



## HUMAN SERVICES COMMITTEE

### Agenda

Tuesday, May 8, 2012

12:00 pm

Madison Avenue Meeting Room  
500 SW Madison

- |                                    |  |
|------------------------------------|--|
| Discussion/ <b>Possible Action</b> | I. Liquor License Annual Renewals<br>(Attachment)  |
| Discussion/ <b>Possible Action</b> | II. Majestic Theatre Annual Report<br>(Attachment) |
| Information                        | III. Other Business                                |

### **Next Scheduled Meeting**

Tuesday, May 22, 2012 at 12:00 pm

Madison Avenue Meeting Room, 500 SW Madison Ave

### **Agenda**

None at this time

\*\*\*MEMORANDUM\*\*\*

TO: Human Services Committee

FROM: Nancy Brewer, Finance Director *NB*

DATE: April 16, 2012

SUBJECT: Annual Liquor License Renewals

**I. ISSUE**

Annual review and approval of local establishments applying for liquor licenses with the Oregon Liquor Control Commission (OLCC).

**II. BACKGROUND**

The OLCC conducts an annual renewal process for all liquor licenses issued in the state. OLCC sends a list of licensees that are eligible for renewal to the City in March. The City has sixty days to make a recommendation to OLCC concerning renewal of the licenses. At the end of sixty day period, if there is not a recommendation for a license, OLCC processes the renewal as if it received a favorable recommendation.

OLCC mails license renewal applications to licensees approximately two months before the license expires. The license applicant must return the completed application to OLCC at least twenty days before the license expires. As part of the City renewal process, licensees must provide a copy of their completed OLCC application, a completed City renewal application and pay a \$35 renewal fee to the City. Applicants cannot legally sell or serve alcohol after the license expires.

The City conducts an investigation on all renewal applications which includes review by the Fire Department (CFD) for compliance with fire code and by Community Development (CD) for compliance with building and sign codes. The Corvallis Police Department (CPD) investigates each applicant for any criminal activity or alcohol related problems associated with the business during the prior year. CPD submits an internal report to Finance addressing any outstanding issues and makes their recommendation going forward (report attached). Finance staff compile the recommendations and report to the Human Services Committee (HSC).

Even though Council is requested to review license applications, Council has limited authority in the actions it can take. Actions available to Council and responses available to the OLCC are detailed in the table below. The OLCC is not required to abide by Council's recommendations, but the OLCC does carefully consider Council's recommendations.

Actions available to the City Council	Responses available to the OLCC
No recommendation on licenses	Process as a favorable recommendation
Favorable recommendation	Accept recommendation
Recommend granting licenses with restrictions	Accept recommendation; renew without restrictions; deny
Recommend licenses not be granted unless applicant demonstrates commitment to overcome concerns	Accept recommendation; renew without restrictions; renew with restrictions; deny
Recommend denial of the licenses	Accept recommendation; renew without restrictions; renew with restrictions.

**III. DISCUSSION**

Upon review and investigation of the applicants, CPD, CFD and CD reported no ongoing problems. All applicants (list attached) are approved for liquor license renewal.

**IV. REQUESTED ACTION**

Staff requests HSC recommend City Council approve all applicants for the annual liquor license renewal and submit a favorable approval recommendation to the OLCC.

Review and Concur:



City Manager



Chief of Police

**MEMORANDUM**

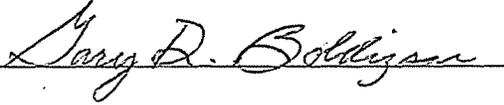
January 13, 2012

**TO:** Gary D. Boldizar, Chief of Police  
**FROM:** Tim Brewer, Lieutenant   
**SUBJECT:** Annual Liquor and Tobacco License Review

I have reviewed the list of Corvallis retail liquor and tobacco licensees, and the related police calls for service (CFS) to the licensee locations. Although there are a few locations (liquor licensees) which have a high CFS count for the past twelve months, these are fairly minor issues which should be addressed through the bi-monthly OLCC/ Tavern Owners meetings.

At this time, I recommend that the Corvallis Police Department approve the list of Corvallis liquor and tobacco licensees.

Please contact me if you have any additional questions or concerns. Thank you.

APPROVAL: 

## OLCC LICENSE RENEWALS

City of Corvallis, Finance Admin.  
CORVALLIS  
PO Box 1083  
Corvallis OR 973391083

Attached is the list of OLCC liquor licenses in CORVALLIS that are eligible for license renewal. These licenses will expire on 6/30/2012.

Oregon Revised Statute (ORS) 471.166 establishes the process for local governments to make recommendations to the OLCC. It also requires the OLCC to notify licensees of the license renewal application or processing fees charged by their local governments. According to our records, you charge:

License Renewal Fee: 35.00                      Off Premises Fee: 35.00

We will direct renewal applicants to mail the renewal fees to the address on this letter. Please notify us immediately if the fees or address are incorrect.

Approximately 40 days after the licenses expire, the OLCC will send you a list of the licensees who filed a renewal application. You can use this list to verify that applicants have paid your fees.

Recommendation Process:

**You have until 6/1/2012 to exercise one or more of the following options:**

1. Provide a written renewal recommendation to the OLCC for any or all of the licenses on this list.
2. Make a written request for additional time to investigate a specific renewal or renewals. The request must set forth the reason additional time is needed, state that the local government is considering making an unfavorable recommendation, and state the specific grounds being considered toward an unfavorable recommendation.
3. Take no action. After 6/1/2012, the OLCC will process the renewal application as if you made a favorable recommendation.

Please send any correspondence to OLCC License Renewals, P.O. Box 22297, Portland OR 97269 2297. You can also contact our license renewal section at 1 (800) 452.6522 or at (503) 872.5121 or (503) 872.5122 in Portland.

Dist. #	License #	Tradename	Participant	License	Premises Address
<b>Local Government: CORVALLIS</b>					
3	154952	26TH STREET SUPERETTE	YIM, BROOKE Y	O	2531 MONROE ST NW, CORVALLIS, OR
	157454	7-ELEVEN STORE #2363-14520E	BALLY ENTERPRISES INC	O	746 NW KINGS BLVD, CORVALLIS, OR
	157370	7-ELEVEN STORE #2363-17105E	NOOR ENTERPRISES INC	O	2641 NW 9TH, CORVALLIS, OR
	157470	7-ELEVEN STORE #2363-22935C	ARMAAN ENTERPRISES INC	O	2405 SE THIRD ST, CORVALLIS, OR
	154626	ALBERTSON'S #514	NEW ALBERTSON'S INC	O	2005 NW CIRCLE DR, CORVALLIS, OR
	154725	AMERICAN DREAM PIZZA	SCOTIAN INC	L	2525 MONROE ST NW, CORVALLIS, OR
	154485	AMERICAN DREAM PIZZA & CROWBAR	MAGELA INC	F-COM	214 SW 2ND, CORVALLIS, OR
	155175	AOMATSU JAPANESE RESTAURANT	AHN, INSEON  AHN, GUYOUNG	L	122 NW 3RD ST, CORVALLIS, OR
	154319	APPLEBEE'S NEIGHBORHOOD GRILL & BAR	AMREST LLC	F-COM	1915 NE FOUR ACRE PL, CORVALLIS, OR
	157264	AQUA SEAFOOD RESTAURANT & BAR	AQUA SEAFOOD RESTAURANT & BAR LLC	F-COM	151 NW MONROE ST #102, CORVALLIS, OR
	155471	AVALON WINE & GOURMET	AVALON WINE INC	O	201 SW 2ND ST, CORVALLIS, OR
	155328	BAJA FRESH	CORVALLIS FRESH LLC	L	845 NW 9TH ST, CORVALLIS, OR
	154241	BI-MART #604	BI-MART CORP	O	2045 N 9TH ST, CORVALLIS, OR
	153813	BI-MART #639	BI-MART CORP	O	1555 SW 53RD ST, CORVALLIS, OR
	154593	BIG RIVER RESTAURANT & BAR	MALMAC INC	F-COM	101 NW JACKSON ST, CORVALLIS, OR
	157659	BLOCK 15	BLOCK 15 BREWING COMPANY INC	BP	300 SW JEFFERSON ST, CORVALLIS, OR
	157663	BLOCK 15	BLOCK 15 BREWING COMPANY INC	F-COM	300 SW JEFFERSON, CORVALLIS, OR
	157811	BLUE SKY CHINESE RESTAURANT #2	BLUE SKY RESTAURANT LLC	L	1585 SW 53RD ST, CORVALLIS, OR
	154581	BOMBS AWAY CAFE	MANHATTAN PROJECT INC	F-COM	2527 NW MONROE AVE, CORVALLIS, OR
	165206	BREW BQ	DFZ LLC	F-COM	150 SW MADISON AVE, CORVALLIS, OR
	154280	BREW STATION	WYLIE VENTURES LLC	L	2305 NW MONROE, CORVALLIS, OR
	156055	CAFE YUMM #100007	NAMASTE CUISINE LLC	L	2001 NW MONROE AVE #109, CORVALLIS, OR
	160858	CAVES	LES CAVES INC	F-COM	308 SW 3RD ST, CORVALLIS, OR
	154170	CHINA BLUE RESTAURANT	HEALTHY FOOD INC	L	2307 NW 9TH ST, CORVALLIS, OR
	156472	CHINA DELIGHT RESTAURANT	SPRING K INC	F-COM	325 NW 2ND ST, CORVALLIS, OR
	155882	CHIPOTLE MEXICAN GRILL #1199	CHIPOTLE MEXICAN GRILL INC	F-COM	2501 NW MONROE AVE, CORVALLIS, OR
	154007	CIRCLE K STORE #1022	CIRCLE K STORES INC	O	1900 SW THIRD, CORVALLIS, OR
	154018	CIRCLE K STORE #292	CIRCLE K STORES INC	O	1467 NW MONROE, CORVALLIS, OR
	154966	CIRELLO'S PIZZA	SAJ INC	L	919F NW CIRCLE BLVD, CORVALLIS, OR

Dist. #	License #	Tradename	Participant	License	Premises Address
<b>Local Government: CORVALLIS</b>					
3	156197	CLODFELTER'S	C D E LTD	F-COM	1501 NW MONROE, CORVALLIS, OR
	168474	CLOUD & KELLY'S PUBLIC HOUSE	CLOUD 9 LLC	F-COM	126 SW FIRST ST, CORVALLIS, OR
	155362	COFFEE CULTURE	FAMILY COFFEE COMPANY LLC	O	1195 NW KINGS BLVD, CORVALLIS, OR
	155961	COFFEE CULTURE	FAMILY COFFEE COMPANY LLC	L	1195 NW KINGS BLVD, CORVALLIS, OR
	154020	CORVALLIS COUNTRY CLUB	GOLF ENTERPRISES INC CORVALLIS COUNTRY CLUB INC	F-COM	1850 SW WHITESIDE DR, CORVALLIS, OR
	155472	CORVALLIS GROCERY OUTLET	NEUMANN LTD GROCERY OUTLET INC	O	1235 NW 10TH ST, CORVALLIS, OR
	167675	CORVALLIS SPORTS PARK	CORVALLIS SPORTS PARK LLC	L	175 SW TWIN OAKS CIR, CORVALLIS, OR
	155206	DARI MART STORE #13	DARI-MART STORES INC	O	440 SW WESTERN BLVD, CORVALLIS, OR
	155154	DARRELL'S	HUBLER RESTAURANT INC	F-COM	2200 NW 9TH ST, CORVALLIS, OR
	156719	DEDE'S	CJ EATERIES LLC	L	1786 NW 9TH, CORVALLIS, OR
	158322	DEL ALMA	CRAZY MOON HOSPITALITY GROUP LLC	F-COM	136 SW WASHINGTON #102, CORVALLIS, OR
	153961	EL PRESIDENTE MEXICAN REST/CANTINA	EL PRESIDENTE OF CORVALLIS INC	F-COM	1110 NW SECOND ST, CORVALLIS, OR
	154000	EL SOL DE MEXICO	DE LA CRUZ & MAGANA INC	F-COM	1597 NW 9TH ST, CORVALLIS, OR
	154591	EL SOL DE MEXICO #3	MARAVILLAS INC	F-COM	1845 NW CIRCLE BLVD, CORVALLIS, OR
	153941	ELKS LODGE #1413 CORVALLIS	ELKS LODGE #1413, CORVALLIS	F-CLU	1400 NW 9TH ST, CORVALLIS, OR
	155717	ELMER'S BREAKFAST LUNCH DINNER	LUPA INC	L	1115 NW 9TH ST, CORVALLIS, OR
	157976	ENOTECA WINE BAR	BMRCMC LLC	O	136 SW WASHINGTON #101, CORVALLIS, OR
	162873	ENOTECA WINE BAR	BMRCMC LLC	F-COM	136 SW WASHINGTON #101, CORVALLIS, OR
	153942	EPIC DAY SPA	EPIC SPA LLC	L	517 SW 2ND ST, CORVALLIS, OR
	155907	EVERGREEN SO & NO INDIAN CUISINE	EVERGREEN S & N INDIAN CUSN LLC	L	136 SW 3RD STREET, CORVALLIS, OR
	157122	FIRE WORKS RESTAURANT & BAR	NATURAL GOURMET EATERY INC	F-COM	1115 SE 3RD, CORVALLIS, OR
	154990	FIRST ALTERNATIVE COOPERATIVE	FIRST ALTERNATIVE COOPERATIVE	O	1007 SE THIRD ST, CORVALLIS, OR
	154991	FIRST ALTERNATIVE COOPERATIVE NORTH	FIRST ALTERNATIVE COOPERATIVE	O	2855 NW GRANT, CORVALLIS, OR
	154928	FLAT TAIL BREWING	DK3 LLC S & J CORVALLIS LLC	BP	202 SW 1ST ST SUITE B, CORVALLIS, OR
	157262	FLAT TAIL PUB	DK3 LLC	F-COM	202 SW 1ST ST SUITE A, CORVALLIS, OR
	168359	FORKS AND CORKS CATERING	FORKS AND CORKS CATERING LLC	F-CAT	1324 NW 9TH ST, CORVALLIS, OR

Dist. License #	Tradename	Participant	License	Premises Address
<b>Local Government: CORVALLIS</b>				
3	154771	FRED MEYER	FRED MEYER STORES INC	O 777 NW KINGS BLVD, CORVALLIS, OR
	154529	HARRISON BAR & GRILL	YEUNG'S INVESTMENT INC	L 550 HARRISON BLVD NW, CORVALLIS, OR
	157979	HARRISON BAR & GRILL	YEUNG'S INVESTMENT INC	F-COM 550 HARRISON BLVD NW, CORVALLIS, OR
	156007	HEADWATERS	SALBASGEON INC	F-COM 1730 NW 9TH ST, CORVALLIS, OR
	154727	HIGHLAND BOWL	S & J BOWLING LLC	F-COM 2123 NW 9TH ST, CORVALLIS, OR
	156001	IMPULSE BAR & GRILL	GARCIA, MARCELA	F-COM 1425 NW MONROE AVE SUITE M, CORVALLIS, OR
		GALLEGOS, SEBASTIAN		
	156806	IOVINO'S RISTORANTE	RIRC LLC	F-COM 1835 SE 3RD ST, CORVALLIS, OR
	154188	IZZY'S PIZZA BAR CLASSIC BUFFET	JANSEN ENTERPRISES INC	L 2475 NW 9TH ST, CORVALLIS, OR
	158327	JACK OKOLE'S	NAILS LIKE JUSTUS INC	F-COM 140 NW THIRD ST, CORVALLIS, OR
	154194	JACKSONS FOOD STORES #111	JACKSONS FOOD STORES INC	O 1334 NW NINTH ST, CORVALLIS, OR
	154034	JADE GARDEN	CHEN'S JADE INC	F-COM 503 SW 3RD ST, CORVALLIS, OR
	157616	KING TIN RESTAURANT	KING TIN CORP	L 1857 NW 9TH ST, CORVALLIS, OR
	157174	LA ROCKITA	PARMELEE, ELSA N	F-COM 2309 NW KINGS BLVD, CORVALLIS, OR
	157173	LA ROCKITA MEXICAN RESTAURANT	GARCIA NUNEZ, MARX	F-COM 370 A SW WESTERN BLVD, CORVALLIS, OR
	156452	LAUGHING PLANET CAFE	LAUGHING PLANET CAFE LLC	F-COM 127 NW 2ND ST, CORVALLIS, OR
	157288	LE PATISSIER	LE PATISSIER LLC	L 956 NW CIRCLE BLVD, CORVALLIS, OR
	154451	LUC	LUC LLC	O 134 SW 4TH ST, CORVALLIS, OR
	158268	LUC	LUC LLC	F-COM 134 SW 4TH ST, CORVALLIS, OR
	154166	MAGENTA RESTAURANT & CATERING	HOANG, KIMBER THI	F-COM 137 SW 2ND, CORVALLIS, OR
	154167	MAGENTA RESTAURANT & CATERING	HOANG, KIMBER THI	O 137 SW 2ND, CORVALLIS, OR
	154584	MAJESTIC THEATRE	MAJESTIC THEATRE MANAGEMENT INC	L 115 SW 2ND ST, CORVALLIS, OR
	154573	MARKET OF CHOICE #7	MARKET OF CHOICE INC	O 922 NW CIRCLE BLVD #110, CORVALLIS, OR
	154578	MARKET OF CHOICE #7	MARKET OF CHOICE INC	L 922 NW CIRCLE BLVD #110, CORVALLIS, OR
	161365	MCGRATH'S PUBLICK FISH HOUSE	MCGRATH'S PUBLICK FISH HOUSE INC	F-COM 350 NE CIRCLE BLVD, CORVALLIS, OR
	155740	MCMENAMIN'S	MCMENAMIN'S INC	O 420 NW 3RD ST, CORVALLIS, OR
	155751	MCMENAMIN'S	MCMENAMIN'S INC	F-COM 420 NW 3RD ST, CORVALLIS, OR
	155655	MCMENAMIN'S ON MONROE	MCMENAMIN'S INC	BP 2001 NW MONROE AVE #106, CORVALLIS, OR
	155750	MCMENAMIN'S ON MONROE	MCMENAMIN'S INC	F-COM 2001 NW MONROE AVE #106, CORVALLIS, OR
	155939	MEXICO LINDO RESTAURANT	MEXICO LINDO INC	F-COM 5228 SW PHILOMATH BLVD, CORVALLIS, OR
	161750	MR D'S MARKET LLC	MR D'S MARKET LLC	O 300 SW FOURTH ST, CORVALLIS, OR

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<b>Local Government: CORVALLIS</b>					
3	157568	MURPHY'S RESTAURANT & LOUNGE	DRAGONFLY PACIFIC INC	F-COM	2740 SW 3RD ST, CORVALLIS, OR
	157981	NATALIA & CRISTOFORO'S	LEYTEM, GREG A LEYTEM, REGINA A	O	351 NW JACKSON ST #2, CORVALLIS, OR
	156833	NEARLY NORMAL'S GONZO CUISINE	NEARLY NORMAL'S GONZO CUISINE INC	F-COM	109 NW 15TH ST, CORVALLIS, OR
	157284	NEW CHINA BUFFET	ZHENG'S INC	F-COM	1720 NW 9TH ST, CORVALLIS, OR
	154646	NEW MORNING BAKERY	NEW MORNING BAKERY INC	L	219 SW 2ND ST, CORVALLIS, OR
	154647	NEW MORNING BAKERY	NEW MORNING BAKERY INC	O	219 SW 2ND ST, CORVALLIS, OR
	155994	NIRVANA INDIAN RESTAURANT	GOUS PEER ENTERPRISES LLC	L	1945 NW NINTH, CORVALLIS, OR
	154787	OLD WORLD DELI	OWD INC	L	341 SW SECOND ST, CORVALLIS, OR
	154903	OREGON STATE UNIVERSITY CATERING	OREGON STATE UNIVERSITY	F-CAT	140 ARNOLD CENTER, CORVALLIS, OR
	156903	OREGON TRAIL BREWERY	BREWING NORTHWEST LTD	BP	341 SW SECOND ST, CORVALLIS, OR
	157572	OSU DEPT OF FOOD SCIENCE & TECHNOLOGY	OSU DEPT OF FOOD SCIENCE & TECHNOLOGY	BP	100 WIEGAND HALL, CORVALLIS, OR
	155344	PAPA'S PIZZA PARLOR #4	THE PAPA'S GROUP INC	L	1030 SW THIRD, CORVALLIS, OR
	154869	PASTINI PASTARIA	PASTINI CORVALLIS LLC	F-COM	1580 NW 9TH ST SUITE 101, CORVALLIS, OR
	154909	PIZZA HUT	PIZZA HUT OF SE KANSAS INC	L	2575 NW KINGS BLVD, CORVALLIS, OR
	155730	QDOBA MEXICAN GRILL	QMEXCOR LLC	F-COM	2001 NW MONROE, CORVALLIS, OR
	157657	QUEEN'S CHOPSTICK ASIAN CUISINE	QUEEN'S CHOPSTICK ASIAN CUISINE INC	F-COM	2329 NW KINGS BLVD, CORVALLIS, OR
	156239	RICE & SPICE	KIM, PETER P	O	1075 NW VAN BUREN AVE, CORVALLIS, OR
	157240	RITE AID #5366	THRIFTY PAYLESS INC	O	2080 NW 9TH ST, CORVALLIS, OR
	155632	RIVERVIEW MONGOLIAN GRILL	MONGOLIAN GRILL CORVALLIS LLC	L	230 NW 1ST, CORVALLIS, OR
	155570	ROXY DAWGS	ROXY DAWGS LLC	L	1425 NW MONROE SUITE G, CORVALLIS, OR
	154650	RUBY TUESDAY	RT PORTLAND FRANCHISE LLC	F-COM	1895 NW 9TH ST PLAZA 9, CORVALLIS, OR
	161753	SADA'S SUSHI & IZAKAYA	SAKAMOTO HOLDINGS INC	F-COM	151 NW MONROE ST, CORVALLIS, OR
	155527	SAFEWAY STORE #1690	SAFEWAY INC	O	590 NE CIRCLE BLVD, CORVALLIS, OR
	155529	SAFEWAY STORE #1765	SAFEWAY INC	O	5270 SW PHILOMATH BLVD, CORVALLIS, OR
	155533	SAFEWAY STORE #4333	SAFEWAY INC	O	450 SW THIRD ST, CORVALLIS, OR
	156759	SANCHO'S MEXICAN GRILL & BAR	GARCIA, MARCELA GALLEGOS, SEBASTIAN	F-COM	1425 NW MONROE ST #A, CORVALLIS, OR
	155196	SHARI'S OF CORVALLIS	SHARI'S MANAGEMENT CORP	L	1117 NW 9TH, CORVALLIS, OR
	156975	SODEXO	SODEXO AMERICA LLC	L	430 SW LANGTON PL, CORVALLIS, OR

Dist. License #	Tradename	Participant	License	Premises Address
<b>Local Government: CORVALLIS</b>				
3	157117	SODEXO	SODEXO AMERICA LLC	F-CAT RESER STADIUM, CORVALLIS, OR
	167490	SPICE & ICE ASIAN CUISINE & GELATO	SPICE & ICE ONE INCORPORATED	L 215 SW 3RD ST, CORVALLIS, OR
	156367	SQUIRRELS	SQUIRRELS INC	F-COM 100 SW SECOND ST, CORVALLIS, OR
	156589	SQUIRRELS	SQUIRRELS INC	O 100 SW SECOND ST, CORVALLIS, OR
	156605	SQUIRRELS	SQUIRRELS INC	L 100 SW SECOND ST, CORVALLIS, OR
	156637	STADIUM GRILL	CORVALLIS HOSPITALITY LLC	F-COM 2500 SW WESTERN BLVD, CORVALLIS, OR
	161671	SUBZERO	DAS MASCHINE ENTERTAINMENT LLC	F-COM 126 SW 4TH ST, CORVALLIS, OR
	155338	SUNNYSIDE UP	BARKING COW ENTERPRISES INC	F-COM 116 NW 3RD ST, CORVALLIS, OR
	155323	T & G MARKET	T & S & G MARKET INC	O 1621 NW 9TH ST, CORVALLIS, OR
	155246	TAQUERIA ALONZO	GUTIERREZ, ALONZO	F-COM 922 NW KINGS BLVD, CORVALLIS, OR
	158272	TERMINUS	LI VI LLC	F-COM 603 NW 2ND ST, CORVALLIS, OR
			SECOND HOME BREWING COMPANY LLC	
	158362	THE BEANERY	ALLANN BROS COFFEE COMPANY	O 922 NW CIRCLE BLVD #130, CORVALLIS, OR
	158363	THE BEANERY	ALLANN BROS COFFEE COMPANY	L 922 NW CIRCLE BLVD #130, CORVALLIS, OR
	157978	THE RETREAT DAY SPA & SALON	THE RETREAT DAY SPA & SALON INC	L 777 NW 9TH ST #200, CORVALLIS, OR
	155682	TIMBERHILL ATHLETIC COURT CLUB	TIMBERHILL ATHLETIC/COURT CLUB INC	L 2855 NW 29TH ST, CORVALLIS, OR
	154933	TOKYO JAPANESE STEAK HOUSE & SUSHI BAR	HAPPY TOKYO INC	F-COM 250 SW 3RD ST, CORVALLIS, OR
	155498	TOM'S PEACOCK BAR & GRILL	SMRK LLC	F-COM 125 SW 2ND ST, CORVALLIS, OR
	155720	TOMMY'S 4TH STREET BAR & GRILL	BUDTIG INC	F-COM 350 SW 4TH ST, CORVALLIS, OR
	154372	TRADER JOE'S #154	TRADER JOE'S CO	O 1550 NW 9TH ST #102, CORVALLIS, OR
	157754	TRI VALLEY FOOD MART #102	SINGH, RANJIT	O 5500 SW PHILOMATH BLVD, CORVALLIS, OR
	165410	UNIVERSITY HERO	VV ENTERPRISES LLC	L 211 SW FIFTH, CORVALLIS, OR
	157466	UNIVERSITY MARKET	EPOCH GROUP LLC	O 1149 NW VAN BUREN ST, CORVALLIS, OR
	165338	US MARKET #145	US MARKET #145 LLC	O 1450 NW 9TH ST, CORVALLIS, OR
	154518	WESTERN MARKET	WESTERN MARKET LLC	O 2875 WESTERN, CORVALLIS, OR
	154027	WHITESIDE'S BEER & WINE	CORVALLIS BREWING SUPPLY INC	O 119 SW 4TH ST, CORVALLIS, OR
	154522	WINCO FOODS #03	WINCO FOODS LLC	O 2335 NW KINGS BLVD, CORVALLIS, OR
	156494	WINE STYLES CORVALLIS	GWINTRAY LLC	O 2333 NW KINGS BLVD, CORVALLIS, OR
	156931	WINE STYLES CORVALLIS	GWINTRAY LLC	L 2333 NW KINGS BLVD, CORVALLIS, OR
	157980	WINEOPOLIS	LARSON, JERALD N	O 151 NW MONROE #103, CORVALLIS, OR
	155960	WOODSTOCK'S PIZZA PARLOR	WOODSTOCK'S ENTERPRISES INC	L 1045 NW KINGS BLVD, CORVALLIS, OR

Dist. License #	Tradename	Participant	License	Premises Address
Local Government: CORVALLIS				
3	155381 YOUNG'S KITCHEN	QNAM INC	F-COM	2051 NW MONROE AVE, CORVALLIS, OR

## License Types

### Full On-Premises Sales

This license allows the holder to sell distilled spirits, wine, malt beverages and cider by the individual drink for consumption at the business. The application requires you to check the box for the type of business that you are proposing to license. The business types are:

- **Commercial Establishment** - A restaurant, lounge, bar or nightclub open to the general public, or a business such as a hotel or golf course that also has a restaurant, lounge, bar or nightclub that is open to the general public.
- **Caterer** - A business that contracts with clients to provide food and beverages. This designation is for applicants that do not also operate a commercial establishment.
- **Passenger Carrier** - A business that operates a railroad, airline, passenger boat, tour boat or cruise ship.
- **Other Public Location** - An auditorium, music, dance or performing arts center, play house, convention center, community center, banquet or special events facility, museum, art gallery, lodging facility with 100 or more guest rooms and banquet space for 100 or more guests, sports arena, fairground or other similar type of operation.
- **Private Club** - A non-profit club that is not open to the general public, and serves food to its members and guests. Common examples include fraternal and veterans organizations.

### Limited On-Premises Sales

This license allows the holder to sell wine, malt beverages and cider for consumption at the business, and allows the sale of kegs of malt beverages "to go."

### Off-Premises Sales

This license allows the holder to sell factory-sealed containers of wine, malt beverages and cider "to go." Malt beverages cannot be sold in single containers larger than two and one quarter gallons.

### Brewery-Public House

This license allows the holder to manufacture malt beverages and sell them to patrons and wholesalers. It also allows the holder to sell malt beverages, wine and cider for consumption at the business, and "to go." Licensees who manufacture 500 barrels of malt beverages or fewer in a calendar year may also wholesale the malt beverages they manufacture to OLCC retail licensees. The holder can also apply to use the license privileges at one additional location.

### Winery

This license allows the holder to import, bottle, produce, blend, store, transport, export and wholesale wine and cider. Licensees may also sell wine, malt beverages and cider for consumption at the business, and sell wine and malt beverages "to go." The licensee can also apply to use the license privileges at up to two additional locations. To qualify for a license, the applicant must principally produce wine in Oregon.

## Other

Check this box and write the license name if you are applying for one of these types of licenses:

- **Brewery** - This license allows the holder to manufacture, import, export and store malt beverages. It also allows the holder to sell the malt beverages that they manufacture to OLCC-licensed wholesalers and retailers. Licensees may also sell malt beverages that they manufacture for consumption at the business and may sell five or more gallons to an unlicensed organization, lodge, picnic, party or private gathering. The unlicensed party may not resell the alcoholic beverages.
- **Grower Sales Privilege** - This license allows a licensee, who grows grapes or fruit used for making wine or cider, to import, store, transport, wholesale and export wine or cider. It also allows the sale of wine or cider for consumption at the business or "to go." The licensee can also apply to use the license privileges at up to two additional locations. The grapes or fruit must be grown in Oregon on land that the applicant owns or leases. The licensee cannot produce wine under this license.
- **Distillery** - This license allows the holder to import, manufacture, distill, rectify, blend, denature and store distilled spirits with an alcohol content greater than 17% by weight. It also allows the holder to transport those spirits for sale out of state or to sell them to the OLCC. Distillery licensees that distill brandy or pot distilled liquor can permit tastings of these products and can sell them at retail if they are approved as retail sales agents of the OLCC.
- **Wholesale Malt Beverage and Wine** - This license allows the holder to import, store, transport, distribute and make wholesale sales of malt beverages, wine and cider to OLCC-licensed retailers. It also allows the holder to sell naturally fermented wine or cider in quantities ranging from four to fifty-five gallons "to go," and sell malt beverages in five-gallon or larger quantities to an unlicensed organization, lodge, picnic, party or private gathering. The unlicensed party may not resell the alcoholic beverages.
- **Warehouse** - This license allows the holder to store, import, bottle, blend, transport and export, non-tax paid or tax paid wine, malt beverages or cider.



# MEMORANDUM

**To:** Human Services Committee  
**From:** Karen Emery, Director   
Steve DeGhetto, Assistant Director   
**Date:** April 23, 2012  
**Subject:** 2011 Majestic Theatre Management Annual Report

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## Issue:

The Majestic Theatre Management, Inc. (MTM) is scheduled for its annual review before the Human Services Committee.

## Background:

In July 2011, the City renewed the agreement with Majestic Theatre Management, Inc. (MTM) for the day-to-day operation of the facility located at 115 SW 2<sup>nd</sup> Street. The City retains ownership of the building and is responsible for major maintenance of the facility, not related to operations. The City determined it is in the City's best interest that an entity experienced and qualified in management, operation and maintenance of the community theater facility be contracted to provide those services.

On October 20, 2010, MTM received a \$20,000 interest-free loan from the City General Fund. In January 2012, Council authorized an extension to the MTM loan. The repayment schedule will begin in September 2012 and will be reviewed by Council in January 2013. The balance of this loan remains at \$20,000.

## Discussion:

During the reporting period from September 1, 2010 to August 31, 2011 MTM received a total of \$23,648 from the City during FY 2011. The breakdown of these funds consisted of \$3,648 in endowment interest and a \$20,000 interest-free loan from general fund contingencies.

Highlights of FY 2011 are:

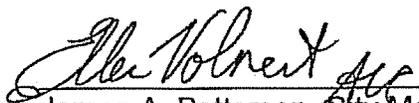
- The Board of Directors initiated the search for an Executive Director.
- Individual contributions and underwriting totaled \$41,999.
- The web site has been redesigned, providing site visitors with user friendly information.
- Executed a new Operating Agreement with the City in 2011.

- The Board of Directors initiated a review of the Majestic Theatre's mission, establishing goals and objectives to increase efficiencies in operations.
- The Board of Directors is developing new education programs and redesigning the community theatre model.

**Recommendation:**

The Human Services Committee recommends to City Council to accept the Majestic Theatre Management, Inc. 2011 annual report.

**Review and Concur:**

  
\_\_\_\_\_  
James A. Patterson, City Manager

  
\_\_\_\_\_  
Nancy Brewer, Finance Director

**Attachments:**

1. MTM Annual Report
2. MTM Financial Statements for Fiscal Year 10/11
3. Corvallis Finance Department's Financial Review



# **ANNUAL REPORT**

FOR FY 2010-2011

TO CITY COUNCIL

CITY OF CORVALLIS

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BALANCE SHEET AS OF April 15, 2012  
PROFIT & LOSS, SEPTEMBER 1, 2011 – March 30, 2012

Selected Press and Articles from FY 2011 and FY 2012

## Summary for Fiscal Year 2011

In FY 2011, Majestic Theatre Management, Inc. (MTM), a non-profit corporation, marked its twentieth year of operation. The year saw many changes as the theatre worked to continue its mission to operate a quality performing arts facility and support the performing arts and civic needs of the community.

The reporting period, September 1, 2010 to August 31, 2011 represents the fiscal year for MTM. The organization suffered losses again but they were substantially lower than the end of deficit from 2010. The net loss for the year was \$38,610.50. Contributing factors included ongoing leadership transitions, stagnant occupancy rental rates, insufficient staffing and skill sets within the organization, declining interest income from the endowment fund and low ticket sales for Majestic productions.

The Majestic struggled through the course of the year to manage cash flow while working to prime earned and unearned revenue streams. The severity of the operating challenges the organization faced in the fall of 2011 moved The Board of Directors to withdraw \$35,000 from the endowment fund for MTM held with the Oregon Cultural Fund. The Board also elected to make a \$20,000 loan request to the City of Corvallis. The City Council approved a no interest short term loan of \$20,000 to MTM. As of April 24, 2012 the balance on this loan is still owed to the City of Corvallis. MTM has been approved for an extension on this obligation and has scheduled review before the City Council set for September 2012.

Staffing at the Majestic was tumultuous. For a portion of the year, the organization was directly managed by The Board of Directors as they simultaneously oversaw multiple job searches for executive leadership. Christine Hackenbruck served as an Interim Theatre Manager in the Fall of 2011 until the appointment of Dawn Reynolds as Managing Director in the Spring of 2011. After a four month term, Reynolds and MTM agreed to separate. Ms. Hackenbruck once again assumed the post of Interim Theatre Manager while the Board of Directors conducted a second search in the early Summer of 2012. The search process resulted in the appointment of MTM's current Executive Director Corey Pearlstein.

Pearlstein brings a new level of expertise and experience to MTM with years of leadership experience that includes strategic planning and financial management, development and fundraising, as well as artistic programming, production and significant operation experience. Pearlstein comes to Corvallis, OR from Philadelphia, PA where he served as Managing Director for InterAct Theatre Company, a nationally recognized award winning new play development company. Pearlstein has worked in management positions with numerous Obie-award winning New York non-profits, including HERE Arts Center and The Builders Association. Pearlstein has also worked in commercial theater as an Off-Broadway producer and is highly recognized for his curatorial work in visual arts for his projects with luminaries such as McArthur Genius recipients Trimpin and Gary Hill.

Christine Hackenbruck oversaw operations at MTM until Pearlstein's arrival in late August. As of August 31, 2011, The Majestic employed Pearlstein as a full time salaried worker plus three part-time staff positions representing 1.0 FTE. Leading up to Pearlstein's appointment, The Board of Directors responded to the gaps in staffing by volunteering significant hours managing the finances and daily operation of the facility.

MTM made efforts to restart the Majestic Education program but lacked the human resources and lead time for planning to successfully restart this cornerstone program. However, MTM did enjoy a very successful run of the children's play of **Frog Town** in May 2011.

MTM conducted a number of ventures into the producing realm. The company produced the play **Educating Rita** in the fall of 2011 and the musical review **A Grand Night for Singing** in the summer of 2012. MTM also produced a number of concerts and events including A Rolling Stones tribute concert and 5<sup>th</sup> and B. MTM attempted to produce two other stage productions in 2012: **Hair** and **Sordid Lives**. Unfortunately, the capacity of the small set of volunteers managing the organization was insufficient to support the realization of these productions.

While every effort has been made to review existing records in the creation of this report and ensure its accuracy, no one involved in the creation of this document was part of the MTM staff during Fiscal Year 2011 .

## Summary for Fiscal Year 2012

While the financial position of MTM is still tenuous, the organization sees many positive trends in response to the new directions for its programming, increased public support and engagement, and overall, much greater diversity, access and participation by artists and audiences alike.

### Several key accomplishments in FY 2012 include:

- A consolidation of MTM and Corvallis Community Theatre (CCT). After several years of decline and instability at CCT, the venerable organization has consolidated with MTM. As part of the arrangement, MTM has received the balance of CCT funds to support future productions. Two members of the CCT Board joined the MTM Board of Directors. A Letter of Understanding was drafted to assure that community theater programs will continue at The Majestic which include the formation of a community theatre workgroup.
- The establishment of a new membership structure. Since December 2011, MTM has welcomed 157 regular members, as well as 39 Inner Circle Members who have made gifts of \$250 or greater.
- Significant work improving the building that include painting the South Lobby, Main Lobby and the Mainstage Theatre. Funds to repaint the theater were provided by a restricted gift from a handful of individual donors.
- The comprehensive redesign of the MTM website and overhaul of marketing, brand, and communications at MTM. See [www.majestic.org](http://www.majestic.org).
- The development of several part-time staff positions to assist in the redesign and growth of MTM programs. In addition to the full-time Executive Director position, MTM currently employs five part-time workers representing an FTE of 2.5. That is an increase from 1.0 FTE in August 2011.
- The diversification of programs to include a broader spectrum of the Corvallis population through such events as Standing On Ceremony: The Gay Marriage Plays and B'aktun 13, a bi-lingual play (Spanish and English) presented by Portland based Milagro Theatre.
- The overhaul of administrative systems, including our financial systems, chart of accounts, database and box office. These new systems will improve worker efficiency, donor and patron management, board reporting and oversight, as well as customer care.

MTM has also completed a visioning process for its programs and services and drafted a new mission statement to lead the organization going forward:

### **Mission Statement**

Majestic Theatre Management is a non-profit company contracted to oversee operations, programs and fiscal health at The Majestic Theatre, a City owned community arts center in downtown Corvallis, OR. Our mission is to provide access, excellence and education to benefit the public and the greater arts community.

### **Programs**

#### **Artist in Residence**

As part of the new vision for The Majestic Theatre, the organization is piloting an exciting new Artist In Residence program that brings national caliber artists to Corvallis with the goal of achieving the following outputs:

- The creation of a new original work every year as part of the subscriber season which will be developed and presented at The Majestic.
- Provide the community extensive opportunity to interact with the resident artists through readings, dress rehearsals, workshops, lunches, lectures and public assembly.
- Provide students, from elementary to college level, opportunities to interact with resident artists and experience the creation process involved with advanced professional stagecraft.
- Spotlight Corvallis, OR as a community in the national culture conversation.

#### **Highlights:**

- The Majestic's 2012 Artist in Residence is internationally acclaimed vocalist and performer Tsidii Le Loka, Tony-nominated star of the Disney Original Broadway Production of The Lion King. Also in residence is composer and sound designer Mio Morales who has scored numerous works for Alvin Ailey American Dance Theatre, Paris Opera and many other leading cultural institutions.

#### **Access Works: Curated Rentals and Community Anchors**

The Majestic was established by the community as a resource for the community, its arts groups and non-profits, as well as the City and Oregon State University faculty and students. One of our most vital services is providing access to affordable space to the dozens of groups that call The Majestic home.

While the expenses to operate The Majestic have increased dramatically over the last decade, the ability of most groups and users in our region to afford paying full-market value has remained flat as a result of declining arts funding and increased competition for audience share. In order to fulfill our mission to provide access, The

Majestic underwrites more than \$20,000 or 40% of the direct costs for its non-profit rentals.

The Majestic is honored to support the work and mission of its community anchors which include daVinci Days Film Festival, Corvallis Folklore Society, Willamette Stage Company, Oregon State University Departments of Theater and Dance, Willamette Apprentice Ballet, Downtown Dance, Spring Celebration of Dance, Pacific Tap, Doxology and Santiam School. Our community anchors and curated rentals generate over 7,500 unique cultural experiences every year.

### **Community Theatre Wing**

In December 2012, MTM agreed to assume management of the community theatre activities previously performed by Corvallis Community Theatre. The new Community Theatre Wing of The Majestic will launch with the musical RENT in November 2012.

### **Corvallis Center Stage**

A new program committed to providing 15 – 25 concerts each season representing the best of a wide range of artists and musical genres.

#### Highlights:

- We have removed two rows of theater seats near the stage providing dance space for concert goers.
- We have hosted twelve concerts since September 2011 reaching a total audience of 2,740.
- 4 of the 12 shows were sold out and 8 of the twelve shows had attendance greater than 200.
- The Majestic is building ever stronger partner relationships with groups such as Corvallis Folklore Society and now KBRVR FM who we are co-sponsoring a major concert in May 2012.

### **Majestic Education**

Majestic Education is designed to encourage confidence, creativity, and communication skills amongst kids and teens within the Linn-Benton community offering classes and workshops, performances and outreach opportunities for underserved youth.

#### Highlights:

- Launched new Majestic Education program with Community Open House in November 2011 .
- Produced **A Thousand Cranes** with a student ensemble, ages 7 – 17. 900 students and parents attended the production. The two school performances enjoyed sold out houses.

- Awarded a \$7,500 grant from the Hull Foundation to support our Education Coordinator for 2012-2013. The grant specifically funds the development of our Outreach Program. The Majestic will partner with The Boys and Girls Club of Corvallis, The Jackson Street Youth Shelter and Out and About to provide workshops and free tickets to these partners.
- Launched education classes in the April 2012 for students ages 4 – 12.
- Established partnership with Willamette Children’s Theatre for summer programs.
- Majestic Education will produce a large scale bi-lingual play with original music by acclaimed composer Mio Morales as a centerpiece in the 2012-2013 Season.

### **The Majestic Lab**

A creative workspace for community artists of all disciplines to risk, explore and expand their craft.

#### Highlights:

- The Majestic Lab will have its ribbon cutting ceremony in June.
- The program aims to serve artists across disciplines, proficiency levels and age groups. This is a testing lab for new artists, new ideas and new work.
- The first program, “P3: A Pie, A Pint, A Play; A new works cabaret” received more than 260 submissions from more than 48 states and 12 countries.

### **Makers’ Space**

Maker’s Space is a storefront salon located next to the lobby of the Majestic Theatre in downtown Corvallis, Oregon.

#### Highlights:

- The Majestic has been awarded a \$6,000 grant from The Ford Family Foundation to upgrade the South Lobby and adjacent hallways to support visual arts exhibition.
- The opening reception for The Makers’ Space was attended by more than 400 and included art by more than a dozen local artists.
- The Makers’ Space has consistently drawn crowds of 30 – 50 on a regular basis for our Drink and Draw evenings.
- The Majestic will provide access opportunities as well as six public exhibitions in 2012 -2013.

### **New Century Series**

The Majestic’s new premium theater series is dedicated to the producing the best contemporary plays defining the American theater today. The New Century Series will launch with the 2012-2013 Season.

## Board of Directors

### **Kent Daniels**

President of the Board of Directors from 09/01/10 until 02/08/11

(541) 757-7238

[wally@peak.org](mailto:wally@peak.org)

Kent Daniels retired from Oregon State University in 2001 after serving as the Co-Director of the Office of International Research and Development. From 1987-1990 he served on the Corvallis City Council and from 1991 to 1997 he was a Benton County Commissioner. Mr. Daniels also serves on the Corvallis Parks, Natural Areas and Recreation Board and the Corvallis Civic Beautification and Urban Forestry Commission. A life-long supporter of the arts, Mr. Daniels and his wife, Trish, raised and nurtured Sheila Daniels. Sheila Daniels is the Associate Director for the prestigious *Intiman Theatre* in Seattle.

### **Jim Noel**

Treasurer of the Board of Directors from 09/01/10 until 02/08/11

(541) 753-3593

[jim@thenoels.us](mailto:jim@thenoels.us)

Jim Noel has a long-time history of community involvement. He is a past President for the Rotary, past President for the Corvallis School Board; he has also been a set designer and set builder for Corvallis Community Theatre. He is a retired businessman and former owner of The Toy Factory. Jim and his wife are also musicians and ballroom dancers.

### **Barbara Edwards**

(541) 754-5883

[barbara.edwards@hp.com](mailto:barbara.edwards@hp.com)

Barbara Edwards is a long-time resident of Corvallis. She is the past president of the Art Center. She is also a member of the Assistance League of Corvallis. She works as a manager for Hewlett Packard.

### **David Cudo**

Treasurer of the Board of Directors as of 02/08/11

(541) 753-0835

[davecudo@aol.com](mailto:davecudo@aol.com)

David Cudo is an investment portfolio manager. He has served as Campaign Chair for the Benton -Lincoln County United Way, the Performance Coordinator for the Valley Children's Choir and as a member of the Corvallis Library Art Fundraising Board. He is an active rugby player and a musician who has supported and worked with many local artists.

**Dan Rayfield**

Vice President of the Board of Directors from 09/01/10 until 02/08/11.

President of the Board of Directors as of 02/08/11.

(541) 927-9147

[dan@nelsonandmacneil-law.com](mailto:dan@nelsonandmacneil-law.com)

Dan Rayfield is an attorney with the firm of Nelson and MacNeil. He is also enjoys acting and has been involved with a number of local productions including the 2009 MTM Production of *Chicago*.

**Vicki Wills**

Vice President of The Board of Directors from 02/08/11.

(541) 231-5936

[vickela@msn.com](mailto:vickela@msn.com)

Ms. Wills is an established member of Corvallis' arts community, and a dance instructor. She has taught dance and environmental education through an art and movement based frame-work for schools, youth groups youth and teacher training workshops. She is the director and creator of SummerDance, a multidisciplinary dance workshop in Corvallis, Oregon. Victoria is interested in supporting events which use art making for community building and engage our citizens in the spirit of inclusivity. She also loves hiking the precious green space around Corvallis and protecting banana slugs.

**Sally Duncan**

(541) 754-8320

[sallyduncan1@comcast.net](mailto:sallyduncan1@comcast.net)

Sally Duncan is the Policy and Research Director of the Institute for Natural Resources at Oregon State University and has a background in journalism and history. She is a long-term supporter of community theatre, green spaces, and food/housing concerns. She is currently serving her eleventh year as a member of the Board of Directors for MTM.

**Charlotte Headrick**

(541) 758-3473

[cheadrick@oregonstate.edu](mailto:cheadrick@oregonstate.edu)

Charlotte Headrick, PhD is a senior faculty member in the Oregon State University Theatre Department where she directs and teaches a wide-range of classes including acting and theatre history. She is a member of Actors Equity and has received a number of awards from Kennedy Center/American College Theatre Festival (ACTF); she has also received the OSU Liberal Arts Excellence Award and the Elizabeth Ritchie Award for outstanding undergraduate teaching. She has

published a number of articles on Irish theatre and, in 2010, published a book on the subject.

**Ian Johnson**

Secretary of The Board of Directors as of 10/15/10.

(541)908-2969

[ian@studiogeologie.com](mailto:ian@studiogeologie.com)

Ian Johnson has lived in Corvallis off and on for 25 years, and is interested in helping to shape a comprehensive approach to the arts at the Majestic in cooperation with other venues. His company, Geologie, has worked with a number of local nonprofits over the last decade, specifically in branding, naming, design, and general marketing efforts. He is interested in bringing more music, films, and other events to the Majestic Theatre. Ian is also co-owner of Luc restaurant in downtown Corvallis.

**Laurie Mason**

(541)752-0979

[lauriemason@live.com](mailto:lauriemason@live.com)

Bio Unavailable.

**Shell Whittington**

Secretary of The Board of Directors from 09/01/10 – 10/15/10.

(541) 745-3820

[shellewhit@msn.com](mailto:shellewhit@msn.com)

Bio Unavailable.

**Joe Malango**

(541) 753-2904

[malango@comcast.net](mailto:malango@comcast.net)

Bio Unavailable.

**Majestic Theatre Management--Rental Rates FY 2011 (9/1/10 - 9/30/11)**

Description	Hourly Rate	Number of Hours/ Units	Daily Rate	Number of Days	Total This Item
<b>Facilities/Equipment</b>					
Community Room 36 x 20 (720 sq. ft.) Meeting	\$ 30.00	0.0	NA	0	\$ -
Rehearsal Room 45 x 24 (1080 sq. ft, piano in room)	\$ 25.00	0.0	NA	0	\$ -
Class Room 31 x 23 (713 sq. ft.)	\$ 20.00	0.0	NA	0	\$ -
S. Lobby 13 x 18 (540 sq. ft.) plus access to concession area 18 x 5.5 (99 sq. ft.)	\$ 35.00	0.0	NA	0	\$ -
For Profit:Main Stage Peak Rate: 4 hours/Stage: 28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.). *			\$ 600.00	0	\$ -
Non-Profit:Main Stage Peak Rate: 4 hours/Stage: 28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.)*			\$ 500.00	0	\$ -
Main Stage Rehearsal Rate/Non-Peak hours/Stage:28 x 33/Auditorium 50x42/300 seats (3024 sq. ft.) Per Day Fee	\$175.00	0.0			\$ -
Main Stage Speaker Rate: 4 hours/Stage: 28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.)		0.0	\$ 400.00	0	\$ -
Main Stage Event--Non Peak, Sun. Evening-Thurs. Stage 28/33/Auditorium 50 x 42/300 seats (3024 sq. ft.)			\$ 250.00	0	\$ -
Use of Steinway Grand Piano, Includes moving and tuning, and is a <i>flat fee</i> (unit of 1) for performance	\$ 125.00	0.00			\$ -
Main stage rentals include access to back stage, green room, dressing room, box office and tech support.					\$ -
				<b>Total</b>	\$ -
continued--next page					

**Majestic Theatre Management--User Agreement--Page 3 (2011)**

<b>Personnel Costs</b>			
Lighting Technician	\$ 25.00	0	\$ -
Sound Technician	\$ 25.00	0	\$ -
Speaker Tech Pkg.	\$ 35.00	0	\$ -
Stage Manager	\$ 25.00	0	\$ -
House Manager	\$ 20.00	0	\$ -
Facility Setup	\$ 20.00	0	\$ -
Cleaning	\$ 20.00	0	\$ -
			<b>Total</b> \$ -
<b>Other Services</b>		<b>Rate</b>	<b>Total Units</b>
Ticketing Sales and Handling	\$ 5.00	0	\$ -
Ticketing Sales to User (Price Determined by User)	\$ 15.00	0	\$ -
Merchandise Sold (if applicable)	0.15%	0	\$ -
			Subtotal -
<b>Applied Adjustments</b>			
Performance Bond (deduct from total)	\$0.00		
Deposit (apply to final payment) paid to User	-		-
Adjustments/discounts (if applicable)	\$0.00		Subtotal \$0.00
			\$
			<b>Total Estimated Goods &amp; Services</b> -
<i>(Finalized after accounting of actual tickets sold)</i>			\$
			<b>Total Actual Goods &amp; Services</b> -

Majestic Theatre Management--RENTAL RATES as of October 1, 2011					
Description	Hourly Rate:Rehearsal/Class/Meeting	Numb. of Hours/ Units	Daily Rate	Number of Days	Total This Item
Community Room 36 x 20 (720 sq. ft.) Meeting	\$15/ \$20/ \$25	0		0	
Rehearsal Room 45 x 24 (1080 sq. ft, piano in room)	\$15/ \$20/ \$25	0		0	
Class Room 31 x 23 (713 sq. ft.)	\$15/ \$20/ \$25	0		0	
S. Lobby 13 x 18 (540 sq. ft.) plus access to concession area 18 x 5.5 (99 sq. ft.)	\$35	0		0	\$ -
<b>Main Stage For Profit Stage Rental:</b> <b>28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.).</b>					\$
Main Stage SUNDAY Rate:			\$ 450.00	0	\$ -
Main Stage MONDAY/TUESDAY/WEDNESDAY Rate:			\$ 400.00	0	\$ -
Main Stage THURSDAY Rate:			\$ 500.00	0	\$ -
Main Stage FRIDAY/SATURDAY Rate:			\$ 650.00	0	\$ -
Main Stage Weekly Rental Rate:			\$ 2,750.00		
Main Stage Weekly Musical Rental Rate:			\$ 3,250.00		
<b>Main Stage Non Profit Stage Rental: 28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.).</b>					\$
Main Stage SUNDAY Rate:			\$ 350.00	0	\$ -
Main Stage MONDAY/TUESDAY/WEDNESDAY Rate:			\$ 300.00	0	\$ -
Main Stage THURSDAY Rate:			\$ 400.00	0	\$ -
Main Stage FRIDAY/SATURDAY Rate:			\$ 550.00	0	\$ -
Main Stage Weekly Rental Rate:			\$ 2,250.00		
Main Stage Weekly Musical Rental Rate:			\$ 2,750.00		
Main Stage Rehearsal Rate, 4 H	\$175.00	0			\$ -

**Majestic Theatre Management--RENTAL RATES as of October 1, 2011**

Description	Hourly Rate:Rehearsal/Class/Meeting	Numb. of Hours/ Units	Daily Rate	Number of Days	Total This Item
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Class Room 31 x 23 (713 sq. ft.)	\$15/ \$20/ \$25	0		0	
S. Lobby 13 x 18 (540 sq. ft.) plus access to concession area 18 x 5.5 (99 sq. ft.)	\$35	0		0	\$ -
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Main Stage THURSDAY Rate:			\$ 500.00	0	\$ -
Main Stage FRIDAY/SATURDAY Rate:			\$ 650.00	0	\$ -
Main Stage Weekly Rental Rate:			\$ 2,750.00		
Main Stage Weekly Musical Rental Rate:			\$ 3,250.00		
<b>Main Stage Non Profit Stage Rental: 28 x 33/ Auditorium 50 x 42/ 300 seats (3024 sq. ft.).</b>					
Main Stage SUNDAY Rate:			\$ 350.00	0	\$ -
Main Stage MONDAY/TUESDAY/WEDNESDAY Rate:			\$ 300.00	0	\$ -
Main Stage THURSDAY Rate:			\$ 400.00	0	\$ -
Main Stage FRIDAY/SATURDAY Rate:			\$ 550.00	0	\$ -
Main Stage Weekly Rental Rate:			\$ 2,250.00		
Main Stage Weekly Musical Rental Rate:			\$ 2,750.00		
Main Stage Rehearsal Rate, 4 H	\$175.00	0			\$ -

## RENTAL CUSTOMERS IN 2010-2011

### Performing Arts Organizations

Corvallis Community Theatre  
Corvallis Folklore Society  
Santiam Theatre  
Willamette Stage Company

OSU Federal Credit Union  
The Gazette Times  
Town & Country Realty  
The Event Managers, LLC  
Madison Avenue Collective

### Educational Programs

Andaire Academy of Irish Dance  
Celtic Arts Mid-Valley  
Dance Corvallis  
Modern Dance Technique  
Oregon Dance  
Pacific Tap Dance Co.  
Rainbow Dance Center  
School of Rock  
Willamette Apprentice Ballet  
Zumba with Amy  
East West Chinese Dance  
Tribal Belly dancing

### Non-Profit Agencies & Groups

1000 Friends of Oregon  
Heart of the Valley School of Massage  
Institute for Applied Ecology  
Institute for Natural Resources  
Oregon Community Foundation  
Doxology  
Willamette Chinese School  
Willamette Neighborhood Housing

### Business & Private Groups

AAA  
Albany Democrat Herald  
Corvallis Clinic  
Heresco Chiropractic

### Schools & Government

Benton County (multiple departments)  
City of Corvallis (multiple departments)  
Corvallis Montessori School  
Oregon State University (multiple departments)  
Santiam Christian Schools

## **FACILITY CONDITION REPORT**

### **Overview**

The Majestic Theatre is in overall good condition. The City of Corvallis has made numerous improvements to the facility including the completion of the seismic upgrade and repairs and improvements to the roof. MTM is especially appreciative the City's Public Works Department prompt response to requests for emergency repairs and in the coordination of work schedules. MTM continues to maintain the building and has instituted an ongoing maintenance operation program.



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## Into the spotlight

By Sarah Payne, September 15<sup>th</sup>, 2011

CORVALLIS – Two weeks ago, Corey Pearlstein moved from Philadelphia to Corvallis with a directive in mind: reboot the Majestic Theatre as its new executive director. And that's just what he plans to do.

Pearlstein, 38, first got his start in theatre when he was 16, after entering — and winning — a play writing contest at his high school. Since then he's nearly done it all, producing and directing in every type of venue imaginable from gallery spaces to full avante garde theaters to the fringe theatres of New York and then to the smaller community theaters.

He has also worked all over the country, in small towns and in big cities like New York, San Francisco and Seattle, up and down both the west and east coasts. He's worked with big companies like Seattle's Consolidated Works and The Builders Association, as well as well-established, smaller groups. From 2000 to 2003, Pearlstein worked with Eugene's Lord Leebrick Company as a producer and director.

And still, it doesn't stop there. Pearlstein also works with mixed-arts venues, like Seattle's Degenerated Arts ensemble, a noise-dance-fusion-multimedia group. Most recently he was working with a theater company in Philadelphia working producing all new plays that carried political and social messages.

He's even done a stint as a self-producer.

"I love theater to death. I love the transformative nature of it. I love that it's provocative and that it's funny," Pearlstein said. "There are a lot of avenues to talk about our ideas and our culture in that performance construct."

Although he has worked in larger cities and in bigger venues, Pearlstein from a small town — Amherst, Mass. — himself, continues to come back to community theater, where he always sees a lot of potential.

Over time Pearlstein gradually found himself going into more and more community theaters that were at a critical point of transition, and worked with them to establish a dynamic change.

One aspect of change Pearlstein implements is contemporizing — getting companies to pick from a broader range of plays, from brand new plays to plays that bear social responsibility, instead of relying on older fallbacks.

"What does it mean to talk about a woman or a young woman or a family in America in the year 2012? Maybe it isn't always through going back and looking at plays of yore. Maybe we need more contemporary data," he said.

This is just one of the changes he has in mind for the Majestic. But first things first — Pearlstein has to do a little reorganizing and focus on handling the finances and organizing the internal system. After that, he plans on building the Majestic into a more — what he calls — horizontal structure, meaning moving the Majestic outward into collaboration with local arts organizations and with hiring curators and bookers.

He also hopes to implement a few facility changes as well, including relaunching the gallery space, rebooting the bar area and overall morphing the Majestic into a place that people would go to on a regular basis, whether to see a play, visit the gallery on First Thursday or watch a film at a weekly screening.

Another way Pearlstein plans to get more people in on a regular basis is to make the Majestic into a multi-arts venue.

“One thing that I love about the Majestic is that it isn’t really a theater. It’s a vaudeville venue, and it’s a venue that can encompass multi-arts,” he said.

Pearlstein plans to open the Majestic’s doors to invite more varied arts events, like First Thursday art shows and music events and concerts. This will help, he hopes, make the Majestic more accessible to a broader range of people: families, college students and 20-somethings.

“Why should kids get in the car and drive to Portland or Eugene when we have the opportunity to put on some great band shows and support more of a vibrant local scene?” he said.

And the ideas don’t stop there; Pearlstein has a wealth of them stored up in anticipation. He already has a few projects in mind, projects that land on a grander scale that could really help reboot the Majestic. A few of his ideas revolve around bringing high caliber artists and work straight to the Majestic.

“That’s always a model I look back to: How do you hybridize something that has artists of the best possible caliber with the highest set of expectations and then synthesize the opportunity to bring your local community into direct creative union with that talent?” he said.

Another project Pearlstein plans to take on is enhancing the education program, adding new programs like a young women’s theatre program where girls age 14 to 18 can work on their own projects, creating story narratives and staging them, and like hosting a statewide play writing competition where the plays will later be staged.

“I have seen a lot of great, successful ideas and I would like to repurpose them towards this community to make stuff that’s really just fun,” Pearlstein said.

Pearlstein also hopes to reach out to the Latino community, incorporating Spanish language works and mixed performances into the repertoire.

Change definitely takes time, but Pearlstein is hoping to have a complete reboot of the Majestic underway by January. “That’s really what we’re aiming to do, is move the wheel so that January can really be a restart for all strategic directions,” he said.

So why Corvallis? “It’s a love story. It really is,” Pearlstein said. “I love the size of this community, I love that we’re close to my fiancée’s family, and as for the Majestic I think it’s an incredible venue and I see it set for such a success.”

## Act II?

By Theresa Novak November 3<sup>rd</sup>, 2011

Anyone who's ever played a part in Corvallis Community Theatre's first 50 years is invited to help determine what will be the next chapter in the story of the all-volunteer community theater group.

Almost dissolved in June 2010, CCT saw a brief revival of interest and participation: Nobody wanted to see the group dissolve and fall apart just shy of its 50th year.

Suddenly, people showed up for auditions, the audience came out to see CCT plays, and new people joined the board. Laurie Mason, who has acted in many local live theater productions, found herself treasurer of CCT in April. But she said Tuesday that, now in its 50th year, CCT is facing some of the same middle-aged reality checks:

The cost of renting the Majestic was going up — a step CCT agrees is long overdue. It is hard and expensive to obtain plays for production; royalties can cost up to \$10,000 for a musical, for example. What's more, public interest in community theater seemed to be flagging, as evidenced by a lack of new volunteers. Longtime volunteers all have day jobs. And the worst economic conditions since the Great Depression have forced some to work harder at those day jobs.

The most recent disappointment was response to the fall production of "Bell, Book and Candle," the story of a witch who falls in love with a mortal man. CCT board president Nancy Beaudry said Wednesday that, in hindsight, the mistakes are easy to spot:

"We opened the same week as Fall Festival; we didn't advertise enough." Also, an Albany Community Theater production debuted at the same time. Originally, they had hoped it would open for Halloween but moving it up to Sept. 30 through Oct. 2. The result: The theater was about a third filled on its best night.

Beaudry said the CCT board looked hard at its plans for the coming season and decided it was time to move ahead with a long-simmering idea: Merge with the management of the Majestic Theatre, and turn over the administrative side of play production to the theater's dynamic new executive director, Corey Pearlstein.

Pearlstein's ideas for revitalizing the 300-seat theater — which turns 100 in 2013 — range from redecorating the main auditorium (no more lime-yellow walls) to staging community workshops for aspiring actors, collaborating more with the arts and historic groups in town, bringing in famous artists in residence, expanding the kind of plays produced to include more contemporary, off-Broadway and off-season productions ... to name a few.

For CCT, a merger would mean scaling back its average annual production of four or five productions a year to two — around Christmas and in the spring or summer.

“Their (CCT’s) footprint on our schedule was expansive,” Pearlstein said. He would prefer to see fewer but much grander community theater productions. “We want to give people what they expect (of a live production),” he said. “Why couldn’t we stage ‘A Christmas Carole’ and have snow falling?”

For CCT, it would mean the membership could focus on what it most enjoyed — acting, directing and staging plays — rather than always on finances.

However, the theater-loving community that has had a say in keeping CCT alive for 50 years will get its say on Nov. 13. After that, the members of CCT (estimated at hundreds) each will get a vote Nov. 20 on the merger proposal.

As for the immediate future, most of the shows will go on. “A Man for All Seasons” is in rehearsal for an early December opening. The future of “RENT” is less certain, but Beaudry, Mason and Pearlstein all spoke optimistically about how that play could be received. However, “Hay Fever” and “You Can’t Take It With You,” scheduled respectively for release in spring and summer, have been canceled.

## Cowboys, paniolos and the slack-key guitar

By Sarah Payne November 3<sup>rd</sup>, 2011

CORVALLIS — Fall is speedily transmorphing into winter, smothering the mid-valley underneath a heavy coat of rain and gloom. On Friday, Nov. 11, however, visiting musician Jeff Peterson will help penetrate the wintry air by calling up images of warm ocean beaches and serene, crystal blue waters. Peterson, a professional slack-key guitarist with two Grammys and three Na Hoku Hanohano Awards — presented by the Hawaii Academy of Recording Arts — will play a concert sponsored by the Corvallis Folklore Society and the OSU Hui O Hawaii Club, at 7:30 p.m. at the Majestic Theatre, 115 S.W. Second St.

Peterson grew up in Maui, where his father was a cowboy on the Haleakala Ranch, and started playing slack-key when he was still a child.

“My dad had a guitar lying around the house all the time, so I have some old photos of me before I was even big enough to get my arms around it, trying to play,” Peterson said.

The Haleakala cowboys played slack-key guitar and sang. Peterson’s dad played as a hobby, giving Peterson a chance to grow up listening to a constant stream of live music that he was able to learn from.

“I was mainly self-taught,” Peterson said. “I had a little bit of guidance from the cowboys, but I learned on my own by listening.”

Peterson plays the slack-key guitar, which is a type of guitar playing that originated in Hawaii. In the 1830s, visiting Spanish and Mexican cowboys brought guitars to the Hawaiian cattle ranches, where they taught the Hawaiian cowboys — “paniolos” — the basics of the guitar.

“The Hawaiians took up the guitar without much instruction and experimented with different tunings and sounds, and came up with their own way of playing,” Peterson said.

The slack-key guitar looks and sounds similar to the acoustic guitar, but also allows for open tuning. Open tuning is when the strings are tuned in such a way that when all are played together, they form a major chord — and without needing to fret the strings. With open tuning, the guitar produces different keys, registers, tones and textures.

The bass strings on a slack-key guitar are also tuned lower than those on an acoustic, giving the slack-key a wider range of sound from very low bass notes to very high notes.

“The idea is that then you can play more than one part at a time,” Peterson said. “So it’s a very orchestrated, full sound.”

Peterson has studied traditional slack-key repertoire and Hawaiian music, but has also composed his own music that combines the traditional with other forms of music. As a student at University

of Southern California studying guitar, Peterson took an interest in classical music and jazz, as well as in the guitar's history and in the many different styles of music associated with the guitar.

“When I play a slack-key tuning, I might play something with an Argentinian influence or — I have a whole recording that I did that's called ‘slack-key Jazz’ where I interpret tunes by Dave Brubeck, George Gershwin, Duke Ellington and other jazz composers, with open tuning,” Peterson said. “I like to play traditional music and I also like to find new sounds and combine new ideas with the concept of slack-key.”

During his concert, the audience can expect to hear some traditional Hawaiian slack-key favorites, mixed up with some of Peterson's own compositions and interpretations.

“I like to do kind of a ‘travel of the guitar around the world,’ so I'll be playing a lot of foreign music and slack-key, but then I'm also going to play a few Brazilian pieces, Spanish-inspired music, jazz and some other styles, too,” Peterson said. “I like to weave it all together into a story that describes what influences have come into Hawaii and how that shapes the music that we have there now.”

He will also be joined on stage for a few numbers by the Hui O Club's hula dancers.

Peterson, who has been playing slack-key guitar for 25 years now, travels the country as a professional musician, also doing recording and arranging when he's home in Honolulu, as well as teaching and hosting workshops.

“When I was growing up there were so few teachers around,” Peterson said. “So I really had to find my own way, learn it by ear, and of course some of the cowboys would give me some pointers here and there. But I really wanted to try and make it more accessible for people interested in developing their abilities.”

He's also trying to make the music in general more accessible. Traditional Hawaiian and slack-key music comes from an aural tradition, so Peterson has been working on transcribing the music from sound into notation.

Before his concert on Nov. 11, Peterson will also host a workshop, where he plans to talk about the concepts behind the music, work on fingering and chords and touch on some basic, fundamental techniques that apply to many types of music, not just Hawaiian or slack-key. The workshop will take place from 3 to 5 p.m. at Troubadour Music Center, 521 SW Second St.

## **Peter Mulvey: Live at the Majestic**

By Sarah Payne November 10<sup>th</sup>, 2011

CORVALLIS — Musician Peter Mulvey has played in all different sorts of venues over his career, but he confesses to having a soft spot for small theaters like the Majestic, where he's scheduled to perform on Saturday, Nov. 12.

"I've been traveling the planet for 20 years and I've played all kinds of places," he said in an interview with the Entertainer. "I love playing little theaters. I mean, I started out in the theater, a long time ago. I always like to go on stage and wonder, 'How many different plays have been up there?'"

Mulvey, who is from Milwaukee, is a folk and American music singer and songwriter.

"I've been listening to American music — old folk tunes, old jazz tunes and old rock 'n' roll tunes — for a long time," Mulvey said, "and I guess I'm just taking whatever you can find in the past, from Duke Ellington to Willie Nelson to Tom Waits, and I'm playing things that live up to that. That's all I'm trying to do, just like any other songwriter."

Mulvey's range and command of folk and American music is impressive, with whimsical songs such as "Let the Mermaids Flirt With Me," with its folksy lilt, to the deeper-sounding rock of a tune like "Drumlin Trail."

He summons the spirit of Tom Waits in the darker, more bluesy "Kids in the Square" — sung with a wonderfully scratched voice — and lends an air of Springsteen to "The Knuckleball Suite."

Mulvey attributes part of his musical inspiration to some of the American music gods and goddesses, including Bruce Springsteen, Randy Newman and Joni Mitchell.

But the majority of his inspiration comes straight from within himself.

"You've gotta write about what you know and what you've been through," Mulvey said. "There's plenty of that in any human life."

"God knows where these songs come from. All you are is a writer who's trying to get a handle on some particular few details of a past experience in any given life. In this case, your own."

Some writers go through a musical rote when they write songs, sticking to a particular formula or strategy. For Mulvey, songwriting is completely organic — songs, he said, kind of just happen.

"Songs are mysterious," he said, "and you just have to show up and hope that some kind of melody or rhythm comes to you and that it arrives with some words that might have some sort of feeling."

A lot of his music centers on the passage of time and around his own sudden leaps in perspective.

“I’ve written songs — quite a lot of songs — going along on a road or in a situation, and then we’ve zoomed way back and suddenly we’re talking about a complementary perspective, and then we leap right back down the road to where we were,” Mulvey said.

Mulvey got an early start in music — his parents bought him his first guitar when he was just 7 years old. Since then, he’s not only mastered the guitar, he’s also picked up on the banjo and a little bit of percussion. “I’ve been known to beat on things and call that drumming,” he said.

“I think everything is made of music,” Mulvey said. “The only thing that there is, everywhere you look, from Formica kitchen counters to giraffes, to stars and the planets to a can of Spam, all of that is just the vibration of strings.

“I mean, that’s what string theory is, that atoms all the way up to planets are just the vibrations of strings, so that’s one reason I think music has always been around for us as a species. It’s what everything is made of.”

Even when he’s on stage, Mulvey is in some way connected with music and its energies.

“There’s a part of you that is always channeling the music and that’s where your principal focus is, but a lot of it doesn’t require your conscious mind, it requires your unconscious mind to get in connection with the music,” he said.

“Sometimes I’m utterly captivated by the song and I’m transported by the song, and sometimes I’m thinking that my bicycle tires need inflating.”

## Holiday variety show

By Sarah Payne December 15<sup>th</sup>, 2011

CORVALLIS — As a step toward its reincarnation into a true vaudevillian performing arts center, the (New) Majestic Theatre is hosting a holiday variety show at 7 p.m. Saturday, Dec. 17, and 3 p.m. Sunday, Dec. 18. The show features nine different acts and a variety of performances, from tap dancing and whistling to choral music and the good old fashioned fiddle.

The lineup was chosen by music director and Ukes of Hazard member Suz Doyle, and features artists from around the Northwest. Doyle's goal in choosing the lineup was to put together something eclectic, a true variety show complete with flirty vaudeville, poignant interpretations of Beatles songs and rock 'n' roll ukeleles. "We'll cover everything from the ridiculous to the sublime," she said.

### Ukes of Hazard

On top of her music director duties, Doyle will also be performing with her ukelele trio, Ukes of Hazard.

"We look like three mild-mannered middle-aged women, but we do really sassy stuff like 'Born To Be Wild,' and '60s songs and Beach Boys songs with really tight three-part harmony," Doyle said. "I think our tagline is Andrews Sisters meet 'Easy Rider.'"

The ukelele, a Hawaiian string instrument, is played by plucking four nylon chords and has a higher sound that's soft and mellow — it's very similar to a jazz guitar.

"Conventionally ukeleles aren't used for oldies music and such, but we're kind of updating them a little bit to do more rock 'n' roll sort of stuff, along with the traditional '20s and '30s," Doyle said.

The Ukes of Hazard formed just last year, and is composed of Doyle, Jeanne Holmes and Mary Strickroth, both formerly members of the six-part a cappella group The Sonic Boomers. Holmes, who took piano lessons from Doyle, wanted to learn the ukelele. Doyle joined her, and it wasn't long before they decided to form a ukelele band.

"It just sort of unfolded organically," Doyle said.

After recruiting Strickroth, the trio literally dived into the ukelele world, attending numerous local and worldwide ukelele events like UKEToberFest and Oregon ukelele camp Tunes in the Dunes. They also run a local ukelele cabaret in Corvallis.

Why the ukelele? "They're just so fun. You can't help but feel really good when you play them because they're just so goofy," Doyle said. "But then when you do something like 'Bohemian Rhapsody' on them, then it's really cool at the same time it's goofy."

Another benefit to the goofiness of playing the ukelele is that it allows many musicians, Doyle included, to not take themselves so seriously. “I see it as kind of a way to reconnect with your musical innocence,” Doyle said.

### Mitch Hider

Performer Mitch Hider takes up the duties of master of ceremonies when he isn’t performing his own bit, which features whistling; singing, including a Bing Crosby/ ’50s novelty band Spike Jones and the City Slickers’ rendition of “White Christmas”; a little bit of jazz dance and some magic performed under the guise of the Magnificent Mitchell!

Hider almost always performs a variety of songs and with different tools — whistling, yodeling, playing the harmonica or the ukelele — when he performs, but his main mode of song is whistling.

“I’m more of a jazz whistler than anything else,” Hider said. “I also like to do an international set where I will whistle in Spanish or Russian or Italian or any other language. But I think if I have my preference it would be jazz or ballads from the early 1900s.”

Hider began performing while he was still in high school, playing the drums and the ukelele, but it was several years later, after attending a whistling contest, that Hider found himself drawn to performance whistling.

“The thing about whistling is it’s a type of music that most people can understand what I’m doing,” Hider said. “I believe that everyone can whistle in some way or another, so to see me and hear me is something that they know and can relate to.”

Any advice for novice whistlers?

“I tell people to think of it as singing, mostly,” Hider said. “I just tell them to think of a song they know and put it into the form of whistling.”

## **'I Love You, You're Perfect, Now Change'**

By Sarah Payne October 13<sup>th</sup>, 2011

CORVALLIS — Willamette STAGE Company's fifth season opens this weekend with Joe DiPietro and Jimmy Roberts's musical romantic comedy "I Love You, You're Perfect, Now Change," playing Friday, Oct. 14, through Sunday, Oct. 23, at the Majestic Theatre, 115 S.W. Second St.

The term "romantic comedy" probably conjures up lovestruck images of lovely damsels and dashing gentleman falling into a wonderful, improbable, but always happily-ending love. This is not that type of romantic comedy; this is real life, with the ups, downs and sideways of real relationships. Set to music, of course.

The stage is modestly set: a bar and four tall-backed chairs stand center stage, one two-person dining set fit for any Italian bistro and a be-coated stand placed at stages left and right, all framed in front of a deeply red, deeply velvety curtain.

### **Act I — The Dating Life**

The first act centers around The Date, beginning with a musical number that leads the audience through that sacred pre-date ritual of getting ready. From there the show takes the audience through various vignettes exploring the messy, complicated, heart-wrenching aspects of dating, as well as the wonderful, whimsical, heart-lifting aspects of falling in love.

One vignette explores the various anxieties and pressures felt at each level in a relationship, from the first, second and third dates to the first time running into each other after the break up. Another, adorably played out by the nerdified Aubrey Peterson and Jonathan Pederson, explores the struggles to make the perfect impression. Another explores the chick flick movie date, where Eric Hadley opines "A nutjob in this movie/Oh boy, would that be groovy," and then sobs on Harriet Nixon's shoulders as the movie reaches its romantically sad climax.

### **Act II — The Married Life**

Act II focuses on the happy, still-romantic parts of being married and having a family, as well as the inevitable frustrations and disputes that arise from sharing a life with another person.

These vignettes explore the well-known married life issues like the great car dispute, the waiting game — whether its football or shopping, the wonder of still being just as in love after 30 years and the life-stopping effects of divorce. There is also an incredibly sweet scene between two elderly people who meet at a funeral and shed away their loneliness.

All in all, "I Love You, You're Perfect, Now Change," perfectly encompasses the real-life spectrum of love and relationship, from the first date to the point of "I do," to having a family.

“I Love, You’re Perfect” is not like the vast majority of Broadway musicals. For starters, it has a cast of only four actors and a minimal set style. However, unlike a production with a cast of 60 and an elaborate set, the smaller cast provides for more intimacy.

“I don’t want it to be about production value,” said Amaya Egusquiza, who is making her directorial debut with WSC. “I want it to be about the people, and the situations and the relationships and how we feel about each other in love, out of love.

“I just thought, ‘Keep it as simple as possible so we can really focus on those actors creating those relationships for us.’”

“One of the basic human needs is love, in whatever form, whatever vehicle it comes to you,” Musical Director Eric McKirdy, also making his WSC directorial debut, said. “The other thing for humanity that I think is important is we need to have the ability to laugh at ourselves. And this show is a catalyst for that.”

“It’s a comedy. It’s — to me — *hilarious*, but there are some really touching moments,” Egusquiza said.

The comedic aspects of “I Love You, You’re Perfect” don’t detract from the touching, sensitive moments; they really serve to enhance them and to make them tangible, relateable experiences.

“I think everybody who sees the show will find at least a few things from their own perspective and say, ‘Yep, that really is true,’” McKirdy said.

“We’re all sort of sharing the same experience,” Egusquiza said. “Even if you’ve never had children, you can still identify in some way with the scene about children. You may never have been married, but you can certainly identify with the dating scenes.”

“We can enjoy having spent this time together and laughed a lot, and then we’ll leave this theatre and continue finding love in our own ways, knowing that we’re not quite as alone as maybe we thought we were,” McKirdy said.

At the end of the night, “I Love You, You’re Perfect, Now Change” has not only shared the human experience, but taught the human experience, too.

“We’re trying to express something about people,” Egusquiza said.

“(The actors) are right here with the audience all night,” McKirdy said. “They’re sherpas guiding them through this love adventure.”

*(laughter)*

*Scene.*

## **‘Standing on Ceremony: The Gay Marriage Plays’**

By Sarah Payne November 3<sup>rd</sup>, 2011

CORVALLIS — On Monday, Nov. 7, the Majestic Theatre, in collaboration with the Oregon State University Women Studies and Theater Arts departments, will participate in a nationwide staging of “Standing on Ceremony: The Gay Marriage Plays,” making it one of only two Oregon theaters that will stage the production.

“Standing on Ceremony,” the latest production by the Tectonic Theatre Project, is a series of short one acts depicting various perspectives on gay marriage.

The Tectonic Theatre Project is a socially conscience theatre company based in New York and best known for writing and producing the first production of “The Laramie Project,” a play centered on the grisly death of gay teen, Matthew Sheppard.

Ten years later, Tectonic went back to Laramie, Wyo. and wrote a follow-up play, “The Laramie Project: Ten Years Later,” depicting how the community had been changed over the past decade. “The Laramie Project: Ten Years Later” debuted in 100 cities across the United States on Oct. 12, 2009, at various theater companies, high schools and universities — including OSU.

Tectonic Executive Director Greg Reiner again contacted OSU Theatre Professor Charlotte Headricks to be a part of their latest nationwide staging, but because OSU Theatre was already committed to other simultaneous projects, Headricks instead brought the project to Corey Pearlstein and the Majestic Theatre.

One of Pearlstein’s goals for the “New Majestic” is to increase the diversity of groups that the Majestic serves — one group being the LGBT community. But “Standing on Ceremony isn’t — and shouldn’t be — just for the LGBT community; as a free, open theater event, Pearlstein and Headricks hope everyone in the community will want to attend.

“It’s such a vital and important topic and however anyone might feel about it, I think it’s really important to have a public forum to engage the subject,” Pearlstein said.

“It is a charged issue, and I think what is more interesting is the question of ‘What happens if we as a venue start taking on programs and materials that have more immediate subject matter? If we’re doing a play that’s set in the 1920’s and there’s nothing controversial in it, then it’s a nice piece of entertainment. But if you bring the history more into the present, you’re going to be intersecting with topics that can stir some controversy. I feel personally that that’s a responsibility I have as a theater producer.”

“Standing on Ceremony: The Gay Marriage Plays” wasn’t necessarily created with the intent of becoming a political campaign, but it is aimed at sharing the pro-gay marriage perspective.

“You’ve got it in the title,” Headricks said. “They’re doing it through art, they’re doing it through theater, but they’re making us see the human face and also the foibles of all these people and the stereotypes.”

“Standing on Ceremony” features nine or 10 one acts — the script is still in flux — that are written from different perspectives and by different dramatists.

Doug Wright paints a portrayal of how people in the 21st Century share their escalating opinions about gay marriage “On Facebook,” and Moises Kaufman, Tectonic’s founder, contributed a poignant piece about a man who gives the eulogy for his deceased lover of 46 years at his funeral. Joe Keenan’s “This Marriage is Saved,” tells the story of the Reverend Hank Hopkins who goes on national TV with his wife after having an affair with another man. And there’s the piece by Wendy MacLeod about two women preparing to fly to Iowa — where they are having their wedding ceremony — and one of whom is going through all the typical motions of having cold feet.

There are also one or two pieces that explore certain aspects of a relationship that are designed to discomfort the audience.

“The most in-your-face one is Neil Labute’s. It made me uncomfortable to read, but it’s hard-hitting and it’s very sexual,” said Headricks, “and I said, ‘Leave it to the straight playwright in the group to write the most sexual play.’”

As an entire production, the one acts all speak to, as Headricks said, the human face behind the issue.

“This is pretty important work that Tectonic is doing. They’re pretty fearless,” Headricks said. “But they’ve gotten incredible responses and we had incredible responses when we did ‘Laramie Project: Ten Years Later.’ So I think this gives voice.”

OSU Theatre also had an incredible response from the community when they performed “The Laramie Project.”

“When we did ‘Laramie Project’ here, something happened that I’ve never had happen: We had a standing ovation every single night,” Headricks said. “And I’m not a big person on standing ovations, but it was like telling Matthew Sheppard’s story was so poignant and so important.”

For “Standing on Ceremony,” Headricks encourages the audience to “Be open minded and don’t be afraid to laugh. Or cry.”

And also don’t be afraid to think. “This experience is about having time to meditate on this topic,” Pearlstein said. “The lights come down in the theater and you listen to these stories. These stories are not reflective of the whole range of human experience on this issue, about gay marriage, but I just think it’s important to have your thinking challenged, and to go into a space and share as a community an opportunity to look into topics like this.”

The production and the issue are also personal for Headricks, who stands in support of gay marriage.

“I just think about my friends Steve and Donald who have been together for — going on 15 years,” said Headricks. “They are committed to each other. Their marriage has lasted.”

“And they’re not alone.”

## 'How The Fire Fell': A film by Edward P. Davee about Corvallis cult the Brides of Christ

By Corey Frye December 9<sup>th</sup>, 2011

*We have no room in our county for men who murder reason. Save your own neck, Parson Creffield, and the quicker you go the better for you."*

— *The Corvallis Gazette, Jan. 1, 1904*

CORVALLIS — When ex-Salvation Army officer Franz Edmund Creffield came to town in 1902, Corvallis was, in the words of writer Charles Oluf Olsen, little more than “a sleepy farming village.” Between 2,500 and 3,000 people called it home.

Despite its modest size, the community was served by two newspapers: the Gazette and the Times. Neither seem to have acknowledged this man’s arrival. But both would print plenty about him in the coming years. In fact, the whole world would know his name.

As a near-lifelong resident of the Willamette Valley and ardent student of history, I’m ashamed to admit that until I saw Edward P. Davee’s “How the Fire Fell,” I’d never heard of Edmund Creffield and the Brides of Christ. Now, after obsessively poring over websites, books and documents — each a multitendriled labyrinth of meticulous research or panting hearsay — I can think of little else.

Even 115 years after his death, Creffield remains a fascinating if despicable figure. The newsprint that cursed him has yellowed and faded, but its disgust burns red-hot still.

He called himself “Joshua,” a prophet, and his primarily female congregation the Church of the Brides of Christ. A few Corvallis residents had a less-reverent name for them all: Holy Rollers, a cultish collective of minds controlled by a libidinous charlatan who endorsed the destruction of material possessions, the institution of marriage and even relationships beyond the sect. Outsiders were wicked, nonbelievers to be regarded with suspicion.

The townspeople, for the most part, felt the same way about them, and especially about their leader. They expressed their concern by threatening him, arresting him on allegations of insanity, jailing him for adultery and driving him out of town. They even subjected him to tar-and-feather humiliation the night before his 1904 marriage to Maud Hurt, one of his followers and the eldest child of O.V. Hurt, who had welcomed the group into his family’s Corvallis home and soon came to regret it.

Creffield’s teachings, which had roots in the 19th century holiness movement, called for the selection of a “second mother of Christ” — the father, of course, being himself. For this privilege he chose from his flock the teenaged Esther Mitchell, much to the horror of her older brother George, an outsider. George would later follow the preacher to Seattle, where, on the morning of

Monday, May 7, 1906, he exacted his deadly revenge. Creffield's notoriety was such that his assailant was declared "not guilty" by a Seattle jury.

The story of Edmund Creffield and the Church of the Brides of Christ has informed at least four books in the last decade alone: Linda Crew's novel, "Brides of Eden: A True Story Imagined"; Jim Phillips and Rosemary Gartner's "Murdering Holiness: The Trials of Franz Creffield and George Mitchell"; Gerald J. Baldasty's "Vigilante Newspapers: A Tale of Sex, Religion & Murder in the Northwest"; and Robert Blodgett and Theresa McCracken's "Holy Rollers: Murder and Madness in Oregon's Love Cult," the 2002 volume that prompted Davee to write and direct "How the Fire Fell," his first feature-length film.

Davee, a 1990 Corvallis High School graduate now living in Portland and working in Reed College's audiovisual department, goes to great lengths to clarify that "Fire" is "inspired by true events" — that is, neither literal biopic nor painstaking documentary.

Instead, it's a quietly poetic, dreamlike contemplation of the scandal, told in a style reminiscent (in my memory, at least) of Jim Jarmusch's "Dead Man" (1995) or Andrew Dominik's "The Assassination of Jesse James by the Coward Robert Ford" (2007). Its dialogue is primarily naturalistic and minimal — everyday chatter, really, exchanges you'd hear on a passing breeze. The camera often serves as a distant observer, lacking in omniscience, filming moments as if surreptitiously eavesdropping to avoid detection. The effect is that of ordinary lives caught unknowing in history's grip.

Shot in Super 16 on color negative and released in stunning black-and-white (the photography at times evokes tintypes in motion), the Local Sightings Film Festival award-winning feature is mostly set at the home of O.V. Hurt, where Creffield and his followers stayed for months. Davee secured permission to use the William L. Finley National Wildlife Refuge's historic Fiechter House, an optimal location for reasons other than its similarities to the actual Hurt residence.

"I had it in mind right away when I started writing the script," Davee said. "The refuge has always been one of my favorite places. I have fond memories of it. The house is isolated and quiet, and the sound of the wildlife creates a nice texture. The sense of isolation is just perfect for the story. I was lucky that they let me shoot there. They were very generous to do so."

"How the Fire Fell" was filmed over 23 days, from the fall of 2009 through the spring of 2010. Accommodations were made for schedules and to allow time for Joe Haege, the production's Creffield — as well as co-composer, with John Askew, of its spare, blood-chilling soundtrack — to grow out his hair. Its budget: a meager \$50,000. "It's hard to make a feature film for that much," Davee said. "But I started with nothing. I don't know how it all happened, but it got made."

Central to "Fire" are the contrasting performances of Haege as Creffield and David Poland as O.V. Hurt. (It should be noted that the entire enterprise is well-cast, deep in even its subtleties.) Poland's Hurt is a fair man of few words; his wonderfully stoic countenance speaks silent volumes of experience, pain and weariness. Like Davee's camera, he, too, is an observer,

maintaining a distance from unfolding events. We first meet him standing for a family portrait. Behind those eyes is a goodness that requires no histrionics to convey.

The same cannot be said of Creffield, essayed in a captivating inhabitation by Portland musician Haege (Tu Fawning, 31 Knots, Menomena). At a shade over 6-feet tall, he dwarfs the real Creffield, who topped off at 5-foot-2½, according to his Oregon State Penitentiary record. But Haege's is a portrayal that demands size and dominance, and he pulls it off in monologues/sermons that rise in fervency and righteous froth until every violent syllable's launched his body forward, propelled by divine spirit — or something perhaps more sinister. He treads a fine line between “holiness or hell,” charisma and madness. No matter how uneasy he makes you feel, whenever he's onscreen, you can't look away.

Ultimately, “How the Fire Fell” gives this century-old tale an urgent humanity. Davee strips it of its accumulated tawdriness, drains it of salacious sensational pulp. It remembers that people — real people — suffered. Lives were damaged and destroyed.

When Creffield was killed, the pain did not subside. There were repercussions. Some of his faithful were institutionalized. Others committed suicide. And there was an epilogue that tore a family apart.

A jury may have acquitted George Mitchell. His sister Esther, however, did not. Just days after his July 1906 exoneration she met him and their brothers, Fred and Perry, at Seattle's Union Depot. The men were scheduled to leave for Portland by train. As the siblings made their way to the platform, Esther kept a steady pace directly behind George. Then, without warning, she produced a pistol, took aim and fired.

Three decades later, Charles Oluf Olsen wove the story's scattered pieces into an historical account. The result was 1937's “Creffield's Kingdom,” a vital document of this awful period. “After thirty years,” Olsen concluded, “families concerned are living secluded lives and trying to forget.”

But we mustn't forget, ever. And thanks in part to “How the Fire Fell,” these long-quieted voices lost to time can now be heard again.

### **What made you want to tell this story on film?**

**Edward P. Davee:** It's compelling on many different levels. It's a tragic story and it could be told in a really gratuitous way. There were a lot of rumors about nudity and sex. But there was a lot of mystery too. I wanted to tell it in a way that kept that sense of mystery alive. Things are kind of obscured. You don't know what's going on. You see things through windows. I wanted to keep that feel throughout.

### **The original title of the movie was “Story of Hurt.”**

It centers on the Hurt family. Most of the story took place in the Hurt household. That's where Creffield hid for four months. He was wanted for adultery.

The story of O.V. Hurt, the father, was really interesting because he stood by his family through the whole thing. He was trying to pull everyone back to reality. I thought that was a good starting point to focus on.

Then I decided I wanted a title that was a little less direct. “The Story of Hurt” seemed a little obvious and I got tired of it after a while. (laughs) “How the Fire Fell” is an old hymn from the time that they may or may not have sung, and the story does have a lot of fire — they burn their possessions. It’s a good metaphor for the story and the way the film was made.

**What attracted you to O.V. Hurt as opposed to, say, George Mitchell?**

That’s what grabbed me right away. There are so many levels to this story and so many interesting characters. I would love to someday go back and make a whole separate movie about George Mitchell or any number of the characters. In my film, I didn’t really get into a lot of them. I guess part of me wants to possibly save them for something else in the future, maybe the idea of turning it into a trilogy. I don’t want to use up two hours on all the characters and not give them the full treatment that they may deserve.

**Let’s talk about casting Edmund Creffield. What qualities did Joe Haege possess that qualified him to play this charismatic figure?**

Early on I thought of him based on his look and the way he dressed and the way he carried himself. He just has a really strong presence to begin with. When I started seeing him perform around town, I knew right away that he was good for the role. Physically, he’s different from the real Creffield, but I don’t know who else could have captured that essence. I had him in mind for a couple of years, and then I found out he’d actually done some acting and was just starting a feature film. That seemed like a good sign. I approached him and he was really into it. He and I have been really good collaborators with a good working creative relationship.

**What was your read on Creffield?**

I think he was a sociopath. I can’t say for sure if he started out with that intention. But he probably lacked any kind of real feelings for other people. Like any other cult leader or that type of personality, he was out to get things for himself. Somehow along the way he developed an ability to manipulate people. As these things happen, it spiraled out of control.

**Why did you choose to shoot the film in black and white? It obviously lends itself to a story like this.**

It seemed appropriate right away. I’m a big fan of old movies and I’ve always been influenced by silent movies, so I have a love of black-and-white to begin with. It seemed like the right way to create a timeless film quality. We wanted a fine grain with a slightly visible grittiness to it. It was grainy and sharp at the same time. We worked really hard to achieve that.

**I love how Creffield is introduced. For at least the first few minutes, you hear him, but you don’t really get a good look at him. He’s obscured by other people or by groups walking**

**past him. And in that first sermon, you initially see him only from behind. Yet you recognize his importance immediately.**

That's something I had scripted and was important to me. I wanted there to be kind of a slow development and then all of a sudden, he's in your face. You're kind of a fly on the wall during the movie, like O.V., in a way: you're part of it, you're stuck with it, but you're separate from it. You're observing it. That seemed like an effective way to introduce Creffield. And then slowly he overwhelms.

**Do some of Edmund's sermons still exist, or did you have to re-create them?**

Most of what we have Joe saying is based on a couple of articles that Creffield wrote for a publication. Those are his only known writings. I took some of what he said and built on it, and Joe actually did a lot of improvisation on top of that.

**What was it like for you to write in that voice?**

It was interesting. It's weird to put yourself in that mindset. But like I said, the articles pretty much gave you the full picture of what he was telling these people. I figured there would be repetition: "It's holiness or hell" — there are certain phrases he repeats over and over again.

**You were saying earlier — and I completely agree — that O.V. is an observer himself. He doesn't really participate in all of it but, like the camera, watches.**

Yeah, I think he was trying to be supportive, in a way. At one point he did throw his family out. In real life, actually, he joined the group or at least tried to be a follower of Creffield. There are certain things like that we just couldn't cover in the film because of time constraints and budget. We wanted to have some things in town, like the reactions of the townspeople. But because of the small budget, we had to scale back on some of the ideas. We couldn't explore everything we would have liked to.

The actual story is a lot crazier. In real life there was talk of them throwing a dog on the fire, waiting for Creffield to come out of the grave — things like that. Sometimes things were just too unbelievable to put into the film. It would seem silly. That's why I tell people that the film was inspired by true events, because there's so much missing.

**You actually filmed parts of "Fire" in Corvallis. Did anyone have a problem with the subject or its place in local history?**

I've heard stories about people not being thrilled with the story or embarrassed by it, but I haven't encountered any problems, qualms or concerns. People believed in the way I approached it, I guess, or just think of it as a tragic story. It's a story that needs to be told.

**So what's next? Do you have another project?**

I won a big grant (an Oregon Media Arts Fellowship grant) to make it, so there's no turning back now. Apparently, there were somewhere around 18,000 U.S. soldiers that went AWOL in World War II, after the Battle of Hürtgen Forest. That seemed like a good starting point. The idea is that there's a soldier, a chaplain and a 16-mm. photographer working their way through the forest. They don't know exactly what's going on, but the photographer's a bit shell-shocked. It's not a World War II film in the sense of having battle scenes; it's more of a psychological character study of these three men and why they are the way they are. (The project is titled "Lost Division.")

**How do you feel about not only returning to your hometown but also about coming back to the place that sparked this chain of events?**

It's pretty exciting. I'm kind of nervous about it, for some reason, but I think it'll be fun. And what better place to show it? I love coming back to Corvallis. It's a very unique town.

## **Broadway star lights up eyes of local residents**

By Gail Cole January 16<sup>th</sup>, 2012

*Tsidii Le Loka, best known for her role in 'The Lion King,' sings with community members at Majestic*

Hannah Blok, 16, loves “The Lion King.” She’s learned percussion rhythms that accompany the film and musical’s soundtrack, and her favorite song is “The Lion Sleeps Tonight.”

Hannah, who is developmentally disabled, got her first taste of “The Lion King” when her mom, Shawna Harvey, took her to see the staged production in Portland when she was 6. When the curtains rose and the opening call in “The Circle of Life” was first heard, tears began to fall from Hannah eyes as she spoke her first words: “More please.”

“She hadn’t been verbal at all,” Harvey said, explaining that ever since, Hannah’s therapy and music lessons have flourished with the help of the music from “The Lion King.”

Harvey made sure she and Hannah were at The Majestic Theatre on Sunday afternoon, when Tsidii Le Loka, a musical theater artist best known for her role in the Broadway production of “The Lion King,” paid a visit to the downtown theater for a free meet and greet with local children and families.

“I’m more excited than she is!” Harvey said as she introduced herself and Hannah to Le Loka.

Le Loka, born and raised in South Africa and currently a resident of New York City, was in Corvallis in preparation to headline the Majestic’s benefit concert, scheduled to begin 7:30 p.m. Saturday.

Le Loka heartily agreed to lead songs and share stories Sunday, when Corey Pearlstein, the Majestic’s executive director and a longtime friend of Le Loka, learned of Hannah’s story and thought other local children would be thrilled to meet her.

“For them, it’s a whole world they grew up with,” she said of “The Lion King.” She added that she gets to meet children regularly through her connections with the production, and she sees it as a true honor to meet young people and help them appreciate music and the arts.

Le Loka was part of the original Broadway cast of “The Lion King,” first staged in 1997. She starred as Rafiki, the wise baboon of the storyline, and was nominated for a Tony Award for her performance.

True to her musical roots, much of Sunday was spent singing. Le Loka taught the group the English translation of the Zulu language opening of “The Circle of Life,” encouraging

enthusiasm from the young participants and explaining how learning new languages helps people learn about different cultures.

Le Loka also launched the group into rounds of “The Lion Sleeps Tonight” and a song by South African singer and human rights activist Miriam Makeba.

“We’ve got plenty of talent in Corvallis!” Le Loka exclaimed.

Pearlstein hoped Sunday’s activities with Le Loka showed the community how powerful art can be, with Hannah’s story central to that message.

“You have to invest in the spirit,” Pearlstein said.

## Hope, dignity & the human spirit

By Sarah Payne January 19<sup>th</sup>, 2012

Apartheid. Segregation. Both words are synonymous with legalized racism and with the struggles of black South Africans and African-Americans, inflicted on them because of the color of their skin.

From these struggles was born an entire culture of music — music that came from pain, but still inspired change and hope.

Broadway actress and Tony Award nominee Tsidii LeLoka, a native of South Africa who grew up under apartheid, is drawing deeply from that music — and from the life and careers of three famed women singers, Mariam Makeba, Nina Simone and Odetta — to develop a one-woman show, “To the Rising Sun.”

If everything goes as planned, LeLoka, currently an artist in residence at the Majestic Theatre, hopes to perform the show in April at the Majestic.

But first things first: LeLoka is one of the featured performers at a benefit concert Saturday at the Majestic. She’ll perform jazz, pop and Broadway songs as well as songs from Africa.

Also at the Saturday concert, Majestic staff members, including its new director, Corey Pearlstein, will outline their plans for a revamped Majestic. Those plans are plenty ambitious — and the kind of production that LeLoka is developing there is a big part of those plans.

But this story — Tsidii LeLoka’s story — really starts in South Africa, with a little girl who lived to sing.

LeLoka grew up in the Kingdom of Lesotho, in the midst of an apartheid South Africa, where she was legally discriminated against because of the color of her skin.

“It began with a little girl in a town far away from any theater you’ve ever heard of, because there was no theater to speak of, and there still isn’t even after this day,” LeLoka said, “with a heart that just felt compelled to sing.”

LeLoka left South Africa in the early ’90s, after the country’s future president, Nelson Mandela, finally had been released from prison, and the walls of apartheid started to crumble.

“It was definitely an exciting time, but I decided to leave,” LeLoka said, “because I knew if I didn’t, I would never leave. I’d been wanting to leave for many years, because I wanted so much to just experience the world and to be able to work with artists from different parts of the world, be challenged differently, be able to meet the stages of the world as an artist, and be able to grow within the challenges of that.”

From Lesotho, LeLoka moved to Johannesburg, and then to New York, where she is now a celebrated Broadway actress and Tony Award nominee. She originated the role of Rafiki in the stage version of “The Lion King,” a role which earned her several drama awards and that Tony nomination.

She has appeared in numerous theater productions, films and TV shows, including a guest slot on “Law & Order” and a role in Stephen King’s “Rose Red.”

LeLoka also has performed in international festivals and on tours with musicians such as Harry Belafonte, Sting and Elton John, and been featured on several albums.

The first inklings of “To the Rising Sun” came during a stage appearance with Makeba.

“It’s an idea that started literally the day I had the amazing privilege and honor of being on stage with Miriam Makeba,” LeLoka said. “She had seen my television show in South Africa, and she invited me to be one of three women to be on stage with her.”

One inspiration fed another: The project evolved further when LeLoka remembered the time Makeba introduced her to Nina Simone.

“As I was thinking about the idea of doing something on Miriam Makeba, I kept coming back to that moment when I met Nina, and I thought, ‘Hmmm. What about a concert with Nina and Miriam? That’s what I’d like to see in my dreams.’” LeLoka said.

Odetta’s music entered the picture when LeLoka met the musical legend; at the time, LeLoka was touring with Harry Belafonte. “Odetta’s music speaks in dialogue with the other two ladies, and they happened to be very good friends, all three of them,” LeLoka said.

As the performance continued to evolve, LeLoka added some of the poetry of Maya Angelou.

While the project is not complete, it has progressed: elements have been recorded, extensive workshops have been held and different variations of the songs have been arranged to suit LeLoka’s voice and with the intent of engaging the songs and expressing them to a new audience. Makeba, Simone and Odetta “were very unique,” LeLoka said. “Nobody can copy them and nobody should.”

With “To The Rising Sun,” LeLoka isn’t just sharing music and poetry, she’s sharing experiences and personal stories.

“I’m not just singing songs, I’m also singing much which has been my personal experience of things,” LeLoka said. “Some of these stories I’ve gone through myself.”

The project draws its title from the song “The House of the Rising Sun,” the one song that all three women recorded at different times in their careers.

But LeLoka said there's another common element in the project: Each woman used her music to relay a message of dignity and hope. "What is honorable is the aspiration of dignity and human freedom and human brilliance of spirit," LeLoka said. "And when I say human, we are human family, all of us, and this is what all of these women believed."

"I'm taking the real essence of what their music was about — highlighting the realities and calling and aspiring for the dignity of human beings, talking about love and hope and the things that are healing and nurturing to all of us," LeLoka said. "All that has to also be coupled with that which can inspire us today."

"Somebody walks into this place who's never heard of these three women. My hope is that they can walk out and say, 'Now I want to know everything there is to know.'"

The Majestic Theatre's executive director, Corey Pearlstein, had previously worked with LeLoka on the project. When he began visualizing the New Majestic, he immediately identified that there was an opportunity to invite visiting artists to do a residency program.

He also wanted a launch event that would reveal the New Majestic, a future-forward event that would capture the audience's attention, something that could be a family affair and an evening out.

"Tsidii came to mind as the right kind of artist," Pearlstein said.

LeLoka, who has already been in Corvallis for a week and a half of her first residency, is happy to be here.

"I think it's a phenomenal opportunity to be in a place that's quiet," LeLoka said, "because the project needs quiet time to develop."

But why develop it in Corvallis? LeLoka has lived and worked in large cities like Johannesburg and New York; why not develop the show there?

LeLoka dismissed the question.

"I myself came from a place that is way smaller than Corvallis," LeLoka said. "So Corvallis to me is the big city. So what are you talking about?!"

"Magic happens anywhere," she said. "It's not about the size or the fame of a place. That doesn't matter. What matters is people, and the heart."

LeLoka will perform two showcase performances of "To the Rising Sun" on Thursday, April 5 and Saturday, April 7, with the possibility of more performances in April. Pearlstein also anticipates having LeLoka complete her residency late summer and then take the project on tour around the Northwest.

“I hope that the people of Corvallis will be very proud to not only engage in (the project), but to know that I’ll be out there talking about the Majestic, talking about Corvallis,” LeLoka said, “and if you haven’t heard about it you better hear from me now because that’s where ‘To the Rising Sun’ first saw its sunshine in Oregon, believe it or not, on a rainy day.”

## **MIRIAM MAKEBA**

1932 – 2008

World music, jazz, folk

### **MUSIC**

Makeba got her break in 1950 with South African jazz group Manhattan Brothers. In the late '50s, she met Harry Belafonte, who helped her gain entry and fame in the U.S. In 1966, she won a Grammy Award for Best Folk Recording (“An Evening with Belafonte/Makeba”), an album about the political trials of South Africans under apartheid. She was an active musician and actress until her death and produced several albums (and another Grammy nomination) and numerous tours.

### **Politics**

Makeba was an active anti-apartheid campaigner. After she testified against apartheid before the United Nations, the South African government actually revoked her citizenship. She returned after the end of apartheid. After her citizenship was revoked, she was granted honorary citizenship in 10 countries, including Guinea, Belgium and Ghana.

## **NINA SIMONE (born Eunice Kathleen Waymon)**

1933-2003

Jazz, blues, gospel, folk

### **Music**

Simone, who grew up in North Carolina, originally aspired to be a concert pianist, but she was denied a scholarship to the prestigious Curtis Institute of Music because she was black. To fund her musical education, she played in small clubs around Philadelphia. It was at one such club where she was approached by Bethlehem Records, through which her rendition of ‘I Loves You, Porgy,’ became a smash hit. She released her first album, “Little Girl Blue,” not long after that. Simone also is known as “the high priestess of soul.”

### **Politics**

Simone's music was socially aware. Her first album with Philips Records dealt with racial inequality, and her later albums carried a strong civil rights message. She performed and spoke at civil rights meetings, including the Selma to Montgomery marches.

### **ODETTA (Odetta Holmes)**

1930 – 2008

folk, jazz, blues, spiritual

#### **Music**

Odetta studied music at Los Angeles City College and trained to be an opera singer. She performed first with the Turnabout Puppet Theatre and went on tour with them in 1950. After meeting a group of San Franciscans while on tour, Odetta left musical theater to focus on folk music. She gained fame by playing clubs in New York and San Francisco. She produced several albums, including "Odetta Sings Folk Songs," one of the best-selling albums of 1963. In 1961, Martin Luther King Jr. christened her "The Queen of American folk music." Her music influenced later musicians such as Bob Dylan, Joan Baez and Janis Joplin and poet Maya Angelou.

#### **Politics**

Odetta was an active participant in the Civil Rights movement, and performed "Oh Freedom" during the 1963 civil rights march to Washington. In 1999, President Bill Clinton awarded her a National Endowment for the Arts' National Medal of Arts.

### **THE END OF APARTHEID**

1990 - 1994

In 1990, white South African president F.W. de Klerk released anti-apartheid advocate and leader Nelson Mandela from prison and began a slow dissolution of apartheid laws.

In 1994, Nelson Mandela was elected the country's first black president in the first democratic elections, and the constitution was rewritten, outlawing apartheid.

Although the laws have changed, apartheid isn't completely gone. "The laws have changed, but you can't change that which has been ingrained in people all their lives overnight," LeLoka said.

## A playground for the arts

By Sarah Payne February 23<sup>rd</sup>, 2012

“This is culture as adventure and we’re all Indiana Jones,” is the motto for the Majestic Theatre’s new Makers’ Space. On Wednesday, Feb. 29, this Makers’ Space will join the ranks of hundreds of Makers’ Spaces around the world, with an official launch and a party to celebrate.

A traditional Makers’ Space is a place for people to gather and, well, make things. This Makers’ Space will promote the same idea — making ideas come to life — but instead of things, community members and artists from outside of the community can make and share art.

“It’s going to be a mix between visual art and music and performance, and also a lot of intersection between science and art,” said Makers’ Space director Josephine Zarkovich.

Although it will host exhibitions and displays, Makers’ Space is not a gallery — it’s a space intended for learning, sharing and interacting with art and culture. And it doesn’t extend only to traditional forms and ideas of art, either.

“At this point it’s very much the beginning conversations, but I’m really interested in starting a home brew program,” Zarkovich said.

As the director, Zarkovich also curates the space, bringing her experience to the task; she holds an M.A. in Curatorial Practice from California College of the Arts and has staged exhibitions in numerous galleries including the Worth Ryder Institute.

As the curator, Zarkovich helps facilitate the creative process, also putting together creative projects that will give participants a chance to interact.

“A lot of the programs that are starting up here are coming out of the idea of the knowledge share, or sort of an alternative learning model,” Zarkovich said, “where people are coming together and teaching each other instead of having one knowledgeable person teaching a group.”

Makers’ Space has already started its monthly Drink and Draw, a first Tuesday event where the public is invited to make use of art supplies to draw, and to make use of the bar and drink. The first Drink and Draw, held on Feb. 6, was well-attended with more than 60 participants, some of whom were artists and some of whom weren’t.

“It was of different levels,” Zarkovich said, “people who have etsy shops and draw quite a bit, and we had people that hadn’t drawn in years.”

But this is only the beginning for Makers’ Space; Zarkovich is giving it room to grow.

“At this point I think I’ve started to articulate what it’s supposed to be, but also I’m trying to leave enough room for people to get involved at the level that they want to,” Zarkovich said.

The Makers' Space launch party is free and open to the public. The party will host live music from Corvallis band Zenat-Ra, a performance and dj session from Portland's Joe Von Appen, a sneak peek of Red Raven Follies' burlesque show — the Follies will give a full performance on Saturday, March 3, at the Majestic — and a juried art show. For more information about the launch party, see [www.majestic.org/2012/02/16/leap-year-launch-party-of-makers-space](http://www.majestic.org/2012/02/16/leap-year-launch-party-of-makers-space).

The next Drink and Draw will take place at 7:30 p.m., March 6. For more information about the last Drink and Draw and to see some of the resulting drawings, see [www.majestic.org/category/makerevent](http://www.majestic.org/category/makerevent).

## 'Ballet International'

By Sarah Payne march 22<sup>nd</sup>, 2012

Despite the snow, spring is technically in the air as the Willamette Apprentice Ballet prepares for its spring recital, "Ballet International," performed on Friday, March 23, and Saturday, March 24.

As its name suggests, "Ballet International" features dances inspired by different international cultures, such as Russia, China, France, Israel and Egypt. The program consists of "Don Sebastian Dances," choreographed by WAB resident choreographer Matthew Averill; Russian ballet solo dances "Russian Bride" and "Trepak," choreographed by WAB ballet mistress Irina Vassileni; "Ballet Egyptien," "Ballet Americana" and the Jewish folk dance inspired Character Dance class' "Elohai, N'tzor," choreographed by WAB chair Megan Skinner; and the Chinese dance piece "Wind Between the Words," choreographed last year by guest choreographer Mimi Chen.

As the lights come up, bathing the stage in red and illuminating a background of scrolls with delicate Chinese calligraphy, six dancers swathed in flowing fabric leap, twirl and weave their long sleeves in complicated patterns in time with an imaginary pipa, a kind of Chinese lute. "Wind Between the Words" is an homage to China, to sleeve dancing and to the ancient art of calligraphy.

"Calligraphy is a very essential culture background, it's a very artistic form, so I had this idea that I wanted to choreograph using sleeves as a metaphor," Chen said.

For the two Willamette Apprentice Ballet graduating seniors, the spring recital also marks a period of endings and new beginnings.

For Emily Traylor, 17, that actually means going into nursing.

"I do want to continue dancing," she said. "I've spent seven years of my life doing this and I don't want to just stop. And I love it. I love performing."

For Sarah Davey, 22, it means auditioning for Eugene Ballet. However, she is leaving WAB with fondness.

"This was the first place where I actually danced classically," she said.

The recital also features the music of Gratitude Jazz Band, with Steve Matthes on clarinet and saxophone, Winston McCullough on piano, John Edwards on bass and Andy Weiss on drums, who will perform before curtain each night as well as musical interludes during the program.

## 'The Magic Flute'

By Sarah Payne, April 19<sup>th</sup>, 2012

In a colorful collision of styles and eras — think classic opera meets steampunk meets technology — OSU Theatre, in conjunction with OSU Music and Friends of OSU Opera, presents a production of Wolfgang Amadeus Mozart's "The Magic Flute." The production, which opens Saturday, April 21 at the Majestic Theatre, draws from the 18th century and classic opera, the 19th century and steampunk sentiments, and the 21st century and technological advances.

The production also features an all-OSU student cast, a full orchestra that includes OSU students and is conducted by musical director and OSU music professor Steven Zielke, and a production team consisting of a large number of OSU students.

"This is a big educational project for us as well as an artistic one," said director and OSU Theatre professor Marion Rossi.

Mozart's classic opera, "The Magic Flute," is a storied combination of love, adventure and whimsy. The story centers on the handsome prince Tamino who finds himself lost in a distant land. There he meets quirky bird watcher Papageno who longs for a wife, and the Queen of the Night, who longs for Tamino to recover her kidnapped daughter, Pamina, from her enemy, the wise Sarastro. In return for rescuing her daughter, the Queen promises Tamino Pamina's hand in marriage.

To help him on his quest, the Queen's attendants give Tamino a magic flute that has the power to change men's hearts, and present Papageno with a chime of bells that will help protect him.

The underlying subtext of "The Magic Flute's" story is as powerful as the operatic arias that fill the theater: Love.

"It's kind of a joke when I say that, but it's kind of not," Rossi said. "One of the things we teach people in acting classes ... is in order to reach the emotional heights of most dramatic situations, you have to consider the deepest emotions possible. There is no deeper, more powerful emotion than love.

"I tell students every scene is about love — you just have to figure out which love it is. ('The Magic Flute') is ultimately about the love of parents for children, about the love of the two sets of young lovers."

While there are classic elements reminiscent of Mozart and the 18th century — Pamina's satiny tiered gown specifically comes to mind — Rossi's production takes the visual elements to a completely new era: steampunk.

Steampunk is an imagined alternate history incorporating the Victorian era and steam-powered machinery — think H.G. Wells and Jules Verne, copper machinery, cogs and wheels, clocks and goggles, all with a Victorian sentiment.

“Sometimes you just have a visceral reaction to a show, but I think in this case the way that steampunk sort of combines all of these different styles allows for some creative amalgamation, pastiche,” Rossi said. “I like the idea that you can take a whole bunch of different styles and create a new one.

“There are some ties (to ‘The Magic Flute’), too — all of this steampunk cog and wheel kind of thing tying into the sun and light,” Rossi said.

The steampunk-esque set, a broad brick wall background and various-sized columns that look like old steam machinery, is home to yet another era — the familiar, modern 21st century. Each column houses one to three screens that project changing landscapes toward the audience.

“We’re trying to incorporate some newer technologies, and do some things that are kind of different,” Rossi said.

7:51 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
Profit & Loss  
September 2010 through August 2011

	<u>Sep '10 - Aug 11</u>
Ordinary Income/Expense	
Income	
49900 · Uncategorized Income	350.00
4000 · Admissions Income	
4010 · Education	1,915.00
4020 · MTM Productions	27,188.63
4030 · Pass-through ticket sales	
4031 · CCT Productions	37,432.42
4032 · Member-Partner Productions	19,518.51
4039 · CCT/Mem/Ptr Ticket Outflow	-26,758.00
4030 · Pass-through ticket sales - Other	-28,127.00
Total 4030 · Pass-through ticket sales	2,065.93
4040 · Ticketing Service Income	3,575.00
Total 4000 · Admissions Income	34,744.56
4100 · Sales Income	
4110 · Concessions	6,890.65
4120 · Art	48.75
4130 · Merchandise	120.02
Total 4100 · Sales Income	7,059.42
4200 · Contrib./Underwriting Income	
4220 · Membership	39,838.04
4230 · Productions	1,500.00
4250 · Publications	0.00
4260 · Restricted Donations	200.00
4270 · In-kind Contributions	119.93
4200 · Contrib./Underwriting Income - Other	461.26
Total 4200 · Contrib./Underwriting Income	42,119.23
4300 · Equipment Rental	
4310 · Lighting Equipment	3,244.00
4320 · Sound Equipment	4,652.75
4330 · Other Equipment	835.00
Total 4300 · Equipment Rental	8,731.75
4400 · Facility Rental	
4410 · Box Office Services	2,956.25
4415 · Technical Services	1,675.00
4420 · Classroom	9,106.75
4430 · Community Room	5,155.00
4450 · Rehearsal Room	5,542.50
4460 · Scene Shop	2,693.88

7:51 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Profit & Loss**  
September 2010 through August 2011

	<u>Sep '10 - Aug 11</u>
4470 · Stage	44,797.25
4400 · Facility Rental - Other	6,818.50
<b>Total 4400 · Facility Rental</b>	<b>78,745.13</b>
4700 · Miscellaneous Income	3,505.90
<b>Total Income</b>	<b>175,255.99</b>
<b>Cost of Goods Sold</b>	
50000 · Cost of Goods Sold	2,746.25
<b>Total COGS</b>	<b>2,746.25</b>
<b>Gross Profit</b>	<b>172,509.74</b>
<b>Expense</b>	
5000 · Advertising/Marketing	9,050.59
5100 · Bank/Credit Card Fees	
5110 · American Express	10.71
5115 · Innovative Merchant Services	1,969.82
5120 · Total Merchant Concepts	334.80
5125 · OSU Federal Charges	147.38
5130 · Seat Advisor fees	4,605.74
5100 · Bank/Credit Card Fees - Other	15.02
<b>Total 5100 · Bank/Credit Card Fees</b>	<b>7,083.47</b>
5200 · Board & Administrative Expenses	
5210 · Licensing/Fees	1,951.78
5220 · Dues & Subscriptions	966.16
5230 · Travel	56.20
5200 · Board & Administrative Expenses - Other	42.76
<b>Total 5200 · Board &amp; Administrative Expenses</b>	<b>3,016.90</b>
5300 · Capital Expenses	
5310 · Theatre/Building Improvements	60.00
5320 · Scene Shop Improvements	93.19
5330 · Other Capital Expenses	0.00
<b>Total 5300 · Capital Expenses</b>	<b>153.19</b>
5400 · Development Expenses	570.95
5500 · Conference/Ed./Mtg Expenses	332.44
5600 · Equipment Expense	
5610 · Equipment Purchases	1,329.11
5620 · Equipment Maint/Repair/Fuel	1,910.15
5630 · Equipment Rental	60.00
5600 · Equipment Expense - Other	75.00
<b>Total 5600 · Equipment Expense</b>	<b>3,374.26</b>

7:51 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
Profit & Loss  
September 2010 through August 2011

	Sep '10 - Aug 11
5700 · Independent Contractors	
5710 · Choreographers	1,600.00
5730 · Entertainers	1,615.00
	<hr/>
Total 5700 · Independent Contractors	3,215.00
5800 · Insurance	
5810 · General Fire/Liability	1,748.64
5820 · Directors/Officers	1,190.87
	<hr/>
Total 5800 · Insurance	2,939.51
5900 · Materials & Supplies	8,534.96
6000 · Occupancy Expenses	
6010 · Scene Shop Maintenance	246.00
6020 · Theatre Maintenance	4,892.23
6030 · Utilities	
6031 · Cable	488.49
6032 · Gas & Electric	10,689.56
6034 · Garbage	1,472.03
6036 · Internet/Hosting	464.88
6038 · Telephone	2,191.14
	<hr/>
Total 6030 · Utilities	15,306.10
6000 · Occupancy Expenses - Other	980.08
	<hr/>
Total 6000 · Occupancy Expenses	21,424.41
6100 · Personnel Expenses	
6110 · Gross Wages	79,499.71
6120 · Facilities Manager	5,882.50
6130 · Development Director	4,400.01
6145 · Executive Director	1,500.00
6155 · Office Manager	6,180.14
6160 · Technical Staff	99.88
6165 · MTM Consultant/Int. Theatre Mgr	11,325.00
6170 · Sick pay	2,074.00
6172 · Vacation pay	7,895.47
6176 · Overtime hourly	192.75
6200 · Payroll Taxes	13,216.48
6240 · Health Benefits	868.08
6100 · Personnel Expenses - Other	485.29
	<hr/>
Total 6100 · Personnel Expenses	133,619.31
6300 · Postage & Shipping	1,299.54
6400 · Printing & Publishing	1,449.60
6500 · Professional Services	
6510 · Accounting	2,220.12
	<hr/>
Total 6500 · Professional Services	2,220.12

7:51 AM  
04/24/12  
Cash Basis

**Majestic Theatre Management, Inc.**  
**Profit & Loss**  
September 2010 through August 2011

	<u>Sep '10 - Aug 11</u>
6600 · Rent	
6620 · Rehearsal Space	0.00
6630 · Performance Space	0.00
6640 · Scene Shop	1,722.00
6680 · Ticketing Service Expense	0.00
<b>Total 6600 · Rent</b>	<u>1,722.00</u>
6700 · Royalties	3,444.72
7900 · Depreciation	24,142.00
8000 · Miscellaneous Expense	888.68
<b>Total Expense</b>	<u>228,481.65</u>
<b>Net Ordinary Income</b>	-55,971.91
<b>Other Income/Expense</b>	
<b>Other Income</b>	
4600 · Investment Income	
4610 · Benton County Foundation	2,216.99
4620 · City of Corvallis Endowment	3,648.38
4630 · OCF Endowment	
4631 · Interest/Dividends OCF	2,082.07
4632 · Realized Gain (loss) OCF	1,939.29
4633 · Unrealized Gain (Loss) OCF	8,806.20
4634 · Investment Expense OCF Endowmnt	-587.65
4637 · OCF Fees	-910.92
<b>Total 4630 · OCF Endowment</b>	<u>11,328.99</u>
4640 · Other Investment Income	167.05
<b>Total 4600 · Investment Income</b>	<u>17,361.41</u>
<b>Total Other Income</b>	<u>17,361.41</u>
<b>Net Other Income</b>	<u>17,361.41</u>
<b>Net Income</b>	<u><u>-38,610.50</u></u>

7:52 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
Profit & Loss  
September 1, 2011 through March 30, 2012

	<u>Sep 1, '11 - Mar 30, 12</u>
Ordinary Income/Expense	
Income	
4000 · Admissions Income	
4010 · Education	14.00
4020 · MTM Productions	15,980.00
4030 · Pass-through ticket sales	
4031 · CCT Productions	3,750.00
4032 · Member-Partner Productions	5,634.00
4039 · CCT/Mem/Ptr Ticket Outflow	-560.00
4030 · Pass-through ticket sales - Other	-3,726.00
Total 4030 · Pass-through ticket sales	5,098.00
4040 · Ticketing Service Income	4.00
Total 4000 · Admissions Income	21,096.00
4100 · Sales Income	
4110 · Concessions	7,992.12
4130 · Merchandise	215.00
Total 4100 · Sales Income	8,207.12
4200 · Contrib./Underwriting Income	
4220 · Membership	25,773.71
4230 · Productions	2,000.00
4260 · Restricted Donations	16,643.02
Total 4200 · Contrib./Underwriting Income	44,416.73
4300 · Equipment Rental	
4320 · Sound Equipment	140.00
4330 · Other Equipment	120.00
Total 4300 · Equipment Rental	260.00
4400 · Facility Rental	
4410 · Box Office Services	75.00
4415 · Technical Services	553.69
4420 · Classroom	5,520.07
4430 · Community Room	1,922.50
4450 · Rehearsal Room	3,746.93
4470 · Stage	30,027.31
4400 · Facility Rental - Other	635.00
Total 4400 · Facility Rental	42,480.50
4700 · Miscellaneous Income	472.00
4900 · Tuition Income	845.00
Total Income	117,777.35

7:52 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Profit & Loss**  
September 1, 2011 through March 30, 2012

	Sep 1, '11 - Mar 30, 12
Cost of Goods Sold	
50000 · Cost of Goods Sold	4,556.99
<b>Total COGS</b>	<b>4,556.99</b>
<b>Gross Profit</b>	<b>113,220.36</b>
<b>Expense</b>	
5000 · Advertising/Marketing	9,268.91
5100 · Bank/Credit Card Fees	
5135 · Ticket Turtle fees	1,370.00
5110 · American Express	4.95
5115 · Innovative Merchant Services	923.54
5120 · Total Merchant Concepts	129.65
5125 · OSU Federal Charges	197.67
5130 · Seat Advisor fees	1,587.20
<b>Total 5100 · Bank/Credit Card Fees</b>	<b>4,213.01</b>
5200 · Board & Administrative Expenses	
5225 · Meals & Entertainment	90.04
5210 · Licensing/Fees	1,591.86
5220 · Dues & Subscriptions	1,168.23
5230 · Travel	1,888.85
5200 · Board & Administrative Expenses - Other	100.00
<b>Total 5200 · Board &amp; Administrative Expenses</b>	<b>4,838.98</b>
5300 · Capital Expenses	
5310 · Theatre/Building Improvements	388.10
<b>Total 5300 · Capital Expenses</b>	<b>388.10</b>
5400 · Development Expenses	1,004.19
5500 · Conference/Ed./Mtg Expenses	380.60
5600 · Equipment Expense	
5610 · Equipment Purchases	3,226.66
5620 · Equipment Maint/Repair/Fuel	432.46
5630 · Equipment Rental	102.49
5600 · Equipment Expense - Other	229.20
<b>Total 5600 · Equipment Expense</b>	<b>3,990.81</b>
5700 · Independent Contractors	
5710 · Choreographers	250.00
5720 · Directors	650.00
5730 · Entertainers	16,347.58
5740 · Technical	4,115.00
5750 · Stage/Building Labor	300.00
5760 · Other	8,400.00
<b>Total 5700 · Independent Contractors</b>	<b>30,062.58</b>

7:52 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Profit & Loss**  
September 1, 2011 through March 30, 2012

	<u>Sep 1, '11 - Mar 30, 12</u>
5900 · Materials & Supplies	3,336.14
6000 · Occupancy Expenses	
6020 · Theatre Maintenance	2,705.25
6030 · Utilities	
6031 · Cable	1,227.68
6032 · Gas & Electric	8,251.52
6034 · Garbage	960.65
6036 · Internet/Hosting	209.28
6038 · Telephone	633.31
Total 6030 · Utilities	<u>11,282.44</u>
Total 6000 · Occupancy Expenses	13,987.69
6100 · Personnel Expenses	
6110 · Gross Wages	54,804.92
6115 · Box Office/House Manager	981.00
6200 · Payroll Taxes	6,454.48
6220 · Workers Comp. Insurance	1,488.08
6260 · Other Benefits	1,000.00
Total 6100 · Personnel Expenses	<u>64,728.48</u>
6300 · Postage & Shipping	690.55
6400 · Printing & Publishing	192.00
6500 · Professional Services	
6510 · Accounting	1,203.56
Total 6500 · Professional Services	<u>1,203.56</u>
6600 · Rent	
6640 · Scene Shop	246.00
Total 6600 · Rent	246.00
6700 · Royalties	339.18
8000 · Miscellaneous Expense	1,856.17
Total Expense	<u>140,726.95</u>
Net Ordinary Income	-27,506.59
Other Income/Expense	
Other Income	
4600 · Investment Income	
4630 · OCF Endowment	
4631 · Interest/Dividends OCF	287.63
4632 · Realized Gain (loss) OCF	-70.13
4633 · Unrealized Gain (Loss) OCF	-6,322.51

7:52 AM  
04/24/12  
Cash Basis

**Majestic Theatre Management, Inc.**  
**Profit & Loss**  
September 1, 2011 through March 30, 2012

	<u>Sep 1, '11 - Mar 30, 12</u>
4634 · Investment Expense OCF Endowmnt	-50.99
4637 · OCF Fees	-77.32
<b>Total 4630 · OCF Endowment</b>	<b>-6,233.32</b>
4640 · Other Investment Income	45.60
<b>Total 4600 · Investment Income</b>	<b>-6,187.72</b>
<b>Total Other Income</b>	<b>-6,187.72</b>
<b>Net Other Income</b>	<b>-6,187.72</b>
<b>Net Income</b>	<b>-33,694.31</b>

7:54 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Balance Sheet**  
As of August 31, 2011

	<u>Aug 31, 11</u>
<b>ASSETS</b>	
<b>Current Assets</b>	
<b>Checking/Savings</b>	
10000 · Checking	1,723.07
10001 · Ticket Checking	13,763.75
10100 · Money Market	23,544.93
10200 · Savings	1,443.34
10251 · Petty Cash - General	39.68
10252 · Petty Cash - box office	100.00
10253 · Petty cash - Concessions	100.00
<b>Total Checking/Savings</b>	<u>40,714.77</u>
<b>Other Current Assets</b>	
12000 · Undeposited Funds	3,503.00
14000 · Investments	
14020 · Oregon Community Foundation	173,102.11
<b>Total 14000 · Investments</b>	<u>173,102.11</u>
<b>Total Other Current Assets</b>	<u>176,605.11</u>
<b>Total Current Assets</b>	217,319.88
<b>Fixed Assets</b>	
<b>15000 · Equipment</b>	
15100 · Equipment - cost	
15110 · Audio/Visual Equipment	10,202.99
15115 · General Assets	52,904.01
15120 · Lighting Equipment	30,617.11
15125 · Lobby Fixtures	4,737.69
15130 · Office Equipment	11,618.44
15135 · Sound Equipment	38,286.44
15140 · Shop Tools	3,826.51
<b>Total 15100 · Equipment - cost</b>	<u>152,193.19</u>
15199 · Accum.Depr - Equipment	-106,804.00
<b>Total 15000 · Equipment</b>	<u>45,389.19</u>
<b>16000 · Leasehold Improvements</b>	
16100 · Leasehold Improvements - Cost	
16110 · Theatre Renovations	562,398.00
<b>Total 16100 · Leasehold Improvements - Cost</b>	<u>562,398.00</u>

7:54 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Balance Sheet**  
As of August 31, 2011

	<u>Aug 31, 11</u>
16199 · Accum.Depr. - Leasehold Impr.	-159,545.00
Total 16000 · Leasehold Improvements	<u>402,853.00</u>
Total Fixed Assets	<u>448,242.19</u>
<b>TOTAL ASSETS</b>	<b><u>665,562.07</u></b>
<b>LIABILITIES &amp; EQUITY</b>	
Liabilities	
Current Liabilities	
Credit Cards	
1050.72 · Business Credit Card - Christin	1,562.70
Total Credit Cards	<u>1,562.70</u>
Other Current Liabilities	
23000 · Loan - City of Corvallis	20,000.00
Total Other Current Liabilities	<u>20,000.00</u>
Total Current Liabilities	<u>21,562.70</u>
Total Liabilities	21,562.70
Equity	
31000 · Unrestricted Net Assets	682,609.87
Net Income	-38,610.50
Total Equity	<u>643,999.37</u>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b><u>665,562.07</u></b>

7:54 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Balance Sheet**  
As of March 31, 2012

	<u>Mar 31, 12</u>
<b>ASSETS</b>	
<b>Current Assets</b>	
<b>Checking/Savings</b>	
10000 · Checking	841.38
10001 · Ticket Checking	864.89
10100 · Money Market	4,535.07
10200 · Savings	1,644.27
10251 · Petty Cash - General	-181.59
10252 · Petty Cash - box office	200.00
10253 · Petty cash - Concessions	200.00
<b>Total Checking/Savings</b>	<u>8,104.02</u>
<b>Accounts Receivable</b>	
11000 · Accounts Receivable	-100.00
<b>Total Accounts Receivable</b>	<u>-100.00</u>
<b>Other Current Assets</b>	
14000 · Investments	
14020 · Oregon Community Foundation	163,022.79
<b>Total 14000 · Investments</b>	<u>163,022.79</u>
<b>Total Other Current Assets</b>	<u>163,022.79</u>
<b>Total Current Assets</b>	<u>171,026.81</u>
<b>Fixed Assets</b>	
<b>15000 · Equipment</b>	
15100 · Equipment - cost	
15110 · Audio/Visual Equipment	10,202.99
15115 · General Assets	52,904.01
15120 · Lighting Equipment	30,617.11
15125 · Lobby Fixtures	4,737.69
15130 · Office Equipment	11,618.44
15135 · Sound Equipment	38,286.44
15140 · Shop Tools	3,826.51
<b>Total 15100 · Equipment - cost</b>	<u>152,193.19</u>
15199 · Accum.Depr - Equipment	-106,804.00
<b>Total 15000 · Equipment</b>	<u>45,389.19</u>
<b>16000 · Leasehold Improvements</b>	
16100 · Leasehold Improvements - Cost	
16110 · Theatre Renovations	562,398.00
<b>Total 16100 · Leasehold Improvements - Cost</b>	<u>562,398.00</u>

7:54 AM  
04/24/12  
Cash Basis

Majestic Theatre Management, Inc.  
**Balance Sheet**  
As of March 31, 2012

	<u>Mar 31, 12</u>
16199 · Accum.Depr. - Leasehold Impr.	-159,545.00
Total 16000 · Leasehold Improvements	<u>402,853.00</u>
Total Fixed Assets	<u>448,242.19</u>
<b>TOTAL ASSETS</b>	<b><u>619,269.00</u></b>
<b>LIABILITIES &amp; EQUITY</b>	
Liabilities	
Current Liabilities	
Credit Cards	
1050.72 · Business Credit Card - Christin	876.06
Total Credit Cards	<u>876.06</u>
Other Current Liabilities	
23000 · Loan - City of Corvallis	20,000.00
Total Other Current Liabilities	<u>20,000.00</u>
Total Current Liabilities	<u>20,876.06</u>
Total Liabilities	20,876.06
Equity	
31000 · Unrestricted Net Assets	643,999.37
Net Income	-45,606.43
Total Equity	<u>598,392.94</u>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b><u>619,269.00</u></b>



**Finance Department**  
500 SW Madison Avenue  
Corvallis, OR 97333  
541-766-6990  
541-754-1729

MEMORANDUM

April 20, 2012

TO: Steve DeGhetto, Parks and Recreation Assistant Director  
CC: Julian Contreras, Financial Services Manager

FROM: Jeanna Yeager, Accountant

SUBJECT: **Majestic Theatre Annual Financial Review Fiscal Year 2011**

This review consists of inquiries and analytical procedures and is very limited in its nature. The Majestic Theatre Annual Report and Statement of Activities are unaudited financial reports that are the representation of the management of Majestic Theatre (MTM). MTM uses the cash basis of accounting.

Majestic Theatre's fiscal year (FY) is September 1 through August 31. This review is for MTM's fiscal year ending August 31, 2011.

MTM received \$3,648 in endowment interest and a \$20,000 loan from the City during their FY 2011. Both are reported correctly on MTM's financial statements.

For the fiscal year ending August 31, 2011, MTM had a net loss of \$38,611, compared to a net loss of \$75,626 in FY 2010. Total revenue decreased 10% from the prior fiscal year, while total expenses decreased 20%.

MTM maintains a strong cash position, with current assets of \$217,320 and current liabilities of \$21,563.

Based on this review, I recommend acceptance of Majestic Theatre's annual report.