the battle that precedes the play was between Don Pedro and Don John (Conrad remarks to him, "you have of late stood against your brother.")

**DOGBERRY AND VERGES ~**

Although they do not appear until the play is almost half over, these sub-plot characters do have some fine scenes of bumbling comedy. Dogberry is a parody of the inefficient officer of the law. He loves words, but continually misuses them, and is so convinced of his own importance that no-one really listens to him -- the irony being Leonato missing vital information provided before the near-tragic scene where Claudio violently rejects Hero.

## 2007 Play Schedule

(on stage at the Egyptian Theatre!)

### "Much Ado About Nothing,"

(directed by Jeff Roberts & Federico Gonzalez)  
A Shakespeare Romantic Comedy, June 1 - 17

### "Frankenstein," (directed by Leatha Lewison-Gonzalez)

A Horror/Thriller Drama, Oct 5 - 21

### "Bah Humbug!" (directed by Serge Vasquez)

A Christmas Play, Nov 30 - Dec 16

### OBT Board of Directors

#### Officers

Joe Vos	President
Dave Jordan	Vice-Pres
Jay Flaxman	Treasurer
Juanita Snyder	Secretary

#### Members-At-Large

Barbara Booth	Liz Vos
Gordon Freid	Jeff Roberts
Michael Gonzalez	Becca Ruley

Leatha Lewison-Gonzalez

#### Staff

Phyllis Andersen	-	Historian
Juanita Snyder	-	Website & Nwsltr
Leatha L-Gonzalez	-	Dinner Theatre

**(NEW physical address)**

On Broadway Thespians, Inc.  
on stage at the Egyptian Theatre  
229 S. Broadway  
Coos Bay OR 97420  
Egyptian Event Hotline: (541) 269-8650  
[www.egyptian-theatre.com](http://www.egyptian-theatre.com)

**(NEW mailing address)**

On Broadway Thespians, Inc.  
PMB# 107  
845 S. Broadway  
Coos Bay OR 97420  
OBT Event Hotline: (541) 269-2501  
email: [obthespian@yahoo.com](mailto:obthespian@yahoo.com)  
[www.onbroadwaytheater.com](http://www.onbroadwaytheater.com)

# Letters From Readers...

from M. Jungbluth:

"Please tell whomever drew the Hansel and Gretel Poster....It turned out so cute! Good job!"

from K. Hofsess:

"One Friday night I brought 14 students, myself and another chaperone to a performance of **BIG BAD** and **DOROTHY MEETS ALICE** over at the Egyptian and just wanted you to know just how much my students and I really enjoyed the performance. We'd been doing a unit on fairy tales and they had been writing some of their own, so this was great timing. Thanks so much!"

from J. Thornton:

"Nice job on the website and newsletter, and great way to reflect on all of the past plays OBT has done with that special listing on the OBT History page."

from KM Schmidt:

"Even though I no longer live in the area, I was happy to learn that OBT had hooked up with the Egyptian. It makes sense to continue having movies, concerts, plays and other events there again. I worked at the Egyptian for years before moving to the Pony Cinemas, and can remember many an interesting tale whenever the McSwains would open up about the building's history. Years later I was lucky enough to be able to attend the special King Tut traveling exhibit in Seattle. It was really incredible, and made me homesick for my old hometown theatre! I hope the City does right by the Egyptian. It's a piece of our history we should never let go of."

from W. Green:

"Just out of curiosity, do you happen to know how many seats the Egyptian theatre has?"

*(According to a newspaper article that ran awhile back, the Egyptian Theatre can comfortably seat 520 patrons at the moment, with additional plush seating to come after the dismantling project of the twin screens upstairs is completed. Future plans call for renovating and restoring the structure to it's former original glory.)*

from R. Wallbruch:

"In the last newsletter you urged people to find ways to support the performing arts locally this year. That message couldn't be truer. The Egyptian is struggling to find a way to reinvent itself; LTOB continues to grapple with expensive building repairs to an aging building; Hofferber Repertory Theatre in Charleston ended up relocating out of state; Waterfront Players recently announced the decision to close their playhouse doors at the Pony Village Mall next month where they've been for 10+ years; and of course On Broadway Theater who lost the very hallowed space where it was first conceived more than 27 years ago. I can't help but wonder if our community is really doing it's share to help support the Arts in our area. When was the last time they bought a ticket, sponsored a production, volunteered backstage, or auditioned for a play? I can't count the times I've sat in a near empty playhouse that should have otherwise been brimming with patrons. We have an opportunity here to give back to an age old profession that teaches all of regardless of age, commitment and self-confidence, flexibility and self-discipline. Best of all, I can't think of a better activity in which to partake in alongside your own kid."

"If you want to help the American theatre,  
don't be an actress, be an audience."

-- Tallulah Bankhead



**"NO, BUT I SAW  
THE MOVIE!"**  
SHAKESPEARE ON FILM

[www.theaterpro.com/sawthefilm.html](http://www.theaterpro.com/sawthefilm.html)

When there's no staging of a Shakespeare play accessible, the next best thing is to watch a good movie of it (if there is one). Keep in mind that Shakespeare wrote plays to be seen on the stage, not read. As they must be heard, having been written for the voice, not the eye, a good movie can be very useful in helping you understand the work.

## Play Submissions, Readings, & Final Selections:

On Broadway Thespians is currently accepting play submissions for the 2008 theater season. Please contact Barbara on her cell at 541-297-0269 or email directly to set up an appointment. Manuscripts can also be emailed to [barbaraobooth@yahoo.com](mailto:barbaraobooth@yahoo.com) or [obthespian@yahoo.com](mailto:obthespian@yahoo.com)

Play readings will end with a September date session. The later dates fill up early, so please arrange your appointment as soon as possible.

Please come to the appointment with the following items and/or information:

- \* **A brief overview** of the play's plot, sets and special needs

- \* **An estimated budget** (including royalties, sets, props, etc)

- \* **Selected scene(s) for reading**, that best depict(s) the story and action of the play (15 minute maximum )

- \* **Enough scripts (copies)** for each player required to read to have his/her own script. You may bring your own players or ask the available committee members or board members to read.

- \* **A list of** (and brief description of) the primary lead and supporting **characters**, their gender(s) and ages (if a musical, their vocal parts). The total number of cast members will also be helpful.

- \* **Will this play be precast?** If so, how many characters? Do you have the cast in place already?

- \* **An estimate** of how many stage and tech crew members you will require.

- \* **Any notable facts about the play** that might be of concern to the theater, the players or the community at large (e.g. partial or full nudity, adult language and or physical contact, or controversial material). This is not to say that any of these items would auto-

# First Call

matically preclude the play from being produced at OBT, only that all of these factors will need to be disclosed and considered by the selection committee and board of directors before a decision will be made.

- \* **Performance dates preferences?** Are there any date ranges that you are absolutely not available?

Traditionally, OBT has required that selected directors have experience directing a stage production before; preferably at On Broadway Theater. First time directors may be considered with a named mentor and/or producer approved by the Board of Directors. This is not intended to discourage first time directors, only to assist them in such an enormous undertaking. The names of known producers or assistant directors should be submitted at this time as well.

We welcome original as well as time tested materials. Adaptations will be considered, however, must meet the necessary criteria in distinguishing it from other sources which might otherwise compromise our right to use such material. Thanks for thinking of us!

## The Results are in....

The 2007 OREGON ONE-ACT FESTIVAL was held March 9 & 10 at the Newport Performing Arts Center with following results. Special Thanks to the Oregon Coast Council for the Arts!

FESTIVAL WINNER -

**Gallery Theater of McMinnville**

"Art" by Yasmina Reza, translated by Christopher Hampton

FIRST RUNNER-UP

**Lumiere Players of Tualatin**

"Haiku" by Katherine Snodgrass

BEST DIRECTOR

**Daniel Hobbs of Lumiere Players**

"Haiku" by Katherine Snodgrass

OUTSTANDING ACTRESS

**Brittanie Alsop of Lumiere Players**

"Haiku" by Katherine Snodgrass

OUTSTANDING ACTRESS

**Kelley Marchant of New Century Players**

"Graceland" by Ellen Byron

OUTSTANDING ACTOR

**Cameron Nigh of Gallery Theater**

"Art" by Yasmina Reza, translated by Christopher Hampton

OUTSTANDING SUPPORTING ACTOR

**David Bates of Gallery Theater**

"Art" by Yasmina Reza, translated by Christopher Hampton

BEST COMIC PERFORMANCE

**Brian Jones of Gallery Theater**

"Art" by Yasmina Reza, translated by Christopher Hampton

OUTSTANDING SET-UP

**Porthole Players of Newport**

"Supermodels in Jeopardy" by Jonathon Dorf

OVERALL TECHNICAL DESIGN

**Lumiere Players of Tualatin**

"Haiku" by Katherine Snodgrass

OUTSTANDING COSTUMES

**Porthole Players of Newport**

"Supermodels in Jeopardy" by Jonathon Dorf

BACKSTAGE AWARD

**Lumiere Players of Tualatin**

"Haiku" by Katherine Snodgrass

BEST ENSEMBLE

**Gallery Theater of McMinnville**

"Art" by Yasmina Reza, translated by Christopher Hampton

## more Gift Ideas from cafepress.com

apparel, caps, bags, posters, cards, calendars, mugs, stickers, buttons, magnets, ornaments, and other keepsakes...check 'em out:



# Famous Quotes

## Often Mistakenly Attributed to Shakespeare

*"Oh what a tangled web we weave, When first we practice to deceive."* - Sir Walter Scott (MARMION, 1808)

*"No man is an island."* - John Donne (THE BAIT, 1624)

*"Come live with me and be my love."* - Marlowe (PASSIONATE SHEPHERD TO HIS LOVE, 1599)

*"For you suffer fools gladly, seeing yourself as wise."*  
- II CORINTHIANS 11:19.

*"Remember, that time is money."* - Benjamin Franklin (ADVICE TO A YOUNG TRADESMAN, 1748)

*"For want of a nail, the shoe was lost."* - Benjamin Franklin (POOR RICHARD'S ALMANACK)

*"Music hath charms to soothe the savage breast, To soften rocks, or bend a knotted oak."* - William Congreve (THE MOURNING BRIDE, 1.1)

*"Heaven has no rage like love to hatred turned, Nor hell a fury like a woman scorned."* - William Congreve (THE MOURNING BRIDE, 3.8)

*"I am the master of my fate, I am the captain of my soul."* - William Ernest Henley (INVICTUS, 1875)

*"How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach."* - Elizabeth Barrett Browning (SONNETS FROM THE PORTUGUESE, 1850)

*"So farewell hope, and with hope farewell fear, Farewell remorse: all good to me is lost; Evil be thou my Good."* - John Milton (PARADISE LOST, Bk. IV 1.108, 1667)

*"War is the trade of kings."* - John Dryden (KING ARTHUR, II.II, 1691)

*"It was the best of times; it was the worst of times."* -- Charles Dickens (A TALE OF TWO CITIES, 1859)

*"These lovely lamps, these windows of the soul."* -- Guillaume Du Bartas (DIVINE WEEKES AND WORKES, SIXTH DAY)

# YOU KNOW YOU'VE BEEN IN THEATRE TOO LONG WHEN...

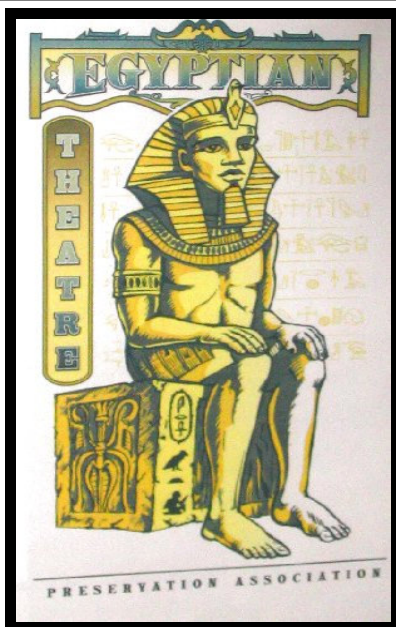
- ◆ Your weekend consists of Monday, and only Monday.
- ◆ "Q" is not just a letter.
- ◆ You feel lucky when you get a two-day weekend instead of a three-day weekend
- ◆ You're off when everyone else is working
- ◆ You know more than one theory for the origin of the name "green room."
- ◆ You say "break a leg" to friends en route to job interviews or weddings rather than "good luck."
- ◆ You can only read from a light that is blue.
- ◆ You consider the red part of the stoplight the "standby."
- ◆ You can't remember what daylight looks like.
- ◆ 95% of your wardrobe is black
- ◆ You watch the Super Bowl waiting for intermission, not half-time
- ◆ You tell more stories of what went wrong on shows you've done than what went smoothly
- ◆ You know anything can be fixed with gaffe tape, Morlite, sculpt-er-coast, a sharpie, tie-line and a safety pin.
- ◆ Your diet consists of fast food or microwave food.
- ◆ You insist on spelling "theatre" with an "re" not an "er."
- ◆ You'd heard of Mandy Patinkin before he was on "Chicago Hope"
- ◆ "Practical" and "flat" are nouns.
- ◆ Instead of saying that you're leaving, you say you're exiting
- ◆ At home, you "strike" the dishes in your kitchen

### 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!

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.



# Auditions

## Frankenstein

In the on-going tradition of classic horror productions comes yet another chapter in OBT history. This adaptation of Mary Shelley's novel by playwright Victor Gialanella, is one of the most successful Frankenstein versions ever staged, chronicling the Creature of Victor Frankenstein as he gradually grows into malignity due to continual rejection and the refusal of his creator to respond to his very basic human need.

Auditions for Frankenstein will be June 25 & 26 from 7:30 to 10:00 pm at the Egyptian Theatre.

Monologues recommended but not required, but please bring along an completed Audition Form (*available for download or printout directly at our website*) if at all possible. As always, previous acting experience helpful but not mandatory.

This will be the first ever Horror production to be staged at the Egyptian Theatre by the On Broadway Thespians, so we're hoping for a GREAT turnout of adults & young adults from our Community! Come be a part of this historical event!

For more information call Director Leatha Gonzalez at 294-2353 (cell).



# Coming Soon

**Much Ado  
About Nothing**  
June 1 - 17

**Frankenstein**  
October 5 - 21

## Ticket Info

Show times are Friday & Saturday eves at 8 pm, with Sunday matinees at 2 pm.

Tickets are available at the door one hour before curtain, or through online vendor,  
**Ticket Alternative: 1-877-725-8849**  
[www.ticketalternative.com/  
VenueDetail.aspx?FacilityKey=17](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.

**Seniors/Adults/Students:**  
**Friday & Saturday Nights - \$10**  
**Sunday Matinees - \$8**  
**Children (to age 12), all shows - \$7**

Gift Certificates & Buy the House options are available. Please inquire at the Egyptian Theatre lobby.

Tickets to one of our plays make excellent Birthday, Anniversary, Thank You, and Holiday gifts. What better way to reward your family, friends, staff, or employees than with a ticket to an OBT production on stage over at the Egyptian Theatre?!