

IN THIS
NEWSLETTER



The bulletin of Theatre Onset inc
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May 2011

LET THERE BE
BLOOD, LOCK
IN THE DATES.

May 27/28
June 3/4
Book now
64922619

ON LINE
THEATRE
BOOKINGS
FOR ALL

PREVIEW
SOME
MUSICALS
DESIGNED TO
SHOCK

NEXT
MEETING
WED 11MAY
6.30
121 EAST ST
WHAT WILL
BE OUR
JULY SHOW?

THREE WEEKS AND COUNTING:

Lock in the dates. *Let There be Blood* opens May 27 for a season of just four performances. David Stocker's cast gave up a day during the holidays for a full day of rehearsals, there's dedication, and they're now on track for a great performance.

Production is scheduled for the Thimble Theatre and with 31 scenes in that tiny space it's going to be tricky. David would like help. Lighting... design and operation ...and costuming are areas that offer opportunities for the artistic among us and yes, please, he'd like a stage manager.

Speaking of costumes if you have an AFL short sleeved jumper from one of the better known teams you

could help out in the costume area immediately. With costuming just at the, "go-and-get-it" stage David needs help right now. Ring ASAP 64926117

Trying to set 31 scenes in the Thimble has set David something of a task and he's planning to use some of those new lights for a cyclorama to help out,

On a not such a happy note the cast is sending a 'get well' to **Pippi Watt-meek** who suffered a nasty skate board accident during the holidays. They wish her back on stage soon.

Lock in those dates
May 27/28 June 3/4

HATS OFF TO SCOTT

Scott Hailstone has announced that he's shelving plans to direct *The Golden Age*. That's not usually a cause for congratulations but Scott has done an extraordinary amount of professional quality pre-production work for this show that we can capitalise on.

The Age was always going to be a demanding show and Scott fell at the last hurdle being unable to cast a critical lead actor. What he has done is unearth a number of new potential members for the company who we can audition for a replacement July production and a replacement production there will be. Just what will be decided at this month's meeting.

Scott overcame some extraordinary obstacles to get this far. With a very clear view of what he wanted from the production he'd made detailed sketches of his set, begun the business of collecting costumes and props and had all this carefully stored in his car only to see it disappear under our recent flood. Not one to give up easily Scott would like to schedule the Age for production in 2012



WHAT ARE THEY DOING?

Australian plays are alive and well, at least in community theatre. A check of what's on around NSW during April and May shows that of the 44 community theatre productions staged or planned a healthy 1/3 are fresh Australian plays. Musicals, of course dominate the list, there are 24 of them and even here there's a trend towards more recent productions. It's only when you get into the 'other' category that you find the old and the tried, English thrillers and farces written in the 40's and 50's.

Most popular shows? *Joseph and His Technicolour Dream Coat* and *The Sound of Music*, just two scheduled productions of each.

THERE IS A DOCTOR IN THE HOUSE

Every writer, or would be writer, knows all about the dramaturge, that god like creature who helps straighten out the bumps in your child before it is born but, on Broadway there's a doctor in the house and who knows who has been responsible for what you see on stage.

Right now six of the top musicals, including our own *Pricilla Queen of the Desert* have been doctored....dialogue changed, new scenes added even new songs. *Sister Act*, yes, the musical written from the film with Whoopi Goldberg took six years to get to Broadway via a London production and US productions in California and Atlanta and people who saw those shows may not recognise it now.

Douglas Beane, who has hit plays of his own to his credit is the doctor in question. He's added, 'a gay sensitivity' and replaced most of the lines written by Cheri Steinkeller who rewrote the original script from the original movie if you get what I mean. Confusing isn't it?

BOOK VIA THE WEB

Booking your theatre seats via the web is the way of the future. All professional and an increasing number of community theatre companies are offering an on-line booking service to their patrons. You select your seat, pay via credit card and print your own ticket for scanning by an usher at the door. Trouble is there's a cost to set up the system and, of course, a fee per booking made.

Now, a Melbourne based organisation is offering a free, on-line booking service to semi-professional and community theatres. It doesn't allocate specific seats...general admission only but it could be worth a look. www.virtualboxoffice.com.au

TECHNICALLY, THINGS JUST GOT BRIGHTER

A couple of strategic purchases on our part and good use of a grant by Footprint Theatre means that the Valley now has a very usable stock of stage lighting.

We've just bought six, second hand, good quality 650 watt fresnels. These are the work horse of stage lighting. They can be focused to a reasonably small area or used to cover a wider area. The Fresnel lens (it's like the ones they use in lighthouses) provides a softly focused light.

Two of these will be donated to Bega High School as in-kind rent for the use of the Thimble and the other four will be added to our lighting stock.

Footprint has made good use of a grant to buy a mix of fresnels, profile spots (these can be hard focused) and flood lights along with some control consoles. They're still to take delivery of a dimmer rack. They're offering some very sensible hiring terms and together with our recent purchase of a sound system, between us we have the makings of a flexible lighting and sound system to handle most small to medium shows.



WOULD YOU LIKE TO SEE THAT

Take a look into the future. If you'd like a glimpse of the Broadway musicals they'll be talking about next year or the year after, log on to [www. NYTimes.com](http://www.NYTimes.com). Go to the theatre section and open up the slide show called *Beyond Whiskers On Kittens*. There are plot summaries and production histories of five new musicals designed to shock that the critics say will make it some day.

And if I were in London I'd be off to The Unicorn, the UK's top theatre for young people. Why? I'd want to see *The Three Musketeers*. Yep The Alexander Dumas classic brought to the stage in a version for people ten years and over and better yet, you can sign up for the stage sword fighting master class before you see the show. Have the experts teach you how to swish the blade about to make it look real and not hurt anyone. Now that's what I'd call a holiday treat.

But in Sydney, I just have time to see *Ruby Moon* at The Wharf. This is the wonderful gothic grown up fairy tale that Footprint had hopes of casting last year before the rights were restricted.

Little Ruby Moon sets out in picture perfect Flaming Tree Grove to see her grandmother at the end of the street but never gets there. Then an ominous parcel is delivered to her parents, a parcel that sets them knocking on doors up and down the street. It's a beautiful, strange, thought provoking play.



ON OTHER STAGES

Up in the mountains **Cooma Little Theatre** is in the process of casting a season of short plays for younger actors. Three plays in all, two from former local writer Genevieve Kenneally a recent winner at the Short and Sweet Festival in Canberra. Production is set for 17/25 June.

Footprint at Pambula is also casting. They'll mount an August production of *Crèche and Burn* with Wilma Donovan directing.

In **Nowra** they have their eyes on the July school holidays and a production of the panto *Little Red Ridinghood*.

Tempo, in Canberra have seized the opportunity provided by the 60th anniversary of the production of *The Mousetrap* to schedule a September production. Amateur companies have been given a short opportunity to apply for the rights of this old thriller.

All quiet at **Spectrum** in Merimbula where they continue play readings looking for suitable productions.