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<td>MET LIVE IN HD: Eugene Onegin (Tchaikovsky)</td>
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<td>GREATER KEENE POPS CHOIR</td>
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<td>MET LIVE IN HD: Der Rosenkavalier (R. Strauss)</td>
<td>May 13</td>
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- Discounts on tickets for live events, and film
- Artist meet and greet opportunities for live events, and film
- Invitation to exclusive recognition events and more

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<th>Membership Level</th>
<th>Platinum</th>
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<th>Angel</th>
<th>Benefactor</th>
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<td>Sustainer</td>
<td>Supporter</td>
<td>Contributor</td>
<td>Friend</td>
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<td>$250 - $359</td>
<td>$125 - $249</td>
<td>$85 - $124</td>
<td>$50 - $84</td>
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---

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  - Kip and Sandy Mackenzie
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  - Judy and Phil Hueber
  - Ruth and Carl Jacobs
  - Bill and Sally James
  - Connie Joyce
  - Ken and Carol Jue
  - Cheryl and Jay Kahn
  - Diana Kamie
  - Diana and Richard Kasper
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The Colonial Theatre is a non-profit performing arts center entertaining more than 50,000 patrons annually (including 8,000 school children), with acclaimed film, music, theater, and dance performances. The historic 900-seat theatre, built in 1924 and having undergone a major renovation in the 1990s, was named to the New Hampshire State Registry of Historic Places in 2004.

Pursuing its vision to “be the model regional performing arts center, exciting, educating and challenging audiences of all ages,” The Colonial Theatre presents diverse and relevant programming, including its trademark live performance series, award-winning films, and innovative community outreach programs; additionally, The Colonial Theatre plays host to numerous community events for the benefit of numerous local nonprofits each year.

A cultural anchor in the regional economy, The Colonial Theatre and its patrons contribute more than $4 million annually to the local economy through show and visitor related spending. For more information, visit TheColonial.org.

---

**BY THE NUMBERS**

2.13 miles of film in a two hour feature film

14 number of days in the 2010-2011 season that The Colonial Theatre was dark (includes holidays – there was something happening here every other night of the year!)

23 23 years as a nonprofit organization

59 largest call for stagehands for a single production

92 92 years of continuous operation

103 number of feet from stage to rear wall of theatre

175 number of people our stage can accommodate

300 largest number of performers in a single event (Choralpalooza, March 2010 - and they weren’t all on stage at the same time!)

789.13 square footage of performance area of stage

888 fixed seats in the theatre

26,864 number of feet of rope for flying scenery and lighting

50,400 cups of popcorn popped in a year
MISSION
The Colonial Theatre is an historic performing arts center, which brings the cultural and creative spirit of our community to life.

VISION
The Colonial Theatre will be the model regional performing arts center; exciting, educating and challenging audiences of all ages.
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Living at Bentley Commons has been delightful. I have a beautiful apartment in a splendidly rehabilitated old mill building. There are pleasant, interesting residents to talk with and a large staff of kind, well-informed and helpful people. They provide us with a multitude of services and entertaining and informative activities. Plus, the food is great! Give Bentley a try. You'll be glad you did!

Dan Hall, Resident

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- Chauffeured transportation
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For a complete listing of corporate membership levels and benefits, visit TheColonial.org or contact Eric V. Weisenberger, Director of Development, at eric.weisenberger@thecolonial.org or call 603/357-1233, ext.104.
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www.HillsideVillageKeene.org
THEATRE VOCAB

CROSSOVER
A route leading from one side of the stage to the other, out of the audiences view. (Ever wonder how someone could exit the stage on one side and appear on the other?)

DARK
A time when the theatre is not open to the public. At The Colonial, this can mean being closed for a private event, rehearsal, or maintenance; typically, there are less than 20 dark dates per calendar year at The Colonial.

FOLLOW SPOT
Usually, a powerful profile lantern that can be fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.

DOWNSTAGE
1) The part of the stage nearest to the audience
2) A movement towards the audience

FLY
The action of lifting an item, like scenery, up (out) or down (in) when attached to the flying system.

GAFF TAPE
Ubiquitous, sticky, fabric backed tape. Most common widths are 0.5” for marking out areas and 2” (usually black) for everything else. Used for temporarily securing almost anything. Originally known as Gaffer’s Tape, from the Gaffer (Master Electrician) on a film set.

HANG
The “hang” or “pre-hang” is a lighting/rigging session - the time when the lighting equipment is hung for a specific performance.

ORCHESTRA
Seating area consisting of the entire downstairs at The Colonial Theatre.

PIT
Short for ORCHESTRA PIT. The area housing the orchestra or band.

Originally, a lower section between the front of the stage and the audience, although now describes any area around the stage housing the musicians. For select performances, the pit at The Colonial Theatre contains additional seating.

THRUST
Form of stage which projects into the auditorium beyond the proscenium. For select performances at The Colonial, the thrust is added to the stage, bringing the performers and the audiences even closer together.

UPSTAGE
The part of the stage furthest from the audience.

WINGS
The out of view areas to the sides of the acting area.

FRESNEL (pronounced ‘Fre-nell’). A type of stage light which produces an even, soft-edged beam of light through a Fresnel lens. The lens is a series of stepped concentric circles on the front and pebbled on the back and is named after its French inventor, Augustin Jean Fresnel (1788-1827). He developed the lens for French lighthouses so they could be seen further out to sea and could achieve a longer focal length with a lot less glass than a standard plano-convex lens.

GHOST LIGHT
A light left burning overnight on stage to keep friendly spirits illuminated and unfriendly spirits at bay. Also believed to keep the theatrical muse in a ‘dark’ theatre, and to stop people tripping over bits of scenery when they come into the theatre in the morning.

RIDER/TECHNICAL RIDER
Information sent to a venue by a touring group detailing lighting, sound, staging and dressing room requirements. Ideally arrives before the performer!!

SIGHT LINES
A series of lines drawn on plan and section to show how much of the stage can be seen by the extreme seating positions in the auditorium. Often marked in the wings as a guide to the actors and crew.

A BRIEF HISTORY OF THE COLONIAL THEATRE

1793–1800 Peleg Sprague, first Keene resident elected to Congress, built and lived in a house where The Colonial Theatre now stands
1800–1835 Samuel Dinsmore, New Hampshire Governor and Congressman, purchased and lived in the Sprague house until his death in 1835
1835–1923 The Colonial Inn stands on the site of what will become The Colonial Theatre
1923 Construction of The Colonial Theatre begins
1923–1925 The Colonial Theatre owned and operated by Charles Baldwin
1924 The Colonial Theatre opens - 6000 tickets given away to film screening of The Hunchback of Notre Dame
1924–present The Colonial Theatre is in operation
1925–1984 The Colonial Theatre owned by Demetrious Latchis
1944 Neon marquee installed; in continuous use through present day
1950s Cinemascope screen installed
1954 Orchestra pit filled in, original wooden floor replaced with sloping cement floor
1984–1993 The Colonial Theatre owned by Steve Levin & Ira Gavrin (Main Street Production Co.)
1993 The stage is restored to its original dimensions, permitting full scale productions
2007 Aging main doors and clerestory windows replaced with locally crafted, historically accurate doors and windows
2014 The Colonial Theatre celebrates 90 years of continuous operation and 20 years as a nonprofit organization
Looking for the perfect space for a small gathering or meeting, right in the heart of downtown?

The Colonial Corner (above Turn It Up) is available for your small event – parties, meetings, workshops, and more. Rates start at $150; to learn more, please contact Vicky Pittman, Director of Education and Community Engagement (vicky.pittman@thecolonial.org, 603/357-1233 x109).

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The Colonial Theatre, opening night, January 1924

THEATRE SUPERSTITIONS

- Backstage whistles were originally used to give instructions to the sailors who had the job of operating the theatre's flying system because they knew the best knots. As a result, whistling is forbidden backstage because it might result in a lost sailor cutting a rope and dropping something on somebody.

- Mentioning Macbeth in a theatre is said to invoke the curse of The Scottish Play. The only way to break the curse is for the offender to spin on the spot and then spit, an approximation of a purification ritual. The spin turns back time, and the spit expels the corrupting poison. This particular play is always called The Scottish Play.

- Saying “good luck” is not allowed backstage. The term “break a leg” is used.

- Peacocks are seen as evil (their feathers display an ‘evil eye’ and their flesh was believed to be poisonous), and are not allowed near theatres.
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