

Market/Feasibility Study
Egyptian Theatre, Coos Bay, Oregon



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Introduction

Historic Theatre Consultants was hired by the City of Coos Bay to provide a market/feasibility study for the Egyptian Theatre, located at 229 South Broadway in downtown Coos Bay, Oregon. We were assisted in this project by Marketek, of Portland Oregon. The theatre, a 700+ seat, 10,000 square foot facility, was transformed from its original 1922 construction as a garage, into an Egyptian-themed theatre in 1925. While the history of the theatre featured diverse programming, and relatively few operators over its lifetime, there is a very specific niche for its successful operation in 2012 and beyond. This is due to the current local and national economies, regional population, audience demographics and competing venues in the near vicinity. HTC utilized several tactics to assess the current market for programming at the theatre and potential audience at the Egyptian. These included a well-received community survey, interviews with key stakeholders, competitors, potential users and downtown businesses as well as other research.

While the theatre closed in March of 2011, due to structural concerns and other code compliance issues, there remains much good-will and interest in the community to see the property back open and operating. The Egyptian Theatre Preservation Association (ETPA), which had been operating the theatre soon after the City purchased it in early 2006, had done an admirable job in keeping the doors open and operating in the black prior to the March 2010 closing. In this report we will address some industry “best practices” that might aid this group with operations, but suffice to say theatre operations prior to closing will not fund the required structural or patron comfort improvements that are needed for the Egyptian to reopen.

Given that the City has also engaged a historic preservation professional—George Kramer, as well as a fund-raising consultant, we are limiting our observations to the following areas:

- Market statistics (area/audience)
- Competition
- Programming
- Physical condition of property & proposed upgrades
- Operational best practices



Detail, proscenium column

Study Methodology

HTC representatives traveled to Coos Bay in late March of 2012 to meet with City representatives, ETPA board members and volunteers and other stakeholders. We also toured the theatre along with other venues. We met with residents and local businesses during one-on-one meetings, as well as in a focus group environment. We created a survey that was widely distributed and conducted dozens of interviews with key individuals, local, regional and national promoters and operators of similar venues in neighboring communities. The resulting information, along with personal experience from other communities forms the opinions and suggestions contained herein. Like any report, this information represents a snapshot of data from when it was collected.

Assumptions

With the theatre just passing its one-year anniversary of being “dark,” the memory of its operation still remains fresh. The longer the building remains in this state, the harder it will be to not only raise funds, but also to recapture an audience. We will be outlining what we believe is the best plan for future programming and operations at the Egyptian along with the rationale for those recommendations based on our experience.



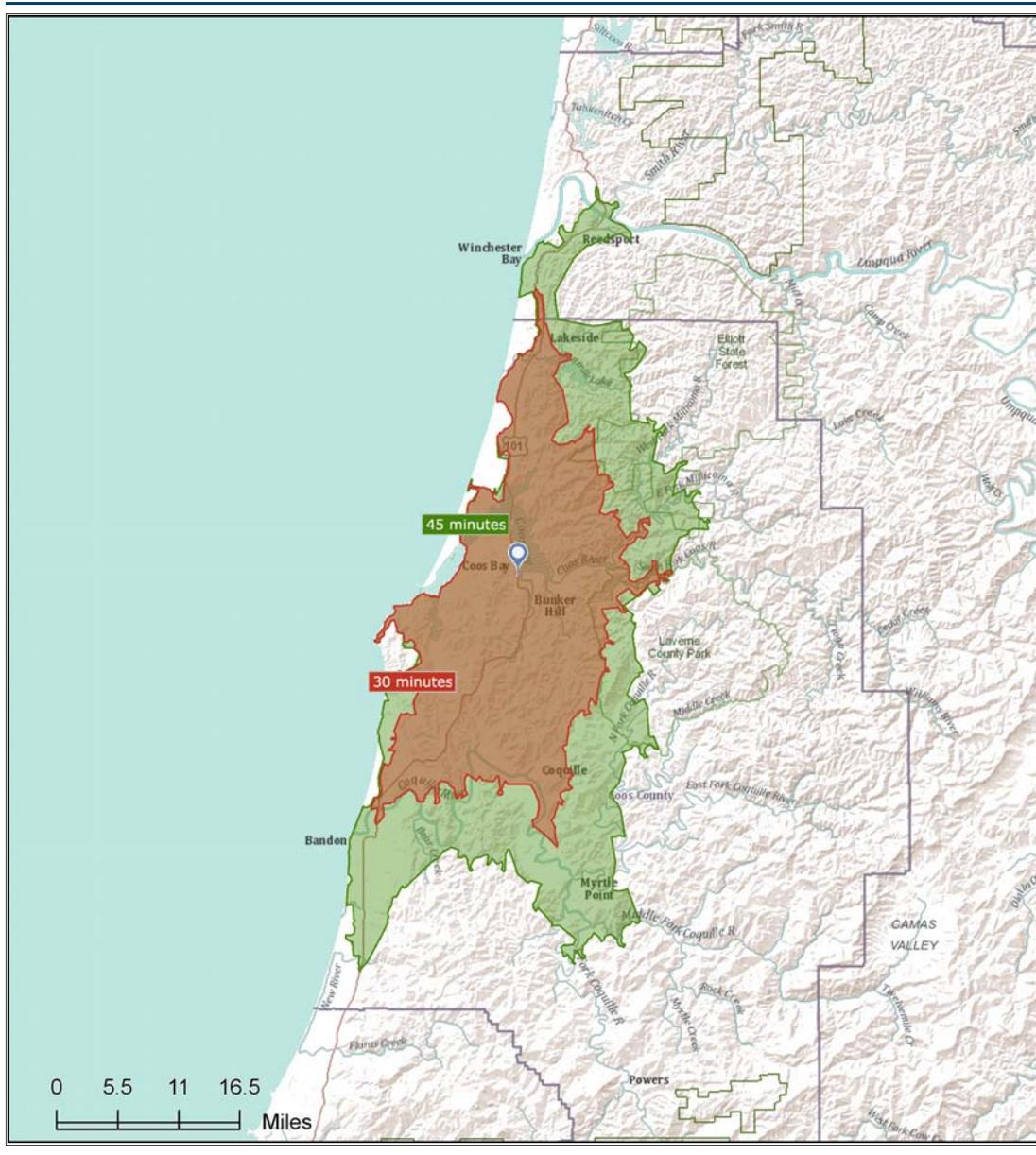
Exterior, Egyptian Theatre

MARKET INFORMATION



TARGET MARKET CHARACTERISTICS

The primary target market for the Egyptian Theatre includes households within a 30 minute drive time. This is the distance that South Coast residents will reasonably travel for entertainment, special events or special movie screenings at the Theatre. For unique, one time only performances or events, the market area may expand to a drive time of approximately 45 minutes. This information is based on data from past audiences, alternative entertainment choices on other parts of the coast and the judgment of the consultant team. The map below depicts the approximate geographies related to these drive times.



Source: ESRI Business Analyst, Marketek

Exhibit A provides a demographic overview of the 30- and 45-minute drive time trade areas for the Egyptian Theatre.

Exhibit A

| Demographic Overview for Egyptian Theatre Market Area | | |
|-------------------------------------------------------|----------------------|----------------------|
| Demographic Indicator | 30-Minute Drive Time | 45-Minute Drive Time |
| Total Population | | |
| 2011 | 48,606 | 64,396 |
| 2016 (forecast) | 49,143 | 65,073 |
| Total Households | | |
| 2011 | 20,728 | 27,848 |
| 2016 (forecast) | 21,061 | 28,319 |
| Median Household Income (2011) | \$37,212 | \$36,278 |
| Median Age (Years) (2011) | 46.0 | 47.5 |
| Highest Degree Attained (2010) | | |
| No High School Degree | 13.5% | 13.5% |
| High School Degree | 31.4% | 31.5% |
| Associate Degree or Some College, No Degree | 37.2% | 37.2% |
| Four Year Degree or More | 17.8% | 17.8% |

Note: Drive time from Egyptian Theatre at 229 S Broadway, Coos Bay, OR

Sources: ESRI BIS, Marketek

Oregon's South Coast population is relatively small and dispersed among many rural communities. The City of Coos Bay with the largest population at 16,010 (2011 estimate) anchors this region. Within a 30-minute drive time (the primary market area) reside 48,606 residents, an area projected to grow to 49,143 by 2016. This growth rate of 0.32 percent annually is below the State of Oregon as a whole which is 1.0%. Population growth in large part is tied to economic expansion. Coos Bay's unemployment rate (10.6% March 2012) is a full two percentage points higher than the State of Oregon (8.6%).

Median household income in the 30-minute market area is \$37,212, well below the State's at \$47,841. Median age at 46 years is higher than the state median (38.4 years), but typifies the higher propensity of retirees who reside on the Oregon Coast. Education levels in the local market area are similar to the state average for those with an associate degree or some college (37.2% local and 36.5% state), but are considerably lower for those with a four year degree or more (17.8% local and 30% state).

To augment demographic trend information, market area spending potential data was also identified through ESRI Business Information Solutions. Market area expenditure data can be used to reveal what prices residents will pay and/or the level of their discretionary income they are willing to devote to various goods or services. The Spending Potential Index (SPI) is a measure of market activity that denotes the actual dollars spent on certain goods and services. An SPI equal to 100 indicates that consumers are buying or spending at a rate equal to the national average; an SPI greater or less than 100 indicated that consumers are buying/spending above or below the national average, respectively. Consumer spending is derived from the U.S. Consumer Expenditure Survey.

Exhibit B identifies the spending potential of residents in the market areas for various categories of entertainment and recreation. Spending is well below national household averages reflecting below average incomes in the area.

**Exhibit B
Entertainment and Recreation Expenditures**

| Expenditure Category | 30-Minute Drive Time | | | 45-Minute Drive Time | | |
|-----------------------------------------------------|--------------------------|----------------------|--------------------|--------------------------|----------------------|---------------------|
| | Spending Potential Index | Average Amount Spent | Total | Spending Potential Index | Average Amount Spent | Total |
| Entertainment/Recreation Fees and Admissions | 66 | \$398.78 | \$8,265,986 | 65 | \$388.06 | \$10,806,881 |
| Admission to Movies, Theatre, Opera, Ballet | 67 | \$98.13 | \$2,034,063 | 65 | \$95.30 | \$2,653,807 |
| Admission to Sporting Events, excl. Trips | 66 | \$37.97 | \$786,967 | 64 | \$36.71 | \$1,022,389 |
| Fees for Participant Sports, excl. Trips | 72 | \$74.93 | \$1,553,161 | 71 | \$73.84 | \$2,056,207 |
| Fees for Recreational Lessons | 59 | \$78.34 | \$1,623,857 | 57 | \$75.48 | \$2,101,879 |
| Membership Fees for Social/Recreation/Civic Clubs | 69 | \$108.99 | \$2,259,186 | 67 | \$106.35 | \$2,961,566 |
| Dating Services | 56 | \$0.42 | \$8,751 | 53 | \$0.40 | \$11,033 |

Source: ESRI BIS, Marketek

Another important target market or audience for the Egyptian Theatre is visitors to the Coos Bay area. In addition to the Oregon Coast itself, key area attractions include the Mill Casino, the Bayfront, Bandon Dunes golf resorts, fishing, Shore Acres State Park and many other unique recreational destinations.

Although Coos County visitor spending has ebbed and flowed in the last few years, overall the trend is upward with Dean Runyan Associates and the Oregon Travel Commission reporting \$238.7 million in visitor spending county wide in 2010, up from \$147.4 million in 2000.

Exhibit C
Visitor Spending by Commodity Purchased
Coos County and State of Oregon, 2010

| Commodity | Coos County | | State of Oregon | |
|---------------------------------------------|--------------------|------------------|--------------------|------------------|
| | Amount (\$Million) | Percent of Total | Amount (\$Billion) | Percent of Total |
| Accommodations | 33.5 | 17% | 1.4 | 18% |
| Food and Beverage Services | 52.6 | 27% | 1.8 | 23% |
| Food Stores | 20.3 | 11% | 0.6 | 8% |
| Ground Transp. & Motor Fuel | 25.2 | 13% | 1.4 | 18% |
| Arts, Entertainment & Recreation | 33.2 | 17% | 0.9 | 11% |
| Retail Sales | 24.8 | 13% | 0.9 | 12% |
| Air Transportation (visitor only) | 3.3 | 2% | 0.7 | 9% |
| Spending at Destination | 238.7 | 100% | 7.7 | 100% |

Source: Dean Runyan Associates, Inc., Marketek

Competitive Supply

Oregon has a surprisingly robust inventory of historic theatres in its communities. From Astoria in the Northwest to Medford in the South, there are thriving buildings serving diverse audiences with quality programming. HTC spoke with numerous operators about their operations, programming, budgets and attendance in order to best understand how historic and performing arts facilities in Oregon are operating (see list, appendix 4 of theatres that were contacted).

Local Competition

While there are no other historic theatres in downtown Coos Bay, as often is the case in downtowns, the local inventory of performing arts spaces is bigger than need be to service potential users and patrons. The two main competing venues are:

- Marshfield High School Auditorium – 1,100 seats
- Hales Center for the Performing Arts at SWOCC – 501 seats

While these venues are located on educational campuses, they have attracted regular outside rentals of programming that in some cases, could be presented at the Egyptian if some facility improvements were in place. Both of these facilities feature newer technology in regards to stage presentations (lights, sound, rigging), and are also supported by regular scholastic use and state budgets. It would be unrealistic to compete with these venues based on the low local rental rates and similarity in size to the Egyptian. However, we believe that a niche does exist for programming at the Egyptian separate and unique from what is presented at these venues.



Marshfield High auditorium, exterior

Hales Center for Performing Arts, exterior



Marshfield High auditorium, interior

Also of note on the local landscape are the smaller, community theatre facilities anchored by performing companies. These facilities, which cater to a fixed audience size based on their seating capacity, might be enticed to utilize the Egyptian sporadically if some basic theatrical improvements were in place. These groups would need to be engaged in a dialog relative to their use prior to any improvements being undertaken to ensure use. Our conversations with these groups demonstrated tepid interest initially regarding potential utilization of the Egyptian over their own plans for the future. The following groups we identified include:

- Little Theatre on The Bay
- Sprague Community Theatre
- Sawdust Theatre



LTOB, exterior



Sawdust Theatre, exterior

The Elephant in the Room

Having said all this, there is one more venue that needs to be addressed, and that is the Mill Casino. Casinos have long utilized entertainment as a “loss-leader,” and as such tend to overpay for talent in order to get patrons through the door. In addition, their facilities are designed to contain visitors and meet their every need on site, in order to reap the most income. The Mill Casino property features multipurpose spaces that can serve as meeting space, a concert venue and even a film programming location, and is therefore a competing venue. However, their main focus is not staged/filmed entertainment. It is crucial to develop a strong working relationship with the Casino as they represent a great opportunity as a potential user, and referral source to the Egyptian. Our conversations with management demonstrated a willingness to support the theatre and its operation once the Egyptian reopens.



The Mill Casino, exterior & interior



The Egyptian Versus the Competition

The Egyptian Theatre has assets and liabilities when compared to its competition as outlined above. Like most historic theatres, its ambiance is unmatched by any contemporary or academic performing arts facility in the area. Conversely, the grandeur of its period construction, and lack of nearly any modern amenities for both audience and performer, presents a liability for programming. The similar seat count—500 – 1000 range—presents a problem for potential users as there are other options with better amenities and more parking. Additionally, the size of the auditorium is too large for any local theatre group to use on a regular basis.

The ETPA was operating the theatre to show older films, and, was renting the theatre out for sporadic private uses that enabled about break-even operations during its tenure. While this niche appears to be without much competition, expanded programming at other venues could quickly eliminate the advantage the Egyptian currently has. It is possible to expand this niche, and institute other unique “experience” programming, that will hopefully allow the organization to grow revenue and audience along with generating funds to preserve the theatre. Details of this will be discussed later in the report.



Stair, Egyptian Theatre

MARKET OUTREACH

Historic Theatre Consultants and Marketek conducted significant public outreach during the feasibility study process to gauge community interest in and support for programming options and other aspects of Egyptian Theatre operations. The team interviewed approximately 20 local businesses/stakeholder, held focus group(s) with ETPA board members and Restoration Committee members and conducted an online community survey that resulted in 363 responses. This section summarizes the results of this market outreach. Exhibit “D” lists the business owners interviewed and Exhibit “E” provides additional details on the survey results.

Exhibit D:

Summary of Business Stakeholder Interviews Regarding Egyptian Theatre

| | |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Outlook</p> | <ul style="list-style-type: none"> • Theatre is very important to the city—“huge impediment to downtown now that it’s closed” • Need a second opinion on the retrofit costs • ET is a critical performance venue and asset to the community • Passion of board is authentic—“They are up to the challenge.” • Restoration must not compromise the “character” of the building • A phased restoration approach is needed—what are the priorities? |
| <p>Challenges</p> | <ul style="list-style-type: none"> • Effective business model a challenge—“It has to have a viable set of uses” • Funding climate is challenging. Museum project has drained the community. • Local population alone probably can’t support theatre |
| <p>Programming</p> | <ul style="list-style-type: none"> • Programming which will also draw tourists is essential • Multi-use entertainment center • Theatre utilization and market draw is based on programming • Let’s understand and provide what appeals to the younger generation • Astoria is a possible model for programming as a regional draw |
| <p>Comments</p> | <ul style="list-style-type: none"> • Attention needs to be given to pedestrian way to the south from the ET • Art Deco theme reflected in the ET could be a way to brand Coos Bay—bridge, high school, etc. • The ET definitely had a positive impact on my restaurant business. |

During the March site visit by the consultant team, Board and Restoration Steering Committee members were asked to complete a brief survey regarding future programming for the Egyptian Theatre. Seven surveys were returned with comments highlighted below:

- The majority believes that community desires/interests rather than financial interests should guide future programming—assuming that the ET can break even.
- Members were evenly split regarding whether ET should be utilized as often as possible or more selectively for key events and programs.
- In ranking the top 3 most important uses for future programming, members identified 'Showing classic and local interest films on the big screen' as their #1 interest followed by 'Putting on special events that bring the community together.'
- Live performances and other opportunities to take advantage of the acoustics of the theatre were also strong interests.

Exhibit E: Summary of Community Survey Regarding Egyptian Theatre

| | |
|--------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Responses | <ul style="list-style-type: none"> • 363 survey respondents • 60% live in Coos Bay; 22% live in North Bend • 57% were age 55 or older • Over 14% were younger than 25 years |
| Attendance & Pricing | <ul style="list-style-type: none"> • Only 15.6% of respondents had never been to the Egyptian with 26% attending every month • The majority (64%) believes ticket and concession prices were reasonable and fair. • Another 34% checked that ticket prices and 25% checked that concession prices were 'inexpensive.' |
| Programming: Top 3 Desired Uses | <ul style="list-style-type: none"> • Nearly 60% of people would like the ET to hold live performances. • 58% of respondents said the ET should show classic and local interest films on the big screen. • 55% of people say the ET ought to put on special events that bring the community together. |
| Physical Improvements | <ul style="list-style-type: none"> • The most common interest regarding the Egyptian's physical improvements was simply to have it restored. (50%) • About 15% of respondents noted the restrooms needed upgrading/expanding. |
| More Information | <ul style="list-style-type: none"> • Half of the survey respondents are interested in volunteering at the Egyptian; 37% want membership information; and 20% are interested in donating to the restoration. |
| Comments | <ul style="list-style-type: none"> • 119 individuals provided comments and about 10 of those questioned the wisdom and financial feasibility of retaining and restoring the Egyptian. However, the most common sentiment expressed is reflected in the quote, "We need this theater to remain a part of our community! Not everyone is lucky enough to have such a special, unique venue in their town!" |

THEATRE OPERATIONS



Historic Theatre Operations in Oregon

HTC surveyed a number of historic theatre operations throughout Oregon (see list - appendix 4) and spoke with several live entertainment promoters who operate regionally as well as nationally for their input on the viability of the Egyptian. While many of these venues have both larger populations to draw upon, and in many cases more solid financial resources, all of the venues we spoke with have one thing in common, a core mission that they adhere to, with a clear focus and a niche program supported by patrons in the near vicinity.

Venues

While some venues have chosen to focus on live music, others have carved out a unique reputation and audience with independent film screenings. It is essential in the case of the Egyptian to ascertain what the community will support, and to build towards that program. While several promoters we spoke with declared a willingness to bring shows to the theatre if it was properly equipped, the cost of those improvements is too cost-prohibitive to gamble on. It is possible that the Egyptian could evolve into a live music venue over time, but with its seat count and lack of performer support areas (dressing rooms, green room), as well as performance infrastructure (lights, sound, modern rigging), this is a long shot.

Of particular interest are several projects in Oregon that have created hybrid venues. The soon-to-be opened Holly Theatre in Medford, will copy the success of the Cascade Theatre—also owned by Jefferson Public Radio (JPR)—in its combination of live entertainment, film and radio-related programming. Also of note is the Bagdad Theatre model of theatre/brewpub in Portland. Neither of these models is ideal for the Egyptian, due to lack of space and potential audience, but the point is that creative thinking enabled these projects to take an old model (historic theatre) and re-invent it for the 21st century. In many cases these projects also took time to become successful, and no transformation will take place overnight.

Historic theatres in Oregon mirror other theatres across the country in many ways. Fighting competition from multiplexes and other entertainment options, they are scraping to try to retain audiences. Theatres outside of Oregon that also have developed successful models include the Tower Theatre in Fresno, California and the Orpheum Theatre in Flagstaff. Both of these theatres focus on live music, but their community size is similar to Coos Bay, and they have similar sized venues.

Promoters

HTC spoke with three smaller, regional music promoters and one national promoter (see list in appendix 4) about their operations in the state, as well as operators at several like-sized venues. Nearly all of them identified the geographic location, population and nearby communities with similar facilities, as handicaps to their willingness to bring shows to the Egyptian. They all agreed that it would be foolish to invest in costly equipment or real estate at this time. One silver lining to these conversations was the fact that they were not aware of the venue, and following the reopening careful marketing to these promoters and others will enable the venue to get “on the radar” and some additional bookings are sure to be forthcoming.

Oregon State Theatre Inventory

| OREGON HISTORIC THEATRES | SEATING | LOCATION | PROGRAMMING |
|------------------------------------------|-----------|----------------|--------------------|
| Liberty Theatre | 667 | Astoria | Performing Arts |
| Tower Theatre (1940/2004) | 466 | Bend | Film/Music |
| Egyptian Theatre (1925) | 705 | Coos Bay | |
| Majestic Theatre (1913) | 300 | Corvallis | Theatre |
| Whiteside Theatre (1922) | 800 | Corvallis | Not operating |
| McDonald Theatre (1925) | 759 | Eugene | Music |
| Hult Ctr. Performing Arts (NEW) | 2450/498 | Eugene | Performing Arts |
| Rogue Theatre (1938/2000) | 546 | Grants Pass | Music |
| Holly Theatre (1930/2013) | 1000 | Medford | Film/Music |
| Craterian (1924/1997) | 732 | Medford | Live Music |
| Hollywood Theatre (1926/1997) | 1500 | Portland | Film Only |
| Clinton Street Theatre (1915) | 240 | Portland | Film/Pub |
| Aladdin Theatre (1920's/1993) | 620 | Portland | Live Music |
| Bagdad Theatre (1927/1991) | 700 | Portland | Film/Pub |
| Portland Ctr. Performing Arts | see below | | |
| - Keller (Civic Auditorium) ('17/'68) | 2992 | Portland | Performing Arts |
| - Arlene Schnitzer Concert Hall('28/'84) | 2776 | Portland | Performing Arts |
| Newmark Theatre (NEW) | 880 | Portland | Performing Arts |
| Grand Theatre & Ballroom (1900) | 276 | Salem | Live Music, Events |
| Elsinore Theatre (1926/2004) | 1290 | Salem | Film/Music |
| Ross Ragland Theatre (1940/1989) | 802 | Klamouth Falls | Performing Arts |

Industry Best Practices

The historic theatre industry is under assault from competition almost daily. With new multiplexes, home theatre and film downloads and other entertainment options, the window of sustainability for projects like the Egyptian theatre is small. It is important to be aware of industry best practices as well as current trends in order to survive. A thorough examination of the ETPA's past operations of the theatre was undertaken, and a few suggestions for moving forward include the following:

- Create a business plan
- Create a marketing plan
- Create a strategic plan (long range and short range)
- Update all marketing materials, contracts and signage
- Expand ETPA membership/volunteer base
- Work towards the hiring of a PT theatre manager
- Develop more sustainable fundraising tools & an endowment
- Develop long-term "wish-list" for improvements and costs
- Develop SOP manual (stand operating procedures)
- Expand programming (film & live events/rentals)

Programming

At the end of the day, the reason people choose to attend programming at an historic theatre is because of the "experience." Historic theatres can offer a unique experience unlike any other property can. The combination of being in an historic, significant structure, watching artist programs with other humans is still important to much of the population, as long as it is a good experience. Many of the building blocks for a successful experience are in place at the Egyptian, and other elements can be achieved with solid planning and a few more resources. A few examples of "short-term strategies" in this area include:

- Expanded use of the Wurlitzer organ for lunch-time free concerts
- Expanded film offerings (if a new agreement can be reached with Coming Attractions)
- Expanded historical tours of the theatre
- Special thematic programs with community partners (The Mill Casino)
- Annual fundraising/friend-raising event(s)
- More non-film programming/rentals

Of course some critical infrastructure needs to be in place for much of this expanded programming to occur, i.e. increased organizational ETPA capacity, appropriate planning and budgets/partnerships in order to market and promote events and underwriting to cover expenses. What is important to note here, is that while major rehabilitation of the theatre is underway in phases, the local audience can continue to enjoy the theatre and participate in its rebirth during the project.

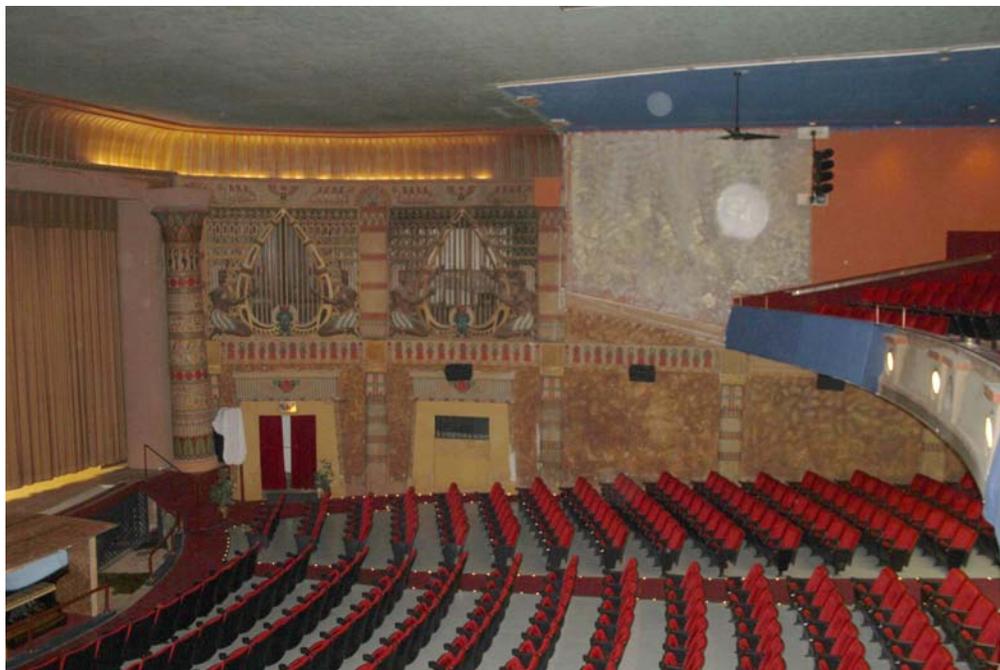
Other historic theatres that we contacted in Oregon had successfully found their niche within the community and begun to thrive after a respectable period of time. Given the modest potential audience size the Egyptian can expect to draw, and the limited programming offerings currently on the table, it is crucial that the ETPA deliver a quality, unique experience that will grow over time.

If You Build It They May Not Come

We believe that there is an opportunity for the Egyptian theatre to operate and sustain itself through a combination of earned revenue and contributed income. An operation will succeed that focuses limited resources on “experiential” programming through film presentation, some live rentals and special events. Our conversations with regional and national entertainment promoters underscored the extremely limited opportunities for the theatre to operate as some of its peers in larger communities do. The Egyptian cannot become a top-tier road-house with full performance support spaces. The needed spaces for expansion, and the dollars associated with the outfitting of these spaces, can never be recouped from programming. The location of Coos Bay, the audience demographic and the current competition all combine to make any prospect of this from happening successfully very slim.

It is the recommendation of HTC that a business plan be developed that focuses on the niche that the Egyptian is best positioned to thrive in, and not waste precious resources (time and money) on non strategic activities. Interestingly enough, Oregon has an inventory of unique operations in its historic theatres that is unmatched in any other state we have worked in. From the successful McMinamin theatre/pub hybrid, to the all film Hollywood Theatre in Portland, to the live music venues in Medford and Salem, many venues have found their sweet spot, and we think that the Egyptian can do so as well.

Smart, patient, phased rehabilitation along with quality “experiential” based programming that is supported by theatre patrons will ensure the long-term sustainability of the Egyptian Theatre for generations to come.



Auditorium, Egyptian Theatre

Past & Future Programming

Based on our review of programming at the theatre from late 2007 to early 2011, we identified both successes and opportunities for growth. A key issue relates to the prohibition, or embargo on films that are not “older” (five to ten years old) at the theatre, as imposed by the purchase agreement between the City of Coos Bay and Coming Attractions. It is essential that this agreement be renegotiated as it is limiting programming in an undue fashion and can be restructured to still benefit both parties. Many other historic theatres, in fact the majority, program non-first-run films and are successful with this programming.

Obviously it is not advisable to enter the first-run film market with a single screen and 700 seats to fill, given the proximity of the Pony Village multiplex and its 11 screens. However, other programming may be feasible including:

- Emerging Cinema programming (music, theatre and special events)
- Touring special event shows (Spike & Mike animation, etc.)
- Film Festivals (either regional or touring)

Ongoing cost-benefit analysis should be performed in conjunction with patron feedback to determine potential attendance, as some of these events carry steep costs. It is possible to offer niche programming without competing with mainstream films at the Pony Village Cinema. Primary expenses associated with these programs include approved digital projection and sound equipment and marketing expenses which may be able to be underwritten or cosponsored by like minded entities (educational or business related.)

Another critical element of successful programming is the mechanics of the operation. The ETPA needs to develop more sophisticated rental materials, marketing materials and the ability to fund a part-time theatre professional to manage the operations of the theatre. Over time this position can largely fund itself, but initially some fundraising will be needed to get it off the ground.

It is also advisable to closely examine all aspects of theatre operations including concessions, patron amenities (lobbies and restrooms) and potential upgrades. Many historic theatre operators reap a significant revenue stream from concession sales, and we think the Egyptian has an opportunity to upgrade the offerings and bottom line. Additionally, potential partnerships exist with downtown businesses relative to enhanced catering and speciality food service for events at the Egyptian.



Exterior,
Egyptian Theatre

BUILDING/FACILITY REVIEW



Theatre Condition and Observations

HTC had a very brief opportunity to tour the theatre property during our site visit. We were able to document much of the building's condition and get a sense of the current status of the physical space. Our observations help frame the dialog of potential operations and improvements.

Entryway/streetscape

While the theatre features a dynamic “flag” sign and neon Egyptian hieroglyphics, the cantilevered marquee is not original and serves little purpose. Coupled with the below grade slope of the sidewalk and 1950's era tile, the entryway is lacking the original punch that theatres of this era traditionally featured. Since the theatre's entry doors were pushed out towards the sidewalk to increase lobby space, the unique “jewel box” ticket kiosk has been lost. It is recommended that a façade project be undertaken to recreate the original iron and glass marquee, push the doors back into the entryway and have the original ticket booth restored. Coupled with other façade repairs and tile replacement, the entryway will again be a calling card to the street of the unique treasure the Egyptian is.



Exterior marquee



Exterior tile and sidewalk treatment

Lobby

Given the small lobby space, it would be advisable to plan for future expansion if possible into an adjacent commercial space. However, we believe that some space savings can be found with the reconfiguring of the concession area and old secondary exiting systems from the balcony theatres. A full code review will be required to determine how many exits are needed, and their configuration, but we feel that even with the addition of an ADA restroom in this vicinity some space can be gained. The décor in the lobby appears to be largely original and mostly in excellent condition. Existing storage spaces should be reconfigured to better address programming and storage needs. A full paint analysis should be undertaken to determine what is missing (Pharaoh head piece for example) and perhaps what other original finishes might have existed (carpet, tile, etc.).



Lobby detail



Lobby detail, lighting

Concession Area

The Egyptian's concession area features both a generous catering kitchen as well as a lobby sales counter. This space is overly generous and should be reconfigured. It does not appear to be of any historic significance, and with lobby space at a premium, this area can function more efficiently.



Concession area, front of house



Concession area, catering kitchen

Mezzanine

The 2nd floor lobby space, or mezzanine, appears to be a hodgepodge of vintage and contemporary elements. The restrooms in this space may be able to be reconfigured if the theatre office is relocated, offering more capacity for the woman's room. Non-original decorative work should be removed as possible and a paint analysis performed to determine original finishes. Due to the low ceiling in this area, limited programming can be expected here. It may be possible to integrate some form of patron support in the way of limited concession sales to balcony patrons



Mezzanine view from stair landing



Furniture, mezzanine

Stage

The proscenium appears to be in good shape, but the lights at the top need to be addressed and upgraded as does the normal wear and tear on the proscenium arch. It appears that the original asbestos fire curtain is still hanging along with the other vintage drops, all of which need conservation. The footlights at the edge of the stage can likely be removed when the stage settlement issue is taken care of, as no one uses this type of lighting any longer. The original hemp (rope) rigging system should be replaced at some point. The original stage lighting dimmers and controls should be replaced both in regard to safety and efficiency.

While the stage dimensions are typical of a theatre from the vaudeville era, it will function well with some adjustments. A primary issue would be the removal of the old boiler from stage left. This would free up space for a greenroom or small dressing room. Conversely, it might make sense to turn this space into a restroom for performers. We are concerned with the sound issues from the new heater, that was located above the old boiler, but perhaps that sound can be mitigated. Given the lack of dedicated storage and dressing rooms on stage, it is worth exploring how to capture some of space behind the theatre for dedicated parking/mobile storage units.

It is advisable to explore what items can be “dead-hung” in regards to stage drapes and a film screen. Given the limited use of the full stage, and the scarce funds on hand to make larger stage improvements it might be smart to phase any stage work for when both demand and cash flow permit it to occur.



Stage view, looking towards curtain



Stage lighting/dimming control



Loading gallery, Stage right



Footlight detail

Auditorium

While largely intact, there are some issues with the auditorium that need to be addressed including the under balcony lighting (both original and newer) and the treatment of the support posts for the balcony. Again, a careful paint analysis will determine what needs to be done to repair some newer over painting. The new-ish seats appear to function well, and the spacing and aisles look both up to code and user friendly, however modern they are. We suggest looking into some vintage seats for a row or two out of historic accuracy. Aisle carpeting needs to be replaced and potentially the floor under the seats could use some attention as well, but that is a long-term goal.



Proscenium arch



View of auditorium seating from balcony

Balcony

The balcony, now largely back to its original configuration, possesses several different seating stock which should be unified. Given the capacity of the balcony, along with the depth and less than desirable sight lines from the rear of the balcony, it would seem prudent to explore how to best utilize this space. We suggest creating a “loge” or other type of premium seating at the front of the balcony with “loveseats” or other specialized seating. The balcony rail should also be outfitted with pipe and electrical service to mount fixed lighting instruments.



Balcony seating, center section



Balcony seating, detail

Projection Booth

The Egyptian's projection booth is quite generous, given the size of modern equipment and required staffing. It might be possible to re-purpose some of this space, as it will not all be needed for future programming. The access to the attic and roof is via this area, which should be reconfigured if possible to capture additional storage/office space.



Projection room

Attic

The attic appears to be in good shape with some insulation and no active moisture migration. It is advisable to explore some form of fixed pathways for access to all areas above the auditorium. It does not need to be full catwalks, but currently there is no safe way to move in this area for any staff.



Attic view

Roof

The roof appears to be in excellent shape both over the house and stage. There is some concern regarding the limited scuppers and drains, but regular maintenance should address this if additional overflow drains cannot be installed until later.



Roof looking towards flyloft



Detail, roof drain

CONCLUSION & RECOMMENDATIONS



Conclusion

Given the information gathered during the creation of this report, it's apparent that there are several courses of action that should be addressed as soon as possible. There are action items for both the owner of the Egyptian (City of Coos Bay), and for the operators of the theatre (ETPA). Both bodies need to work independently and in collaboration in order to achieve success. Outside assistance may be required, and HTC is available to assist should either entity desire further help. While a slim opportunity for successful programming and operations exists, it will need to be supported by sound business practices and strategic monitoring of activities. The City of Coos Bay can wisely invest in the facility as long as the ETPA also invests in its capacity to operate the resource. An operating agreement may be the best path towards spelling out each party's role and responsibility. As outlined previously, we believe that the theatre can find its niche, and through a combination of earned and contributed income, can operate in the black. A carefully designed program of both self-presented and outside rentals can sustain the operation and the property as a resource and asset for the community. A master plan of phased improvement and upgrades should be outlined along with needed structural and cosmetic improvements. It is essential that the property is not over-built, and that it is preserved. The theatre must be reopened as soon as possible in order to retain its patronage and begin to build up cash reserves.

Alterations To the Physical Space of the Theatre

The Egyptian has functioned adequately given its last programming of films and the occasional live production. As noted earlier in this report, HTC does not believe that there is a market for a dramatic change in programming in the short term, rather there is perhaps a more efficient method to address how that programming occurs in the space. We recommend a careful space planning exercise in order to best maximize the tight confines of the public spaces. This in conjunction with a code review will reveal what alterations are possible, to make the experience of attending events at the theatre more enjoyable for the public. Examples of alterations, which can be undertaken in phases include:

- New first floor ADA compliant restroom(s)
- Re-designed concession area with expanded offerings (beer, wine and vintage candies)
- Upgraded and expanded mezzanine restrooms
- Upgraded seating options in the front of the balcony
- Re-located theatre office
- Re-created original entryway, ticket booth and marquee

Additionally, it is crucial that the City of Coos Bay renegotiate the contract with Coming Attractions to modify the restriction on film programming at the theatre.

Theatre Operations

While admirable in their efforts and accomplishments to sustain the theatre over the past few years, the ETPA is in dire need of growth in order to operate the Egyptian Theatre. This must occur prior to reopening. Their numbers are not large enough to sustain the increased activities that the theatre will need to operate with. While much work has been done to create workable business activities, there are gaping holes in the operation that start with viable business, marketing and strategic plans and extend to job descriptions and staffing. HTC believes that there are additional, willing volunteers in the community, but a clear case for support, as well as well defined roles, need to be established. Additionally, at least a part time theatre manager must be planned for in

order for the theatre to thrive. Perhaps this could be a shared position, or something a funder would underwrite for a period of time to get up and running. In our experience, no theatre with an all-volunteer work force can sustain operations at the level that will be required of the Egyptian once it reopens. We would like to offer a list of priorities along with a suggested timeline as a way of planning next steps for the project.

City of Coos Bay

- Renegotiate programming agreement with Coming Attractions (ASAP)
- Assist in re-grading sidewalk area in front of theatre (ASAP)
- Expedite new structural work plan review to allow theatre to be occupied ASAP (next 6 months)
- Develop criteria for successful transfer of property to ETPA (12-18 months)

ETPA

- Work with fund developer to secure funding for a part-time theatre manager (ASAP)
- Increase ETPA volunteer core by 100% (ASAP)
- Work to finalize business plan, strategic plan and SOP manual (next 6 months)
- Identify strategic partners in the community and develop strategies/benefits for members (6-12 months)
- Create cohesive marketing plan to attract diverse audiences and renters (12 months)

The Egyptian Theatre is a fabulous community treasure that can thrive again and will continue to be a key asset to the community. If the City and the ETPA can marshal the resources, people power and good will of local residents toward its resurrection, nearly anything is possible. A successful operation is possible for the theatre with minimal financial cost if improvements are phased, and the capacity of the managing organization is increased. Many other communities across the country have succeeded with good planning and passionate support. We hope this document will help guide all parties in managing expectations and opportunities to grow an audience and to help preserve this landmark structure.

Additional Support - HTC

HTC would like to offer additional services for the Egyptian Theatre and the ETPA that are outside of the stated scope of this project. Based on our experience in the field, both as a restorer of theatres and as operators, we can offer a unique perspective of both the opportunities and threats that are facing the project along with templates for all key business materials.



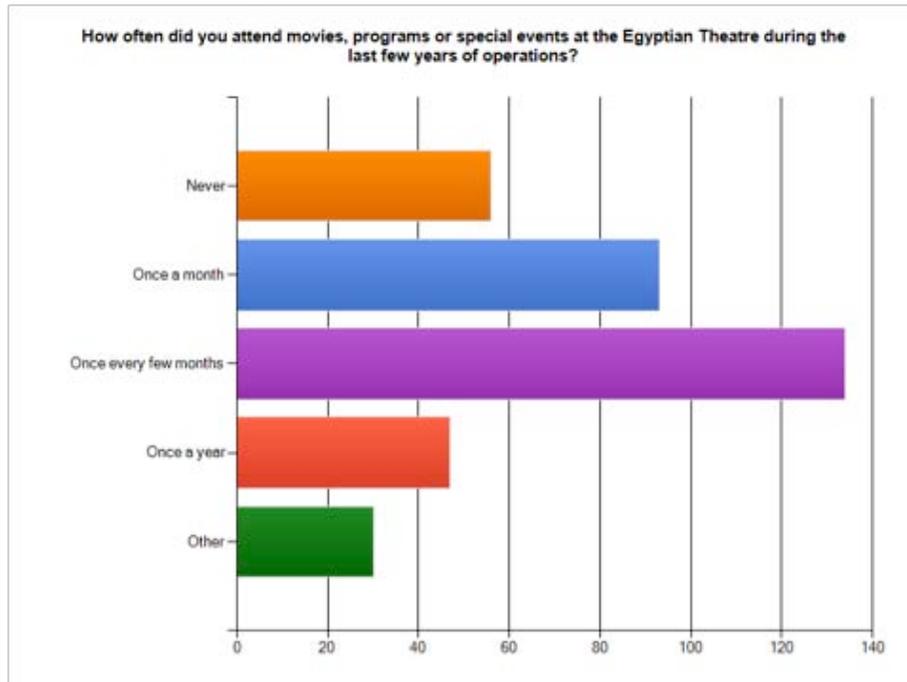
APPENDICES



Appendix 1: Egyptian Theatre Survey Results

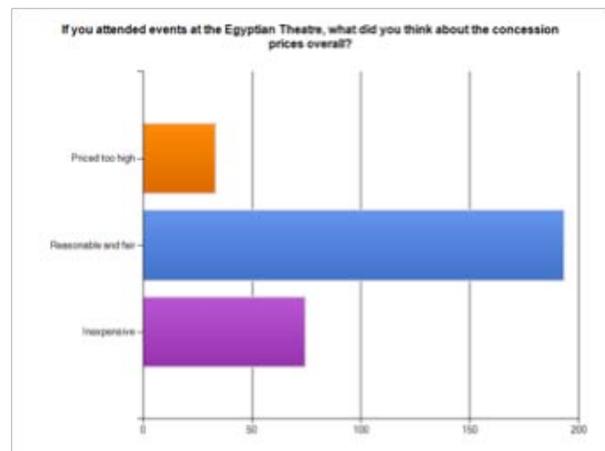
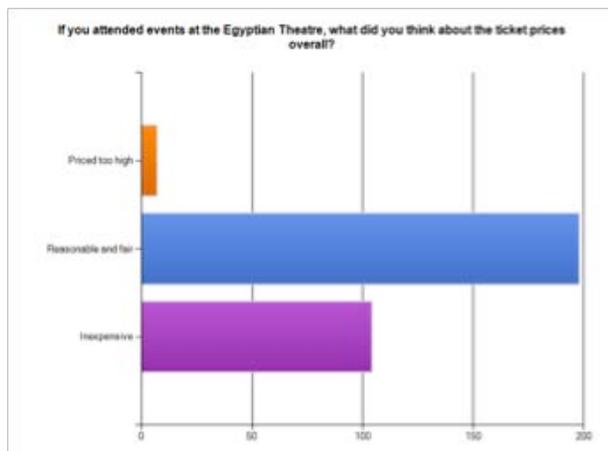
Historic Theatre Consultants conducted an online survey to gauge community thoughts and interests in the Egyptian Theatre. The survey was widely publicized for a three week period in spring 2012 with the help of the City of Coos Bay and the HPTA and resulted in 363 responses. This summary outlines the responses that were received.

Attendance



- 37% responded that they attended events at the Egyptian Theatre (ET) once every few months
- 26% responded that they attended events about once a month
- 16% noted that they never attend ET events
- 13% responded that they attended events at the ET about once a year

Pricing



- 64% of respondents said that both ticket prices and concession prices were reasonable and fair.
- Nearly 34% said that they considered ticket prices inexpensive and 25% noted that concession prices were inexpensive.

When asked, “What are your top 3 potential uses for the Egyptian Theatre (ET) when it reopens?” the following responses were received:

- Nearly 60% people responded they would like the ET to hold live performances.
- 58% of respondents said the ET should show classic and local interest films on the big screen.
- 55% of people say the ET ought to put on special events that bring the community together.
- Just fewer than 50% of respondents said the ET should put on events that utilize the ‘Mighty Wurlitzer’ organ.
- Almost 30% of respondents say that they would like to see ET used as a venue for locally sponsored events, public forums and educational programs.
- 20% of people responded that they would like to see the ET as a venue for local community group fundraisers.

Responses with 15% and under (in descending order):

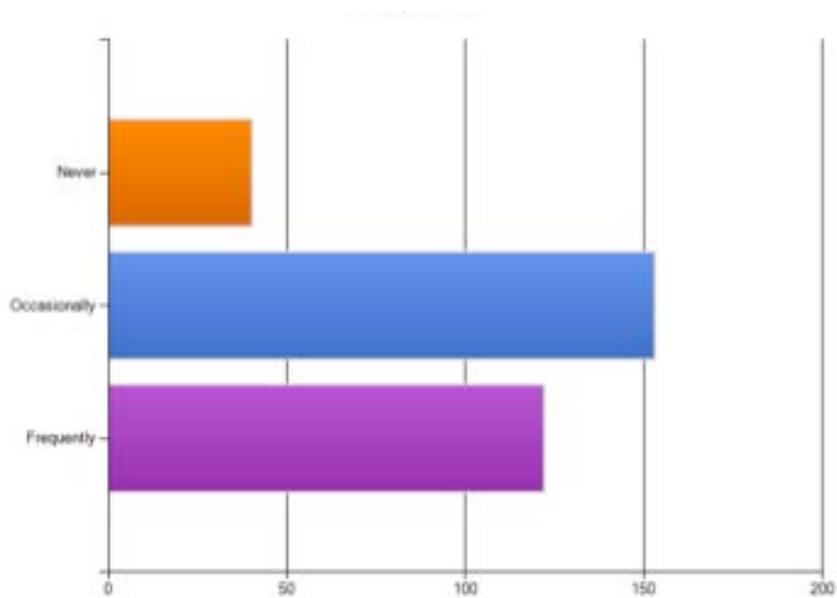
- o Support local performance groups and schools by using the ET during day-time/off peak times as a rehearsal venue.
- o Support tours of the ET for local groups and tour companies with tourists.
- o Utilize the ET as a conference or convention center.
- o Show ‘live broadcasts’ of cultural events.
- o Show ‘live broadcasts’ of sporting events.
- o Utilize the ET as a venue for private parties, weddings, religious services, reunions, etc.
- o Use the ET as an educational resource for classes.

What are ideas and suggestions that you have for physical improvements that you would like to see for the ET? (Responses shown in descending order)

- Restore the theatre as much as possible! (about 50%)
- Fix restrooms/add more restrooms (about 15%)
- Make the theatre universally accessible/ADA (about 10%)

Respondents wanted more information about:

- Volunteering for the Egyptian Theatre, 50%
- Membership in the Egyptian Theatre Preservation Association, 37%
- Donating to help upgrade the Egyptian Theatre, 20%



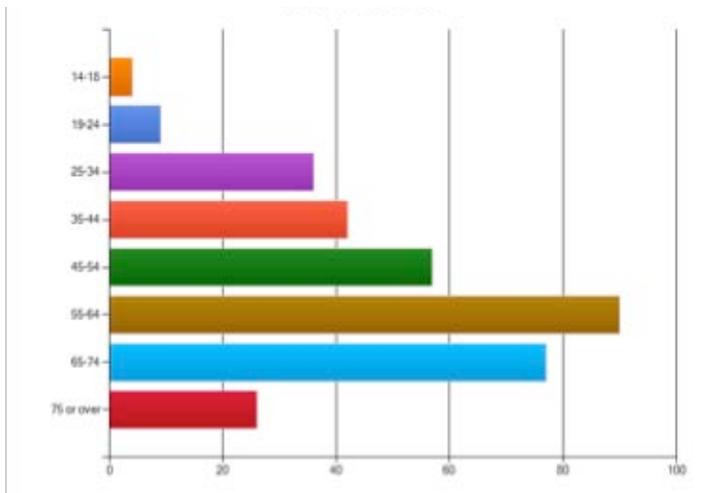
If you attended events at the Egyptian Theatre, how often did you dine at a restaurant before or after?

- About 50% of respondents say that they occasionally dine at a restaurant before or after ET events
- 40% say they frequently dine before or after ET events

Where do most respondents call home?

60% Coos Bay
 22% North Bend

Age of Respondents



- Over half of respondents (57%) were ages 55 or older
- About 17% were ages 45-54
- 12% were ages 35-44
- Over 14% were younger than 25 years

Appendix 2 : Respondents who wanted more information

Responses to the question: Please provide your contact information and what you would like more information about.

- Betty White
- o Did not specify
- Yasmeen Dahir
- o Donating to help upgrade the Egyptian Theatre
- Chris Kaiser
- o Membership in the Egyptian Theatre Preservation Association
- Mary Ann Whitney
- o Other (please specify) - What's happening with it
- Brian T Kryanik
- o Other (please specify) - Handing over control to McMinnamins
- Chris Tanner
- o Donating to help upgrade the Egyptian Theatre
- Jason Hayes
- o Membership in the Egyptian Theatre Preservation Association
- o Other (please specify) - I would like to see these upgrades stopped, stabilize it yes, but quit wasting tax money on it.
- Linda Mecum
- o Volunteering for the Egyptian Theatre
- Matthew Wait
- o Volunteering for the Egyptian Theatre
- Ron or Louise Drath
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- Nina Foran Gee
- o Did not specify
- Kim Payne
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- Andrew Brainard
- o Did not specify
- Sarah Siewell
- o Did not specify
- Diane Verger
- o Did not specify
- Erin Procter
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- Matthew Allen
- o Donating to help upgrade the Egyptian Theatre

- Neil Ornstein
- o Volunteering for the Egyptian Theatre
- Heidi Smits
- o Donating to help upgrade the Egyptian Theatre
- Bill Smits
- o Membership in the Egyptian Theatre Preservation Association
- o Donating to help upgrade the Egyptian Theatre
- o Other (please specify) - What if I wanted to marry couples at the Egyptian ---how much would the rental for a wedding be? With and without an after party? Could Alley OOps Clowns use the facility for clown classes?
- Rebekah Leshner
- o Volunteering for the Egyptian Theatre
- Barbara Poe
- o Other (please specify) - When reconstruction will start
- Tom Shine
- o Membership in the Egyptian Theatre Preservation Association
- o Donating to help upgrade the Egyptian Theatre
- Linda Miller
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- o Other (please specify) - Would like info only at this point.
- o Membership in the Egyptian Theatre Preservation Association
- Sally Harrold
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- Morreen B. Babb
- o Volunteering for the Egyptian Theatre
- Geo & Sue Walberg
- o Volunteering for the Egyptian Theatre
- William Crombie
- o Membership in the Egyptian Theatre Preservation Association
- o Volunteering for the Egyptian Theatre
- Nick and Deeanne Workhoven
- o Did not specify
- o Other (please specify) – “Demolition derby for the ET”
- Austin
- o Other (please specify) - When it will be done
- Tonya Tison
- o Did not specify
- Jeff Edwards
- o Volunteering for the Egyptian Theatre
- o Membership in the Egyptian Theatre Preservation Association
- o Donating to help upgrade the Egyptian Theatre
- Joe Thomas

- o Volunteering for the Egyptian Theatre
 - Jay Goodman
- o Did not specify
 - Pat Alvey
- o Membership in the Egyptian Theatre Preservation Association
 - Philip Kupka
- o Volunteering for the Egyptian Theatre
 - Angie McNeill
- o Volunteering for the Egyptian Theatre
 - Terrie Chandler
- o Volunteering for the Egyptian Theatre
 - Angela Parrish
- o Membership in the Egyptian Theatre Preservation Association
 - Emmie DePlois
- o Volunteering for the Egyptian Theatre
 - Wei & Melodie Lew
- o Donating to help upgrade the Egyptian Theatre
- o Other (please specify) - Events
 - Terri Sutton
- o Volunteering for the Egyptian Theatre
 - Alison Chaney
- o Membership in the Egyptian Theatre Preservation Association
 - Pete Hohmann
- o Volunteering for the Egyptian Theatre
 - Brittany Amling
- o Volunteering for the Egyptian Theatre
 - Chris Jackson
- o Membership in the Egyptian Theatre Preservation Association
 - Kyle Ann Fennell
- o Volunteering for the Egyptian Theatre
 - Michael O. Weathers
- o Other (please specify) - wedding coordinator
 - Grant Cousens, grant.cousens@gmail.com
- o Donating to help upgrade the Egyptian Theatre

- Joyce Jansen
- o Volunteering for the Egyptian Theatre
- Eric R. Kohler
- o Membership in the Egyptian Theatre Preservation Association
- o Donating to help upgrade the Egyptian Theatre

Appendix 3: Survey Feedback Detail

Responses to the question: Please list any other comments, ideas, or suggestions you have for the Egyptian Theatre.

- It is always a pity if older buildings which have been a community project for many years are not utilized; I think it is a beautiful theater and would like to see it continue to be used as such.
- It would really be a shame if this building were closed permanently. It is a part of old Coos Bay and should remain so.
- I really like the Egyptian, but I actually went to the Coos Bay City Council before the purchase to oppose the purchase.
The city should not be 'in business' and property should not be taken off the tax rolls. And, now, it needs \$4 million to improve. I support the Egyptian, but feel it should be privately owned.
- Tie events into dining out at local restaurants. Go to the ET and get a special deal for dinner.
- Don't lose it. They are not making them like that anymore.
- My husband and I went to the ET for our "date nights". I miss it!
- Think Green, Think Platinum L.E.E.D.
- It is just such a cool old place. New theaters are boring.
- We need this theater to remain a part of our community! Not everyone is lucky enough to have such a special, unique venue in their town!
- The Egyptian Theatre has been a BIG part of our community's entertainment for over 85 years. The special features it possesses: the Mighty Wurlitzer organ, the hand-painted backdrops and the unique decor make it well worth our efforts to save! A movie palace is better than a cookie cutter modern theater any day of the week!
- Please, just hand over the keys to the first McMenamins employee you see.
- I think many of the options listed above are great! I grew up going to the ET and have always believed it to be a grand theatre. One of the worst ideas listed above is using the theatre for educational purposes and classes. The theatre is too impressive of a facility to be utilized in this manner. I couldn't help but put my top six uses!
- Donate it to someone who can afford to fix it up, or eliminate the problem...
- There wasn't a section on attendance that reflected the fact I attended a movie, if not more, every week when the theatre was open. Have been a member since membership became available.
- If available, I would attend films such as those offered by Salem Cinema: <http://www.salemcinema.com/nowshowing.html>. Also, make the concessions unique...cookies, really good coffee, chocolate truffles, specialty popcorn, pizza slices, etc.
- I am new to Coos Bay...but come from California where we had the EXACT thing happen to a theater in the town I was from. I am including the website... what was once a old decaying theater is now the heart and soul of the downtown...showing live shows and running independent movies etc..... please check out

the state theater for further ideas and pictures!!

<http://www.thestate.org>

- It is one of a kind priceless, keep and use for the community.
- The Egyptian Theatre is a solid piece of my childhood. Basically every movie I watched in a theater was at the Egyptian. And then when it reopened and played movies like *Girl Interrupted* and the original *Halloween* I took groups of friends to come down and watch. I would love to see it back open and in use.
- More music groups like "Pink Martini." More big screen sporting events. Lectures, political forums, and actors from Ashland to do acts from Shakespeare plays.
- It needs to go!
- A series of Wurlitzer performing artists is being done at the Fox Theater in Visalia, CA. I am researching the success of the series through a family contact.
- Tear it down and send architecturally valuable pieces to the historical museum.
- Please support a great thing.
- As a taxpayer and a small business operator I am curious as to why our dollars are going to save a building that is only benefiting a small group of individuals. I feel that many businesses need dollars for repairs or improvements to drive business but our tax dollars are not offered to them. I feel this is a misuse and abuse of the community.
- Our schools are falling down and in disrepair. Quit wasting the taxpayer's money on this building.
- Do not use public/ tax funds for restoration or operation. This is not an alleviation of blight for the URD.
- For ideas, check out what McMenamins has done with historical renovations in the Portland area. They have had huge success in showing second-run and classic movies with beer and food sales in a historical theatre/pub hybrid concept, with lower ticket prices than the corporate model, mall type theatres. <http://www.mcmenamins.com/Theaters> Other examples are the Laurelhurst Theatre, Hollywood Theatre and Cinema 21 <http://www.laurelhursttheater.com/> <http://hollywoodtheatre.org/> <http://www.cinema21.com/>
- This theater, with the organ and those back drops, is a real gem-- a step back into time historically and personally, for the years I attended shows with it as a movie house. It needs to be re-opened--the sooner the better--a real focal point for Coos Bay.
- I love the Egyptian and wish the ETPA well in their efforts. However, given that the Egyptian is in the tsunami inundation zone, is it worth investing a lot of money in restoration?
- I knew the owners in the 1938-40's and later in the 1950's and until sold to the Portland firm. Upgrade and replace to near the style and furnishings of 1960's and prior...
- While I don't have much money for donations, I think this theater is the coolest thing about Coos Bay and fully support its complete renovation
- Saving the interiors of the building is a high priority for the community.
- Need a paid staff to have more events!
- Please save this historic icon.
- As much as I like the place, I don't see where it will be economically feasible to restore the present structure. If it were up to me, I'd demolish the present building and rebuild a better facility in a better location using as much of the original's decor as possible.
- I am happy to see this activity of planning and looking ahead to the future reopening of the E.T. Wonderful!
from Jevanna Toribio (Eugene)
- Keep up the good work. The community is behind you and ready to contribute to your fundraising efforts.
- Keep up the good work. The building is a treasure and an excellent cultural anchor for the community!

- This facility is a viable building that should be in use for the benefit of the whole community--the sooner the better.
- I think it is a wonderful place and a huge piece of Coos County history. Let the neon shine!! That is a familiar site driving on Broadway in downtown Coos Bay at night!!!
- Thanks to all the volunteers!
- Tear it down and start over with a new ship building theatre with an aquarium.
- It is a one-of-a-kind theater, and a tremendous community resource that we must save!
- We lack historic buildings in our area. This is a treasure that any community would be proud to have, and we need to restore it! It's a perfect draw to the downtown, along with our new maritime museum, and rail road museum area.
- Please, do not let it die!! Spend whatever is reasonable to bring it back to life. We are new to this area and have only seen pictures in the paper.
- I like all of the potential uses in the list on #5. I hope there can be a way to make this fantastic space available for any and all uses.
- I have always enjoyed my time in your theatre.
- We need to keep it and build the downtown attractions around it. It should be a focal point for the Coos Bay downtown.
- Show a combination of older movies with some live shows and other events like the political debate two years ago between DeFazio and Robinson. Use the building as much as possible to keep it open and dynamic and bringing people into downtown Coos Bay.

Appendix 4: Professional Contacts/Interviews

The following individuals/organizations were contacted during the creation of this report:

Doug Whyte, Hollywood Theatre, Portland, OR
Ray Solley, Tower Theatre, Bend OR
Steve Martin, Elisnore Thetare, Salem OR
Aladdin Theatre, Portland Theatre, OR
Pony Village Cinema, Comming Attractions Corporate Office, Ashland, OR
Louise, Whiteside Theatre, Corvallis, OR
Jeff Norris, Sprague Community Theatre, Bandon, OR
Little Theatre on the Bay, North Bend, OR
Ron Kramer, JPR/Cascade Theatre & Holly Theatre, N. California & Oregon
Steve Reischman, Bear Concerts, Portland, OR
Dan Steinberg, Square Peg Concerts, Eugene, Bend & Portland, OR
Bret Grier, Random Presents, Bend, OR
Jeff Trisler, Live Nation, Seattle, WA
George Tinker, Marshfield High School Auditorium
Hales Center for the Performing Arts, SWOCC

Appendix 5: Business/Stakeholder Interviews

Joe Benetti, owner Benetti's Restaurant
Steven Brooks, Director of the Coos Art Museum
Katherine Hoppe, Executive Director, Visitor & Convention Bureau
Timm Slater, Director, Bay Area Chamber of Commerce
Leah Minten, Shark Bites
Mike Gordan, Music on the Bay
Kristin Hoefler, Black Market Gourmet
Mike Crow, Crow/Clay & Associates
Beth Clarkson, Checkerberry's Flowers and Gifts
Bill Harsham, United Way
Coney Station, Manager
Owner, Sumins Restaurant
Bob Young, Bay Appliance & TV
Tamara Landrum, Oregon Wine Cellar
Dave Harold, Kaffe 101
Rondi Potter, Art Connection
Chris Coles, Downtown Advocate
Lucinda Dinova, Mill Casino
Store Manager, Mossy Rose