ANPF 2013 SURVEY SAYS...

The ANPF Board expresses its thanks and gratitude to all the patrons who were willing to participate in the ANPF 2013 exit survey. As always, your support of our efforts is tremendous.

A total of 129 respondents either took the survey online or filled out a hard copy during Festival Week. That is a substantial cross-section of our patrons and will provide a great deal of insight as the board continues to steer the organization into the future. Many of you have asked why we went to such effort to develop, build, and conduct a survey.

ANPF is at a crossroads of sorts. Our script submissions increase with each passing year, the quality of the winning plays continues to rise, our audiences are growing, and we are getting more national recognition. We felt that at this juncture it would behoove us to have a better understanding of our patrons—their likes and dislikes—and to measure the quality of the work that we are doing so that we may guide the organization in the right direction as ANPF continues to grow and expand. Early results of the survey have already set a course for areas that need our focus. With your help we are building a better, stronger, and more professional ANPF for the future.

Now the news you’ve all been waiting for: As promised, we randomly chose from all the survey respondents the winner of two passes to ANPF 2014, and that lucky person is Fran Aversa. Congratulations, Fran!

ROWE RESURRECTS MARLEY

Douglas Rowe returns this year to show a surprising new side of an old friend when he reads Jacob Marley’s Christmas Carol by Tom Mula. This headlong, hilarious romp through the grizzly side of Victorian Christmases is a tale of redemption and remorse, the fear of loss and the joy of love, and the way we can find our own salvation in our care of others. Whether your introduction to Scrooge was from the book, the black-and-white movie with Alastair Sim, or the musical madness of Michael Caine and the Muppets, everyone is familiar with the story. Marley is, after all, the first person mentioned in Dickens’s classic tale: “Marley was dead, to begin with.” When he finds himself in a very unsatisfactory afterlife, Marley seeks his own salvation by taking on the monumental task of redeeming that “squeezing, wrenching, grasping, scraping, covetous old sinner” Ebenezer Scrooge. His adventures form the basis of this delightful reading by a veteran actor of stage and screen.

There will be two performances, both at 7:30 p.m. at the Ashland Springs Hotel: Wednesday, December 4 ($15), and Wednesday, December 18 ($25). The second performance is a champagne/dessert fundraiser that includes an ANPF Theatre Talk with Rowe in conversation with John Rose.

Tickets available now at ShowTix4U.com, at Paddington Station, and by e-mailing tickets@ashlandnewplays.org.

Jacob Marley’s Christmas Carol is presented by special arrangement with Dramatists Play Service, Inc., New York.

Winning Playwrights Share Impressions of Ashland

BO WILSON Early in my career, I spent about 10 years as the happy guest of many of the festivals and events devoted to the development of new plays in America. All of them did their best to make playwrights feel welcome and to offer them strong collaborators as they worked together to make the plays stronger. Then came 20 years or so during which I stepped off the development/festival path, largely because the raising of two kids required my presence closer to home. When ANPF selected The Boatwright, I reached out to my playwright friends all over the country to ask how happy I should be. Each and every one of them expressed great, teeth-grashing envy and assured me that I would have an amazing experience. They undersold it. I have never felt more honored, more pampered, or more welcome. I’ve also—and this is probably more important—never been better supported in the delicate work of introducing a new text to an audience. My director was sensitive and smart and wholeheartedly devoted to the things my play and I are trying to do. My actors were stunningly talented. My audience was savvy and wise, and the entire experience was bathed in the light of passionate devotion.

The entire experience was a gift of rare generosity, and I am and always will be humbly grateful. Thank you.

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A Round of Applause for Our Awesome Casts

ANPF extends a hearty thank-you to our dedicated cast members and directors. Thanks also to Stage Manager Linda Sanchez, our Reading Committee, all the ANPF Stagehand volunteers, and our innkeepers and community partners. We obviously could not do this without you!

THE BOATWRIGHT BY BO WILSON
Kenneth Albers, Catherine Lynn Davis, Noah Yaconelli, and Bo Wilson

SLEEPING DOGS BY ROBERT JOHN FORD
Miriam A. Laube, Robert Vincent Frank, Robynn Rodriguez, Joe Wegner, and Robert John Ford

A QUESTION OF WORDS BY RICHARD MANLEY
Back: Geoffrey Riley, Kenneth Albers, David Wood, Douglas Rowe; front: Brandy Carson, Catherine Lynn Davis, and Nell Geisslinger

OTHER THAN HONORABLE BY JAMIE PACHINO
Back: Brad Whitmore, Al Espinosa, Mauro Hantman; front: Katie Medford, Vilma Silva, Sabina Zuniga Varela, Bakesta King, Jamie Pachino, and Kimberly Scott

PHOTOS BY ELIZABETH VON RADICS
THANK YOU TO OUR DONORS

Ashland New Plays Festival is a labor of love, an art for art’s sake organization managed by a volunteer Board of Directors.

We work year-round planning our flagship festival.

We have no endowment, foundation, or corporate financing.

We depend on local fundraising events and donations.

Whether a gift is large or small, it is our members who make it possible for us to continue to bring new plays to the public.

We thank you for your support!

This list reflects donations received through November 1, 2013.

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Linda Marshik
Carolyn Peake
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Paul and Marcella Theeman
Marshall and Mimi Umpleby
Debbie Zappen

Winning Playwrights continued from page 1

ROBERT JOHN FORD ### When I was growing up in Iowa, my family would spend New Year’s Day watching college football bowl games on television. And it was during the Rose Bowl that I first heard a commentator use the phrase “Chamber of Commerce Day,” referring to the perfect weather, the beautiful setting, and the ideal community environment for the game. Now I finally have reason to use a variation of this phrase—ANPF 2013 was a Chamber of Commerce Week for me. It is very rare indeed for a theatre festival to be dedicated entirely to the nurturing of playwrights and the further development of their work—and to have the opportunity to do so in a savvy theatre community that takes so much ownership and pride in the process is even rarer still. I met so many wonderful people, developed what I am sure will be lifelong friendships, and enjoyed many conversations about the craft of theatre. All of this happened because of the passion, commitment, and generosity of so many volunteers, audience members, and business and civic leaders of the Ashland community. How you managed to also deliver seven clear-blue-sky days with temperatures in the mid-seventies at the peak of the autumn leaf color season remains a mystery to me, but it doesn’t surprise me at all that you found a way to make it a nearly perfect week.

JAMIE PACHINO ### It is hard to sum up what a gift Ashland New Plays Festival is for a playwright with a very new play. The opening night reading was only the second time I had heard the play aloud, which can be nerve wracking. But the knockout combination of Kimberly Scott at the helm (and in the cast), the amazing actors, and ANPF’s educated and invested audiences made the experience a dazzling one. The play came alive (flaws and all), followed by thoughtful, generous, open-hearted, and truly incisive talkbacks that have already helped me move the play forward.

If this were not enough, there was also my beautiful room at Arden Forest Inn (thank you, Bill and Corbet!), the marvelous town of Ashland, the opportunity to see genuinely inspiring plays at the Oregon Shakespeare Festival, the care of a full team of ANPF supporters, and the gracious hosting by Ellen Lewis. It is no wonder that fellow playwrights have ANPF at the top of their list of applications when they have a new play in hand. I am so grateful for the experience and only hope that I can return again soon. Thank you, ANPF!

RICHARD MANLEY ### Many years ago, when my wife and I were both in the business world, she would take a once-a-year break from her 80-hour workweeks to visit Canyon Ranch, a superspa somewhere in Arizona. She always came home refreshed, relaxed, and eager to take on the grind again. I mention all of that so the next paragraph makes sense.

In answer to someone’s question about being back in Ashland for the third time in the past 12 months, I said, “It’s the Canyon Ranch of playwriting venues.” I go on and on about this place so often, I wonder if some of the townspeople are beginning to think I have a kinder, gentler subset of Tourette’s syndrome. At the slightest provocation, I shout out compliments. I can’t help it.

One time in Ashland, maybe it’s a fluke. Two times, it could be a coincidence. Three times in a year, I’m convinced. Something special happens here—by design. I head home from Ashland each time feeling energized about playwriting in general and especially my place in that world. Thank you again.
SAVE THE DATES

Jacob Marley’s Christmas Carol
by Tom Mula
starring Douglas Rowe

December 4  7:30 p.m.  $15

December 18  7:30 p.m.  $25
Followed by a champagne and dessert
ANPF Theatre Talk with Douglas Rowe
in conversation with John Rose

Ashland Springs Hotel
212 Main Street

“WORDS, WORDS, WORDS,” says Hamlet, when asked what he reads. And so do we. Why do we all enjoy theatrical readings? Because we, the audience, join with the playwright in building the ideas. A word is a many-splendored thing. A play, as it is read, becomes many plays in the minds of its audience. We build it in our own mind as much as the playwright ever did. With today’s daily overwhelming visual barrage, very seldom do we have the freedom to imagine. In a reading, we each create in our own head our own play. In a reading, we each can see the play with our eyes closed and make it our own. The costumes, the action, the props happen in our own mind. Teachers say that a mind is a terrible thing to waste. So do playwrights. ANPF is devoted, now year-round, to bringing you the words and the ideas for your own plays. Please join us for your share. We promise to focus on the words, words, words. —Fred Wright

Thank You to Our ANPF 2013 Volunteers

ANPF Stagehands

Our Mission
Ashland New Plays Festival assists playwrights in the development of new works through public readings and offers an educational forum to the community through discussions and workshops.

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Visit Us Online!
AshlandNewPlays.org

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