



COLONIAL FOX THEATRE FOUNDATION

Green Room Newsletter

Winter 2015 - Volume 8, Issue 2

WHAT'S POPPIN INSIDE THE COLONIAL FOX?



Above: Decorative grating added to facade

Below: Backstage concert series



Above: PSU photography class

Below: Ticket Booth Molding



Above: Transom window touchup

Right: Cornice lighting for the first time in 60 years



CURTAINS OPEN AGAIN!

With construction still progressing, one may assume by simply glancing at the facade that there isn't much activity inside. As a result of the ongoing construction, the wooden blocked entrance may lead to the impression that our doors are closed. The fact is, we are still very *lively*.

In addition to our Backstage Concert series, the Colonial Fox has been host to several other events this past fall. In September, we hosted a Morning Coffee for the Pittsburg Area



Chamber of Commerce with over 50 in attendance. Then in October we really popped the cork. Our stage welcomed the Pittsburg High School class of 1964 for their 50th Reunion kick-off party. Just one week later we celebrated our very first wedding. On October 18, the theatre witnessed Justin Hunt and Mary Lunday as they shared their

special vows. They exited up-stage center as Mr. and Mrs. Justin Hunt. We capped off October with a surprise 60th Birthday Party for Roger Buck, a long time volunteer and supporter.

Your contributions have brought us to this point. As we look to the future, we envision more weddings, more parties, and more concerts. We also envision starting on the next phase of construction. Currently, our hospitality is limited by the lack of heat and air conditioning (HVAC). With your continued support, we look forward to the installation of a new HVAC system.

CAN'T GET ENOUGH OF US? FOLLOW US DAILY



@colonialfoxtheatre



@colonialfox



@colonialfoxtheatre

Visit us online at www.colonialfox.org!

THE MAGIC OF BACKSTAGE

From the audience's point of view, sharing the stage with the performers adds a certain jazz club charm to the concert experience. Audiences are engulfed by the music and become a part of its emotion. "I thought my heart would melt when Bella Donna's Mike Williamson, lifted

his horn and let his soulful tune waft up to the cat walk 40 feet above. It was magical," recalls Marsha Wallace, satisfied patron.

Our Backstage Concert Series will continue in 2015, with two in the Spring and two in the Fall. We'll be announcing our artists soon. You can bet they will be outstanding!

For information on upcoming backstage concerts as well as all of our events you can check out <http://colonialfox.org/events.html>

MEMORY LANE

In the early days of the Theatre, our neighbor, The Jones Store, housed the Monahan Sisters Dance Studio where Pittsburg's long-time resident Emily Lu Stocker, remembers dancing as a young girl. We caught up with Emily to catch some of her earliest memories of the dance studio

and the Colonial. What stood out most vividly in her mind was the harrowing trek from the Studio to the Theatre.

"When we were going from the dance studio down to the theatre to perform," recalls Emily, "we went down an iron fire escape. If it was cold or icy on the fire escape, it was a little intimidating to get down." Imagine a line of pretty little dancers climbing down a fire escape and into



Left: Emily Lu Stocker one of the earliest stars of the Colonial Fox (circa 1932)

the Theatre's backstage entrance.

Emily began studying dance at the age of four and continued until she was twelve. The Colonial Theatre, as it was known in those days, played host to many of the Monahan Sisters Dance Studio recitals.

Theatre Vocabulary

Blocking

by Kevin Stone

Blocking is movement on stage. To "block out a scene" is to plan all the movements during that scene—who goes where and when. When every actor's movements for the whole play have been worked out, then the play is said to be "fully blocked." The term blocking has its roots in how some 19th-century stage directors mapped out performers' movements—namely, by constructing a miniature stage and using wooden blocks as stands for the actors. Sir W. S. Gilbert used this technique to good effect.

Blocking out scenes is not everyone's favorite pastime, and blocking rehearsals can seem tedious and awkward, as the actors clutch their scripts and try to master the art of reading and walking simultaneously. But motivated movement is an important part of bringing a play to life. Blocking out scenes also prevents actors from standing in one spot the whole time (usually not a good choice) or wandering erratically around the set, bumping into other actors and furniture and making a nuisance of himself (a worse choice).

Today's directors may have dispensed with the wooden blocks, but "blocking" is still vital for marking out the ebb and flow of a play's natural action.