

# ANPF

## ASHLAND NEW PLAYS FESTIVAL

***Celebrating 20 Years of New Works for the Stage***

VOL. 4 NO. 3

FALL 2012

### Meet the Winning Plays of ANPF 2012

***This Rough Magic*** by Richard Manley, directed by Michael J. Hume  
Wednesday, October 24, 8 p.m. ♦ Friday, October 26, 2 p.m.

*This Rough Magic* takes place a few years from now, in a foreseeable future, when overcoming loneliness and feeling loved are no less of a problem, but technology offers more solutions to those who can afford them. David is a well-known businessman who has long fought depression. He has recently found the love for which he had been desperately searching—in an expensive technology that employs social media theory to satisfy emotional needs. A visit from his estranged brother, however, disrupts his equilibrium. A battle ensues between David's faith in the future and his past with his brother. Only one will survive.

***The God Game*** by Suzanne Bradbeer, director TBA  
Thursday, October 25, 2 p.m. ♦ Saturday, October 27, 8 p.m.

*The God Game* takes place over the summer weekend when Tom, a rising political star, is asked to be a major party vice-presidential nominee. There's one condition: the presidential campaign, which is represented by old family friend Matt, just needs Tom to "sound more Christian" on the campaign trail.

***How It Works*** by Cary Pepper, directed by Cristofer Jean  
Thursday, October 25, 8 p.m. ♦ Sunday, October 28, 2 p.m.

*How It Works* explores the issues of success, power, fame, recognition, compromise, integrity, and satisfaction in the world of art. How do you handle The Struggle? How do you maintain integrity as a person and an artist? What happens when you're given one of the most prestigious awards in the world but yearn for a "smaller" award the public knows nothing about? And what happens when you're offered your Big Chance but have to pay a Big Price?

***Omission*** by Joshua Rebell, directed by Liisa Ivary  
Friday, October 26, 8 p.m. ♦ Saturday, October 27, 2 p.m.

It's fall 2008. With the economy in shambles, two sisters are invited by their uncle, a world-renowned art dealer, to join their extended family for a weekend birthday celebration in the country. Once the weekend is under way, the uncle reveals a Madoff-like family secret that is compounded by the arrival of a distant relative with knowledge of the secret and a long-held grudge against a family he feels betrayed him.

### Festival Week Features Two Playwriting Workshops

#### All Writing!

Friday, October 26, 10 a.m. to 1 p.m.

Led by Host Playwright EM Lewis

Bring blank paper and a pen and leave with a brand-new monologue and the first scene of a new play. Writing exercises and prompts will help you reach inside yourselves and find what you (and your characters) are most passionate about. This is the perfect workshop for new writers or anyone who wants to shake it up and find some bright, shiny new inspiration.

#### All about Your Plays-in-Progress!

Saturday, October 27, 10 a.m. to 1 p.m.

Led by the four winning playwrights: Suzanne Bradbeer, Richard Manley, Cary Pepper, and Joshua Rebell

Are you stuck on a project you're working on and don't know how to get unstuck? Love your characters but unsure about structure? Have a great structure but don't know how to get your characters talking? Finished a play and don't know what to do next? This workshop will harness the power of the four winning playwrights of ANPF 2012 to answer your questions about your projects. Come ready to talk about your project with the group! You'll leave with a two-to-three-sentence synopsis of your play and the answers you need to move forward.

Both workshops are at the Campbell Center, Room E, on the SOU campus, 655 Frances Lane in Ashland. The fee is \$10 for one—or take both for \$15. Bring paper or a laptop. R.S.V.P. to [tickets@AshlandNewPlays.org](mailto:tickets@AshlandNewPlays.org).

# Order Tickets in Advance for Savings and a Guaranteed Seat

Tickets for ANPF 2012 are on sale now! Take advantage of the Festival Ticket Package for \$50 when you purchase one ticket for each of the four readings. You pick your preferred dates and times. Please use the order form below for both the \$50 Festival Ticket Package and the \$15 individual tickets. Advance tickets are also available for \$15 at Paddington Station, 125 East Main Street, and Music Coop, 268 E Main Street. Although tickets will be available at the door, they are sold first come, first served, so we recommend advance purchases.

## ANPF 2012 Ticket Presale Order Form

*Limited-time offer: Your order must be received by Wednesday, October 10, for discounted ticket prices to apply.*

name \_\_\_\_\_ e-mail \_\_\_\_\_

address \_\_\_\_\_ city \_\_\_\_\_ state \_\_\_\_\_ ZIP \_\_\_\_\_

phone \_\_\_\_\_ alt. phone \_\_\_\_\_

**Each Festival Ticket Package includes one reading of each play. All performances are at the Unitarian Center, 87 4th Street in Ashland. Please indicate your choices below. Questions? Call (541) 488-7995.**

***This Rough Magic*** by Richard Manley  
Directed by Michael J. Hume

Wednesday, 10/24, 8 p.m.  
No. of tickets \_\_\_\_\_

Friday, 10/26, 2 p.m.  
No. of tickets \_\_\_\_\_

***The God Game*** by Suzanne Bradbeer  
Directed by the cast

Thursday, 10/25, 2 p.m.  
No. of tickets \_\_\_\_\_

Saturday, 10/27, 8 p.m.  
No. of tickets \_\_\_\_\_

***How It Works*** by Cary Pepper  
Directed by Cristofer Jean

Thursday, 10/25, 8 p.m.  
No. of tickets \_\_\_\_\_

Sunday, 10/28, 2 p.m.  
No. of tickets \_\_\_\_\_

***Omission*** by Joshua Rebell  
Directed by Liisa Ivary

Friday, 10/26, 8 p.m.  
No. of tickets \_\_\_\_\_

Saturday, 10/27, 2 p.m.  
No. of tickets \_\_\_\_\_

Number of Festival Ticket Packages at \$50 each \_\_\_\_\_ Total tickets \_\_\_\_\_ Total cost \_\_\_\_\_

Number of individual play tickets at \$15 each \_\_\_\_\_ Total cost \_\_\_\_\_

Your tax-deductible donation \_\_\_\_\_

**Mail to:** Ashland New Plays Festival  
PO Box 3314  
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**Total enclosed** \_\_\_\_\_

*Please make check payable to ANPF*

**To qualify for this discounted pricing, your ticket order must be received by Wednesday, October 10, 2012.**

*Tickets for the Playwriting Workshops on Friday and Saturday at SOU are available at the door.*

### ANPF Needs You!

As a nonprofit organization run entirely by volunteers, ANPF relies on contributions from people like you! Whether your gift is large or small, it is *you*—our members—who make it possible for us to continue bringing new plays to the public. These fresh works come to life through the voices of professional actors on our Ashland stage. During the magic moments of rehearsals, readings, and discussions, a playwright may very well discover new insights to refine a good script into a masterpiece. You can help make this happen by becoming a member of ANPF—one of the premier new plays festivals in the country. Check out our membership levels at [AshlandNewPlays.org/Membership.html](http://AshlandNewPlays.org/Membership.html). All gifts are significant and tax-deductible, and every little bit helps. **We appreciate your ongoing support!**

# Spotlight on the ANPF 2012 Winning Playwrights

**Richard Manley** After two decades of success as a copywriter and advertising executive, I started a second career writing stage plays. Pulling from many years' worth of personal journals, I rediscovered my passion for the sound of the language and its potential to entertain and provoke and inspire. When I returned to the States from a sabbatical in Paris six years ago, I sold my business and structured a lifestyle that would allow me to write stage plays full time.

My work has been influenced by reading and observation. I grew up with the expansive language of O'Neill, Williams, and Miller and of course Shakespeare. I was later drawn to the more visceral approach of Mamet and Shepard, and have now added to my list of favorites the Irish playwrights, McPherson, Friel, and McDonagh, for example, for their own unique take on storytelling.

I believe that credible storytelling and characters with depth—rather than polemics—are the way inside someone's head. As our technology provides faster forms of communication, however, I fear that we are unconsciously slipping away from our language—losing interest in its remarkable vocabulary, forgetting its power to feed our imaginations and to challenge our thinking.



**Cary Pepper** I've always enjoyed writing. Wrote my first (beginning-middle-end) (10 chapters) story in the fourth grade. In the seventh grade, given an assignment to write a short piece of fiction, I turned in a 30-page reworking of *Arsenic and Old Lace* (which the class barely understood, teaching me the importance of accessibility).

I was more formally introduced to playwriting in college, when, as a pre-med (or very briefly pre-law) student, I took a playwriting class because it sounded fun. My instructor told me I had "a gift," which I kind of already suspected I might have because after completing my first assignment I found myself on a natural high. I wasn't quite ready to say I had a gift, but I did know that this playwriting stuff was a little more than just fun. By then pre-med was fast receding due to Chemistry 101, and pre-law had been discarded due to the arrival of the sixties.

But playwriting, acting, making theater, the rush you get from successful improv, the satiating satisfaction of connecting with an audience, creating something that reflects an understanding of craft and a kernel of knowledge—did it get any better than that? Well, there are also the people I love, traveling, films, dogs, and, when not in that embrace, writing.

**Suzanne Bradbeer** I grew up in a family for whom politics were a matter of passionate interest. My parents were witnesses to Martin Luther King Jr.'s *I Have a Dream* speech—though they were too far down the Mall to actually hear it. My dad, a naturalized American citizen, writes fairly frequent letters to my hometown paper, Charlottesville's *The Daily Progress*. My mother has been railing against the dangers of global warming since at least 1987.

*The God Game* is my first overtly political play, though now I am writing a second, called *Maddie and Will*, about a journalist who has to decide whether he will destroy someone's life in his quest for a story.

If I had to pick one favorite play it would be *The Glass Menagerie*. Some of my favorite contemporary plays are Jessica Dickey's *The Amish Project*, Chisa Hutchinson's *She Like Girls*, Florencia Lozano's *underneathmybed*, and Theresa Rebeck's *The Understudy*. My storytelling hero is Joss Whedon. This will be my first trip to Oregon, and I am very happy to be visiting for the festival.



**Joshua Rebell** I'm the rare New Yorker who likes the West Coast as much as the East. Though this is my first trip to Oregon, I lived in California for years, and I hope to move back at some point. I grew up just outside New York City, and after college I assumed I'd be the kind of New York playwright whose idea of open space was limited to Central Park. But then, on a whim, I spent a few months in Los Angeles, and all of those perceptions changed. I happened to arrive in LA in the mid-nineties, when the LA theatre community was really taking shape, and as anyone in theatre can tell you, if you're lucky enough to find yourself a part of a burgeoning, energetic theatre scene, you drop everything and stay. So I did.

When I finally moved back to New York a few years ago, I thought it would be temporary, but then met my wife and I decided to stick around for a while. I divide my time pretty evenly now between writing plays and writing screenplays. When not writing, I curate and produce spoken word and classical music programming for a terrific performance space, The Cornelia Street Café, in the West Village. I'm thrilled to be coming to Ashland!

Return Service Requested



See below for a sneak peek at our new *Theater Talk* series.

**Snail mail or e-mail?** In our efforts to be green, we also deliver this newsletter via e-mail if you prefer. Let us know at [info@AshlandNewPlays.org](mailto:info@AshlandNewPlays.org).

## Festival Week Includes New *Theatre Talk* Series

ANPF is adding an exciting new feature to Festival Week, October 24 to 28. *Theater Talk*, a series of conversations with prominent local actors inspired by James Lipton's television series *Inside the Actors Studio*, will focus on the ways actors' lives merge with their process, skill, and inspiration to create art. The series will provide audiences, particularly local theater and drama students, with a window into the art and the craft of acting as practiced by exceptionally talented people, illuminating the nature of theater as well as providing a better understanding of those local artists whose work is particularly worthwhile.

The featured actors are **John Tufts** (Thursday, October 25), **Nell Geisslinger** (Friday, October 26), and **Mark Bedard** (Saturday, October 27). The series takes place at the Headlands Environmental Center, directly across the street from ANPF 2012 at the Unitarian Center at 87 Fourth Street, from 5:15 p.m. to 6:30 p.m., between the festival's afternoon and evening play readings. There will also be a Q&A featuring questions from Southern Oregon University and Ashland High School students. Admission is free, with priority seating for students. The series is produced by ANPF board member John Rose. Please join us for this unique and fascinating look into the world of theater. Questions? E-mail [john@AshlandNewPlays.org](mailto:john@AshlandNewPlays.org).

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