


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

May/June
 2008



ON BROADWAY THEATER PRESENTS:

Same Time, Next Year

This heartfelt play by celebrated Canadian actor / playwright / TV sitcom writer, Bernard Slade, is directed by Cherish Merrit and Becca Ruley. It tells the compelling story of a couple (George and Doris), while married to other people, who develop a special relationship in which they meet once a year at a country inn for a weekend together. The relationship evolves into a special emotional intimacy over the course of 24 years with heartwrenching consequences. George is played by local veteran actor, Jeff Roberts with the role of Doris cemented further by local favorite, Leatha Lewison-Gonzalez.

Curtain times are 6:00 pm Friday & Saturday evening performances and 2:00 pm Sunday afternoon matinees.

Ticket prices are \$10 for adults for Friday & Saturday evenings, and \$8 for Sunday matinees. Children under 12 are only \$7 for all showings. However, due to adult sexual content, children must accompany adult or guardian. Meals and drinks are extras and priced separately. Patrons are also free to come see a live performance and skip the meal entirely.

Gussies is located at 1088 Newmark Avenue, across from the Empire 7-11 in Coos Bay.

The OBT Board of Directors wishes to point out that the recent negative publicity surrounding Gussies in the local papers have been grossly unfair & unwarranted. We live, breathe, eat, rehearse, etc. at this restaurant and have nothing but praise for it's management and staff. From our perspective, they have gone to great lengths to make it both family and dinner theater friendly.

Please continue to help support Theater in your area by coming to see a play! We all rely on the public's generosity just to survive, esp. in these harsh times. Keep in mind, 100% of the actors involved are members from 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!

Remember, "*Silent gratitude is of no use to anyone.*"



A History of Playbills and Theater Programs

'Playbill' and 'Program' are terms commonly used today interchangeably. Still, the origins of the two are somewhat different. Dating back to the Middle Ages, a 'BILL' always meant a written statement or itemized list, so a 'clean bill of health' was a statement saying that someone or something was in a healthy or acceptable condition; A money 'bill' or dollar however, was called that because it had a printed & signed statement from a bank saying that the money would be repaid. For several centuries, that same word had been used for a printed notice advertising a theatrical event, first for a 'HANDBILL' - a small printed sheet, delivered by hand, announcing a theatrical entertainment ranging from serious plays to public lectures, operettas to military bands. By the middle of the nineteenth century, 'bill' became common for a large printed piece of paper that, giving information about a play, was posted in public places.

The word 'PROGRAM' came into the English language from the French. Its English use (*programme*) was first applied to a list of brief information about music played in a concert. By the mid-19th century, it also became used for a brief printed pamphlet (containing a cast list) that was handed out to people attending a public entertainment. As they were given away, most of the early play programs were printed as cheaply as possible. At first they were used in large city theatres presenting prestigious productions, often with a famous lead actor. Smaller theatres, music halls and provincial or country theatres with touring companies continued to use the single-sheets handbill.



It was the sudden rapid growth of paid commercial advertising that brought changes. In the USA and Western Europe, theatre in the last half of the 19th century provided the only truly popular entertainment and since mass circulation newspapers were unknown, theatre playbills became one of the few pieces of printed paper that were widely and freely distributed. By 1870, advertising for local business, began popping up on theatre programs published by the theatre or touring companies, or even sometimes by a visiting stage star. Realizing this provided a real commercial opportunity, New York businessman Frank Vance Strauss, began approaching the larger playhouses in 1884, offering to provide, free of charge, magazine-style 'THEATRICAL PROGRAMMES'. Each theatre that accepted got a special color cover.....

(continued on page 5)

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

“Nonsense 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)
Egyptian Hotline: (541) 269-8650
www.egyptian-theatre.com

Letters From Readers... Q&A

from Seth Rubin, Publishing/Web for online newsletter, Insight For Playwrights ~ (www.insightforplaywrights.com)

"With your permission, we'd like to profile your organization in the June issue of Insight for Playwrights - a monthly publication that lists opportunities for playwrights interested in marketing their work. We appreciate your service to writers."

On Broadway Thespians, Inc. ~ All genres ranging from classics to contemporary. We are especially seeking mystery dinner theater/audience participation type productions.

Type of Work: full-length plays; musicals; children's plays; adaptations.

Approach: query w/synopsis and sample dialogue; E-mail query.

Plays/Season: 5 - 6

New Plays/Season: at least one

Venue: 99 seats or less

Run Avg Length: 5 - 10 performances

Avg Ticket Price: \$10 - \$15

Cast Limit: 10 - 15 performers

Pay: Negotiable Royalty

Perform new plays: Yes

Previously produced: Yes

Deadline: Sept 1 deadline

Best time to submit: Summer

Receive Annually: 20 - 50

Response Time: 6 months to 1 yr.

Submission guidelines listed on our website: <http://www.onbroadwaytheater.com/page16.html>

Please take the time to fully read them and submit accordingly.

List of past productions also listed on our website: <http://www.onbroadwaytheater.com/page9.html>

Keep in mind we are a small intimate non-profit community theater group residing in a small town on the west coast.

CONTACT INFO:

Leatha Gonzalez, President

845 S. Broadway, #107

Coos Bay OR 97420

obthespian@yahoo.com

<http://www.onbroadwaytheater.com>

541-269-2501

What's the NEXT STAGE for your new play?

Have you just finished a rough draft?
Completed revisions after a reading?
Closed a successful first production?

No matter where you are, you'll find the NEXT STAGE for your new play here in *Insight for Playwrights* ... with hundreds of listings for contests, development programs and theaters interested in new work.

Insight for Playwrights
11309 E Petra Ave
Mesa, AZ 85212-1981

www.insightforplaywrights.com
info@insightforplaywrights.com

Rachel Rubin Ladutke, Editor
Seth Rubin, Publishing/Web

Published Monthly since 1993

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One Last Curtain Call

Charlton Heston, who played monumental historical figures from Moses to Michelangelo on the big screen spanning one of the longest careers in American movie history, died April 5th at his home in Beverly Hills, the AP reported. He was 84.

Never completely abandoning his love of the stage however, his later theatre appearances included *LONG DAY'S JOURNEY INTO NIGHT* opposite Deborah Kerr, *MACBETH* with Vanessa Redgrave, and *A MAN FOR ALL SEASONS*. Final stage role was opposite his wife Lydia Clarke in *LOVE LETTERS* at the Haymarket Theatre in London in the summer of 1999.

Richard Widmark, whose six-decade film career was sparked by a memorable portrayal as a cackling hood, died March 24th at his home in Roxbury, CT. He was 93. Though the characters he played were rarely paragons of virtue, through their sweaty struggles to define themselves, Widmark made them engrossing and even sympathetic.

Radio, Film, and Stage veteran, he attended Lake Forest College in Illinois and even spent two years as an instructor in the Lake Forest drama department. He appeared in a succession of five Broadway shows in the mid-1940s, beginning with the hit comedy *KISS AND TELL* in 1943. He acted in William Saroyan's *GET AWAY OLD MAN* after that, then *TRIO*, a play that was closed by the License Commissioner after 67 performances, the New York Times reported, because it dealt with lesbianism.

Luther Davis' *KISS THEM FOR ME* and S.N. Behrman's *DUNNIGAN'S DAUGHTER* followed, both in 1945 neither

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

of them hits. Soon after, his Hollywood star rose and Mr. Widmark never returned to Broadway.

Roy Scheider, a character actor who in the 1970s found an unlikely career as a leading man, died on Sunday afternoon in Little Rock, AR, the New York Times reported. He was 75.

Scheider is best remembered as Gene Hackman's partner in the brutal police thriller "THE FRENCH CONNECTION" which earned him an Oscar nomination for Best Supporting Actor. Likewise, he won international stardom as the police chief of a small harbor town trying to grapple with the arrival of a killer shark in the blockbuster "Jaws." Playing opposite Robert Shaw's deranged seaman and Richard Dreyfuss' excitable scientist, Mr. Scheider's realistic performance anchored the horror thriller in a humane reality.

In live theater, his professional debut was at Joe Papp's NEW YORK SHAKESPEARE FESTIVAL, playing Mercutio in a production of *ROMEO AND JULIET*. He won an Obie Award for his appearance in the play *STEPHEN D* in 1967, and made his Broadway debut in 1965 in a William Ball-directed production of *TARTUFFE* at ANTA Washington Square. Other theatre credits include *THE ALCHEMIST* and *THE YEAR BOSTON WON THE PENNANT*. In 1980, he appeared alongside Blythe Danner and Raul Julia in Harold Pinter's backwards-traveling play about infidelity, *BETRAYAL*. In 2003, he starred in the title role in Christopher Trumbo's work *TRUMBO* at the Westside Theatre.

Suzanne Pleshette, whose

stage, film and television career reached its peak in the 1970s when she starred in "THE BOB NEWHART SHOW" as Newhart's intelligent, tart-tongued wife Emily, died Jan. 19 at her home in Los Angeles. She was 70.

Aimed toward a career in the arts early on, she attended New York High School of Performing Arts, then Syracuse University and Finch College, taking acting lessons at Stanford Meisner's Acting School. She made her Broadway debut in 1957 in *COMPULSION*, a drama about the Leopold and Loeb murder case, which starred Roddy McDowell and Dean Stockwell, then followed with a 1959 S.N. Behrman play called *THE COLD WIND AND THE WARM*, directed by Harold Clurman. It ran for four months.

Another brief run in an Abe Burrows-directed play called *GOLDEN FLEECE*, Pleshette achieved a breakthrough, replacing Anne Bancroft as Annie Sullivan in William Gibson's Helen Keller drama, *THE MIRACLE WORKER*. She received good reviews and later toured with the show. Her portrayal of hotelier Leona Helmsley in the 1990 television movie *THE QUEEN OF MEAN* won her Emmy & Golden Globe nominations.

OBT Board of Directors

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with pages filled with cast-lists and brief information about the performance. Remaining pages ran short articles along with a considerable amount of advertising. The program contents changed, as the plays normally did, every week. Strauss made his money, and his subsequent vast fortune, from advertisers who were guaranteed considerable circulation. In 1911, this publication was named the 'STRAUSS MAGAZINE THEATRE PROGRAM'. Most major New York's theatres used them, but not all. The powerful Shubert brothers whose productions were normally long-running operettas and whose vast WINTER GARDEN THEATRE in New York opened the same year, chose for many years to issue their own program version.



During this period (early 1880's to World War one), the situation was very different in London's West End. The larger theatres, which presented expensively staged musicals or were run by famous actor-managers such as Herbert Beerbohm Tree, rigorously exploited every commercial possibility including selling expensive souvenir programs full of illustrations, and postcards of the major actors with scenes from the play. Not surprisingly, the higher quality of theatre programs both in Britain and the United States meant that playgoers kept them as souvenirs of their visits to the theatre. Collecting programs and other theatrical memorabilia became a very popular British and American hobby; publishers produced special albums and leather-bound volumes in which these collections could be kept.

The First World War brought to an end the Golden Age of popular theatre that had commenced from the beginning of the 1880's. In Britain, the period of social upheaval that followed the war also saw the rise of cinema as the pre-eminent popular form of entertainment.

Theatre became reliant on the entrenched middle-class audience that fed a diet of mainly drawing-room comedies, classic revivals, escapist musicals and comic reviews. Aware that their playgoers had money to spend, London theatre managers began charging for programs, with monies from sales & advertising going towards compensation for the Entertainment Tax on theatre tickets that the British government had introduced in 1916. In the USA, the Strauss publications were being distributed free of charge throughout most Broadway theatres. Over the years, they had several name changes until in 1934, the name 'THE PLAYBILL' was finally adopted. Four years earlier, the color covers had been replaced by a sepia-colored one that in time, included a picture of members of the cast. During the Second World War and the austerity years that followed, the British Government imposed restrictions on the use of paper and so theatre programs, during this period, usually consisted of only a single sheet folded into 2 or 3 parts. Because of this and the uncertainty of the times, British programs from this period are comparatively rare. It was not until the 1970's that most London theatres started issuing the elaborate photo-filled programs that are common today.



In the USA, the Strauss publications were being distributed free of charge throughout. Over the years, they had several name changes until in 1934, the name 'THE PLAYBILL' was finally adopted. Four years earlier, color covers had been replaced by more popular sepia tones that in time, began including a picture of members of the cast. Here, there were not such harsh wartime restrictions so playbills continued to be published. Over the years, company management has changed many times but publications continued to grow in both size & distribution. Modern issues now have color covers in addition to advertising, useful information about the play and the cast, and articles of considerable interest to most theatregoers.

Auditions

King Arthur and the Lords of Avalon

Auditions were held back in March @ both the Pony Village Mall and SWOCC. Casting is complete. Thanks to everyone that came and auditioned.

Same Time, Next Year

This romantic comedy is pre-cast. Thanks for your interest in this play.

We hope you will continue to support us through tryouts, business sponsorships, and ticket sales. We deeply appreciate the past support shown us by this community!

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 Gussies Bar and Grill Presents

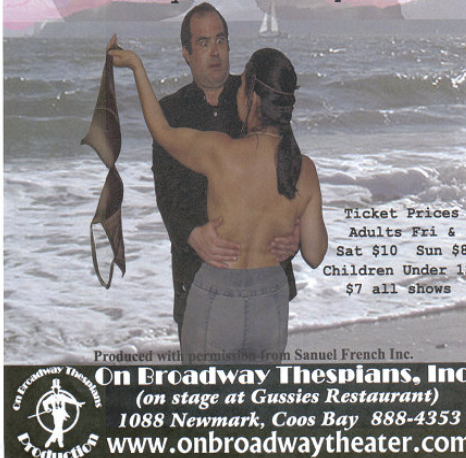
SAME TIME NEXT YEAR

Written By Bernard Slade
Directed By Cherrish Merrit and Becca Ruley

Parental Advisory: Language and Adult Sexual Content

June 13th - 29th

Friday and Saturday Shows Start at 6pm
Sunday Matinee at 2pm



Ticket Prices
Adults Fri &
Sat \$10 Sun \$8
Children Under 12
\$7 all shows

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On Broadway Thespians, Inc.
(on stage at Gussies Restaurant)
1088 Newmark, Coos Bay 888-4353
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

Same Time, Next Year
@ Gussies, JUNE 13 - 29

King Arthur
@ PONY VILLAGE MALL,
AUG 1 - 17

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 Egyptian:

Fri & Sat Eves 8 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**