Ashland New Plays Festival

Five Days of Plays · October 21-25



ZERO

BY IAN AUGUST



by Kari Bentley-Quinn



TRUTH BE TOLD

THOSE DAYS ARE OVER

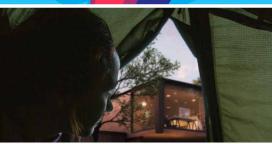
BY DAVID HILDER



THE COMMUNIST

(THERE WILL BE A PRACTICAL DEMONSTRATION)

by Grace McLeod



All times listed are Pacific Standard Time

SUN october 18

3:00 pm Playwriting Workshop

5:30 pm Playwright Welcome Panel

WED october 21

7:30 pm Truth Be Told by William Cameron

THU october 22

4:00 pm Hyannis by Kari Bentley-Quinn

7:30 pm Those Days Are Over by David Hilder

FRI october 23

4:00 pm The Communist Revolution... by Grace McLeod

7:30 pm Zero by Ian August

SAT october 24

1:00 pm Truth Be Told by William Cameron

4:00 pm Those Days Are Over by David Hilder

7:30 pm *Hyannis* by Kari Bentley-Quinn

SUN october 25

1:00 pm Zero by lan August

4:00 pm The Communist Revolution...

by Grace McLeod

President's Welcome to ANPF 2020

Welcome to year 29 of our Fall Festival! This year has been "one for the history books."

At this time in our nation and in our community, the arts are taking a forced break. For a community like ours, the arts are often a major part of the fabric of our lives and our inability to participate in the experience of live theatre is taking a toll on our minds and our hearts.

This year, ANPF is joining the rest of the performing community and venturing onto the virtual stage to present our Fall Festival. Our artistic staff and our board have planned a program of plays we think will make you feel that theatre is indeed alive and well in Ashland.

This year we are offering five plays in repertory which were selected in our normal blinded process. 450 plays from across the world have been submitted, read and scored to move forward in a second round of 30 plays. All of our 60 readers read and discussed these semi finalist plays and forwarded 12 to our Artistic Director Kyle Haden who has presented us with five plays to produce.

We continue to be fortunate in having creative directors guiding talented actors in bringing five very different and compelling stories to you. Our mission is to serve as an incubator for new plays and to support the winning playwrights with the opportunity to hear audiences, reactions to their work. Our ultimate goal is to help the plays receive full productions in theaters across the country.

Our audience feedback will occur immediately at the conclusion of each play and we encourage you to comment and provide helpful feedback for the playwrights who will be eagerly listening for your reactions. They will NOT have the opportunity to gauge audience reaction as they would in a theater where we are all gathered in the same place. Applause and other opportunities to hear sounds or silence as the plays unwind will not be possible. Hence your reactions and comments after the performance will serve to help the playwrights hone these fine plays to an even higher level of quality.

Finally, please take a moment to become a member or consider increasing your membership level. Over 43% of our budget is provided by membership dollars.

On behalf of our board, staff, volunteers and all who make ANPF a thriving, innovative and exciting theatrical experience, we welcome you to the 2020 ANPF experience – this time in the comfort of your home.

Thank you for joining us!

Peggy Moore - President, ANPF Board of Directors

Artistic Director's Welcome to ANPF 2020

Every October, I find myself in the same place: Rogue Valley Unitarian Universalist Fellowship on Fourth Street in Ashland, on a sunny afternoon, sitting in the last pew, all the way to the left, next to the windows. It's one of my favorite places in the world. Before the reading begins, I always take a moment to look around at the space, at the people sitting in the rows ahead of me eagerly awaiting the performance, and at the music stands and chairs on the stage awaiting the actors. The community that forms around these stories every fall is inspiring. Seeing longtime readers and patrons greet playwrights, actors, and directors like old friends is a perfect example of the power art has to bring us together. As I look around at our community, the same thought strikes me every year, without fail: what will be the stories we gather together to hear next year? Where will they take us?

In a year where we've experienced so much profound loss, from the pandemic to the Alameda Fire, it's comforting to know we can still gather together to hear these new plays. Stories have always brought humans together. They're how we distract and educate and entertain ourselves. And they can be a catalyst for change. ANPF is utilizing the power of storytelling to effect change through our commitment to antiracism. Now is the perfect time to reimagine what stories we tell and how we tell them, and the online medium is a great place to start.

This year we'll journey to a modest small-town apartment, a souvenir shop in Massachusetts, a New England boarding institution, a grand house in Chappaqua, NY, and a very large sandbox. Unlike previous years, however, this time you'll be starting the journey in front of a screen, from the comfort of your very own home.

We may not be in the same physical location this year. But I look forward to sharing space with you, wherever you are, as we celebrate these five playwrights and their wonderful work. I can't wait for this community to experience these stories.

Kyle Haden – Artistic Director, Ashland New Plays Festival

Truth Be Toldby William Cameron

directed by Lavina Jadhwani

Setting:

A modest apartment in Mecklenburg, a small town in the eastern United States.

Kathleen Abedon	Mia Morris
Josepha (Jo) Hunter	Amy Kim Waschke*
Stage Directions	Galen James-Heskett

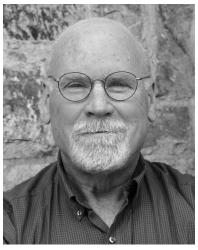
Kathleen Abedon's teenage son Julian carries an automatic weapon into his workplace and opens fire. When the smoke clears, fourteen people are dead, Julian among them. One year later, when true-crime writer Jo Hunter comes to town to interview Kathleen for a book on the shooting, the grief-stricken mother seeks to convince the skeptical journalist that Julian has been framed. At a time in our history when the truth is under attack on a daily basis, *Truth Be Told* explores the nature of objective truth and the ways in which we manipulate and distort it to serve our own ends.

Lead Sponsor: Jane and Bill Bardin

^{*} Appearing through an Agreement between ANPF and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

WILLIAM CAMERON

William Cameron is a playwright, actor, director, and educator. His plays have been performed around the country, including off-off Broadway at the Harold Clurman Theatre, the Source Theatre in Washington, DC, the Pittsburgh New Works Festival and numerous community and academic theatres. Truth Be Told won the 2020 Stanley Drama Award. His play Violet Sharp won the 2007 Julie Harris Playwriting Prize, received its world premiere at Theatre 40 in Los Angeles in 2009, and was published by Samuel French in 2012. He is professor emeritus of Theatre and Communication Arts at Washington & Jefferson



College in Pennsylvania and wrote several plays tailored specifically to his students. He also directed over 40 plays during his 31 years as a college professor. As an actor, he has performed with the Pittsburgh Public Theatre and the Philadelphia Drama Guild and has appeared on screen in such films as *Lorenzo's Oil*, *Hoffa, The Dark Half*, and the 1990 remake of *Night of the Living Dead*.

Playwright's Perspective:

In the wake of the Sandy Hook Elementary School shooting in 2012, a Florida college professor—whose name I will not mention—claimed that the massacre was a hoax perpetrated by the federal government. Those twenty children and six teachers, he declared, didn't really die because those shots were never really fired. The grieving parents, he insisted, were played by 'crisis actors,' and he went so far as to demand that the father of a Sandy Hook victim provide proof of his son's death. Proof of his son's death! As if the poor man and his family hadn't suffered enough! The professor was ultimately discredited and lost his professorship over the affair. I started writing Truth Be Told in response to this professor's cruel and self-aggrandizing stunt.

The other key factor impacting my work on the play is this—I am a father. My son is now 31 years old and while I no longer worry about him perishing in a school shooting, I still worry about him every day. Is he safe? Healthy? Happy in his work? Happy in his relationships? Much of my anxiety has to do with my role in parenting him. If none of the above are true, is it my fault?

Hyannisby Kari Bentley-Quinn

directed by Adrienne Campbell-Holt

Setting:

The small Cape Cod town of Hyannis, MA.

Tommy	Arthur Langlie
Michelle	Samantha Rosentrater*
Fran	Jo Twiss*
Lauren	Carmen Flood
Kieran	Nolan Sanchez
Anita	Meagan Prahl*
Stage Directions	Erica Jernaill

In a small Cape Cod town, Michelle and her mother Fran run a small shop where they sell beach gear, souvenirs, snow globes, and the best fudge around. Michelle's son, Tommy, has just come home from his second stint in rehab, and the financial toll of his heroin addiction has hit the business' bottom line. Meanwhile, a young woman named Lauren is home from college to tend to her ailing mother, and she and Tommy make a connection that changes them both forever. Set over the course of a summer and a winter, *Hyannis* takes a look at the plague of despair and drugs infecting small town America.

Lead Sponsor: Kate and Jim Wolf-Pizor

Partner Sponsors: Julie Benezet and Roger Pearce

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KARI BENTLEY-QUINN

Kari Bentley-Quinn is a playwright based in New York City, originally from Stratford, CT. Her plays have been presented at or developed with Lark Play Development Center, Lesser America, Halcyon Theatre, Animus Theatre Company, Theatre of NOTE, Premiere Stages at Kean University, Astoria Performing Arts Center, The Brick Theater, The Secret Theatre, Artemisia Theater, FringeNYC, and more. Her play *The Worst Mother in the World* was recorded as part of the ANPF Play4Keeps Podcast. She is a co-founder of Mission to (dit)Mars, a theater company based in Queens, NY, where she has facilitated the development of more than 30 new plays. She



has been a finalist for many awards, including the O'Neill National Playwrights Conference, the Bay Area Playwrights Festival, Dramatists Guild Fellowship, was a nominee for the Doric Wilson Playwriting Award, and a winner of the Rita and Burton Goldberg Playwriting Award from Hunter College, where she received her MFA in Playwriting.

Playwright's Perspective:

Hyannis was a play that came to me very quickly – the first draft was written in about three months. I suppose it's because I know a little something about the subject matter. As the child of two addicts, I struggled with the idea of writing a "family" play. Sometimes the subjects closest to us are the hardest to express and cleave too close to the heart. A couple of years ago, I saw a documentary on HBO about the opioid crisis in Cape Cod, a place I have visited often and is very dear to me. The juxtaposition of this crisis with the beauty of the landscape was incongruent, yet utterly compelling. I did not grow up in the Cape – I grew up in a coastal Connecticut town – so it was close enough for me to understand the culture, but far away enough for it to not feel too much like my own life.

At its core, this is a play about how addiction can ravage a family, as it did mine. This play is my heartbreak, my grief laid bare. Through this play, I was able to write a love letter to the strong, flawed New England women who raised me. It allowed me to write a mother/daughter relationship that reminds me of my mother and my grandmother's relationship. Perhaps it was a way for me to go back to an easier time in my life, in order to tell a story that is anything but easy.

Those Days Are Over by David Hilder

directed by Jennifer Chang

Setting:

The childhood home of the MacKillop sisters.

Ingot	Erica Bradshaw*
Heron	Kate Berry*
Pity	Miriam Laube*
Randall	Hilary Ward*
Juka	DeLanna Studi*
Zora	Kwana Martinez*
Dr. Marjorie Schmidt	Ellen D. Williams*
Stage Directions	Maeve Martinez

Those Days Are Over concerns the five MacKillop sisters in the immediate wake of their mother's death. They're not exactly close, these five, and as they tussle with each other they're also tussling with the past. Alliances are formed and broken; detente is reached one moment, dissolved the next. Fundamentally the play looks at what it is to be a Gen X woman now. It's a vigorous collage, a deeply felt comedy, a joyous journey into grief.

Lead Sponsor: Elaine and Dick Sweet

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DAVID HILDER

David Hilder's work has been seen across the United States as an award-winning playwright and director. His play *The Insidious Impact of Anton* was a winner at Ashland New Plays Festival in 2010 and received a production at Absolute Theatre in 2011 that won seven StageSceneLA awards. His plays and musicals have also been produced or developed at Acadiana Repertory Theatre, the Great Plains Theatre Conference, Primary Stages, Hunter Playwrights Festival, The Blank Theatre, Stella Adler Studios, The Flea Theater, Dixon Place, and more. He has been a finalist for many awards including the Princess Grace Award, Great Plains Theatre



Conference, Bay Area Playwrights Festival, O'Neill National Playwrights Conference, Lark Playwrights Week, the Heideman Award, and others. He is also a recovering actor as well as an alumnus of Hunter College (MFA), the University of Pennsylvania, and the O'Neill Center's National Theater Institute.

Playwright's Perspective:

I was casting a table read of another play of mine, and I needed a woman in her 40s or 50s who could do everything – be effortlessly hilarious, and then turn on a dime to reveal real and deep pathos. And in the process of thinking of women who could read that part well, I realized just how many actors I know who fit that exact description. I determined that my next play (which turned out to be *Those Days Are Over*) would be written specifically for a group of such women.

What I didn't know is that I would be drawn into such a knotty, complicated family story. The characters who emerged all tussled with me and each other; the recent death of their mother doesn't really draw them closer, either. What fascinated me was not so much why they lived so disparately, so separately, as how each of them had felt such a singular relationship to Zora, their mom.

This isn't the first play I've written about a dead parent. I wonder if, in some way, I'm trying to prepare myself for the inevitable loss of my own folks.

Thank you for listening.

The Communist Revolution: A Ninth-Grade European History Project (THERE WILL BE A PRACTICAL DEMONSTRATION)

by Grace McLeod

directed by Nicole A. Watson

Setting:

The combined kitchen/dining room, patio and side-yard of a grand house in Chappaqua, NY.

Sasha	Abbey Rhyne
Mark	Rex Young*
Caroline	Kris Danford*
Tommy	Peter Dager
Stage Directions	Angela Hernandez

Sasha takes her ninth-grade European history class project to the extreme by pitching a tent in the backyard of her family's Westchester home and inviting Tommy Rivera, a boy in her class, to move in and start the Communist Revolution with her. The targets of her righteous anger are her dad, Mark, a self-made venture capitalist hell-bent on proving to her that having money doesn't automatically make you a bad person, and her mom, Caroline, whose true stances on the issues are overshadowed by her desire to make everyone get along. Parents vs. kids, house vs. tent, capitalism vs. communism: the ultimate showdown ensues in this black comedy about rich white liberals whose desire to be "good" runs up against their own fragility.

Lead Sponsors: Nancy and Bill Grove

Partner Sponsor: David Katz and Lee Katman

^{*} Appearing through an Agreement between ANPF and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

GRACE McCLEOD

Grace McLeod is a playwright and screenwriter from New York City. She was a 2017-2018 playwright-in-residence at Chicago's Greenhouse Theater Center as part of the Trellis Residency Initiative, where she developed her play *Herland*, which received a 2018-2019 National New Play Network Rolling World Premiere at MOXIE Theatre in San Diego, Redtwist Theatre in Chicago, and Greenway Court Theatre in Los Angeles. She has developed her plays regionally at Actors Theatre of Louisville, First Floor Theater, The New Colony, and Commission Theatre, among others, and her short films have screened at venues and festivals nationwide. She is a recent



graduate of the University of Chicago, where she was the recipient of the 2018 Olga and Paul Menn Foundation Prize for Playwriting. When she isn't writing, she's probably skateboarding or walking her dog Dexter. When she is writing, she's probably writing about queer girlhood, in all its many complexities.

Playwright's Perspective:

When I was 15, I was thoroughly convinced that I was right about everything. I got in so many shouting matches with my dad – a worthy sparring partner and master debater – because the world was so incomprehensible and so terrifying to me that the only way I could think to find my footing was by absolutely refusing to be wrong. Debate was our love language, but I have since come to realize that it was also an enormous privilege. We debated "theoretical" problems inside a wealthy white bubble that was so far removed from the rest of the world.

This play is about well-meaning, liberal, wealthy white people whose desire to be "good" and "in the right" gets in the way of their ability to reflect on their actions and biases and create necessary change. I truly did not think it was possible for me – a "good" white person – to be racist until I left the wealthy white bubble in which I grew up. I had come to believe that racism was something that only "bad" white people perpetuated and that I was not one of those people.

To me, this play is not about the ideological merits of communism vs. capitalism so much as it is about a race-conscious understanding of capitalism. It is an astronomical privilege to want the world to change provided that your own comfort is not put at risk. I hope that this play encourages people – and wealthy white people, especially – to examine what they may have ignored in the name of comfort.

Zero by Ian August

directed by Lyam Bonnie Gabel

Setting:

In and around St. Vedastus Academy for Misguided Teens, a New England boarding institution for troubled youth.

Nil	Esco Jouléy*
Julia	Emilia Suarez
Harrison	Scottie Tsubota
Mr. Gains	Rafael Untalan*
Dr. Virginia Woodhouse	Terri McMahon*
Nick	Galen Molk*
Sergeant Riggs	Jennifer Lanier*
Stage Directions	Hunter Sims-Douglas

Deep in the woods of rural Connecticut lies a brick-laden Victorian mansion, the St. Vedastus Academy for Misguided Teens, a refuge for the newly violent, mildly sinister, and willfully corrupt. Nil is at least two of these things, and even in the eyes of more deviant classmates, suffers social death for it. But when schoolmate Harrison discovers a seemingly bottomless pit in the forest floor behind the school, Nil sees an opportunity to claw a way to the top of the heap. And unbeknownst to them, the pit appears to be getting larger and larger and larger.

Zero is a narrated tale of the inexplicable and the unspeakable, a darkly comedic allegory about the relationship between addiction and empathy, the danger of simple solutions, and whether 'nothing' actually exists anyway.

TRIGGER WARNINGS: This play includes all the things. This ain't no Disney Channel sh*t.

Producing Sponsor: Rae and Bill Saltzstein

^{*} Appearing through an Agreement between ANPF and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

IAN AUGUST

lan August is an award-winning, internationally produced playwright. His play *The Excavation of Mary Anning* was a winner at Ashland New Plays Festival in 2018, and an audio recording of his play *Donna Orbits the Moon* is available on ANPF's Play4Keeps Podcast. His works have also been developed with the Powerhouse Theatre Season with NY Stage and Film, the Great Plains Theatre Conference, Orlando Shakespeare Theatre, NJ Repertory Company, Writers'Theatre of New Jersey, Wordsmyth Theatre Company, City Theatre of Miami, the Garry Marshall Theatre, UC Davis Dept of Theatre and Dance, Passage Theatre



Company, the Philadelphia Artists Collective, the Williamstown Theatre Festival, the NY and Edinburgh Fringe Festivals, and elsewhere. He is an alumnus of Goddard College (MFA) and the Philadelphia playwriting workshop The Foundry. He lives in Lawrenceville, NJ, with his husband, set designer and performing arts teacher Matthew R. Campbell, and his two cats, Lentils and Kimchi.

Playwright's Perspective:

I'm wrestling with the darkness.

I think we all are. Tensions in our country are so high that sometimes screaming into the void feels like the only viable release.

Against my better judgment, I often read through the comments section of news articles and Facebook posts and I'm struck by the disregard for the feelings of others. I think much of it stems from a firm belief in a binary moral code—good versus evil, right versus wrong. And that belief is perpetuated across every political aisle, in every children's book narrative, in every religious doctrine: there is a good, there is an evil; there is a right, there is a wrong.

But of course, there is also everything in between. Zero is a play about exploring that middle ground, of challenging the binary status quo. The characters of Nil, Julia, and Harrison are all struggling with their places in the universe—are they good, are they bad, or are they something unnamable that exists in the middle. It's a morality play about empathy—disguised as a magic-realistic punk-rock queer teenage addiction tale.

Zero is about finding love and self-worth and the value of others in places that were once too dark to see. But it's also about accepting the darkness in yourself.

2020 FALL FESTIVAL DIRECTORS



Kyle Haden, now in his sixth season as our artistic director, has directed readings of *Primary User; I Can Go; Hazardous Materials;* and *The Luckiest People* for ANPF, as well as performing in readings of *Go. Please. Go.; Edward Ill;* and *Now This.* Kyle was named a 2018 Drama League Directing Fellow and has directed various productions across the country, including the award-winning world premiere of *Hazardous Materials* (Creede Repertory Theatre); *A Brief History of America* (Hangar Theatre Company); *Hamlet* and *The Winter's Tale* (Island Shakespeare Festival); and *The Tens* (Actors Theatre of Louisville). As an actor, he has performed at regional theatres including the Oregon Shakespeare

Festival (three seasons), Guthrie Theater, Shakespeare Theatre Company, Chicago Shakespeare Theater, Pittsburgh Public Theater, Arizona Theater Company, City Theatre Company, Colorado Shakespeare Festival, and Cleveland Play House, as well as various theatres in New York and Chicago. Kyle is also a senior coordinating producer with Black Lives, Black Words International Project and the interim senior associate head of the School of Drama at Carnegie Mellon University, where he is an assistant professor of acting.



Jackie Apodaca is a professor of acting and the head of performance at the Oregon Center for the Arts at Southern Oregon University, where she manages Oregon Shakespeare Festival's Acting Company Trainee Program. She has worked as an actor, director, and producer in theatre, film, and media, with companies such as Roundabout Theatre Company, Denver Center, National Geographic, Summer Repertory Theatre, Elephant Theatre Company, Island Shakespeare Festival, RE:ACT, Modern Media (head of production), Venice Theatre Works (associate artistic director), and Shakespeare Santa Barbara (producing director). She was a contributing editor at Backstage newspaper and wrote

the long-running advice column. For ANPF, she directed *The Night Climber, Constellations, The Bottle Tree,* and *Go. Please. Go.* and recently played the roles of Beth in *Cold Spring,* Sofonisba in *Sofonisba,* and Grace in *#GodHatesYou.* Her actors' business information book, Answers from the Working Actor, was published by Focal Press-Routledge in 2018. Jackie has a BFA from UC Santa Barbara and an MFA from National Theatre Conservatory. Learn more about Jackie at www.sou.edu/academics/theatre/faculty.



Beth Kander This year would have marked Beth's sixth autumn in Ashland, and while she misses being in the Rogue Valley for the festival, her heart is still with everyone there. Beth is a playwright and novelist who grew up in the small-town Midwest and Deep South. Playwriting honors include the Henry Award for Best New Play or Musical (for her play *Hazardous Materials*, directed by Kyle Haden, an ANPF 2016 selection); Headwaters New Play Award; Equity Library Theatre Showcase; Ashland New Plays Festival; Eudora Welty New Play Awards; and the Charles M. Getchell New Play Award, among others. Her dystopian trilogy *Original Syn* was

acquired by Owl House Books in 2017 and quickly became the imprint's bestseller, also winning a 2019 Foreword INDIES Award. Her ghost story 13 Jericho Lane was a 2019 Pitch Wars selection, now pending publication; she's excited to continue exploring "newish Jewish folklore" in her current work-in-progress, a Southern Gothic golem story tentatively titled Clay Heart. The granddaughter of immigrants, she is interested in the intersection of new ideas and identities with old stories, secrets, and legends. She has an MSW from the University of Michigan and an MFA from Mississippi University for Women. Beth is represented by Allison Hellegers at Stimola Literary Studio, and several of her plays are available through Stage Rights. She lives in Chicago with her favorite characters (her quirky little family). For more: www.bethkander.com



Adrienne Campbell-Holt is the founding artistic director of Colt Coeur and the recipient of the 2018 Lucille Lortel Visionary Director Award. Current/upcoming projects include the world premiere of *Other World*, by Hunter Bell, Jeff Bowen & Ann McNamee, choreography by Karla Puno Garcia. Adrienne is currently developing new plays with Oscar Olivo, Lily Padilla, Antoinette Nwandu, and Rick Cleveland. Recent credits include *Eureka Day* by Jonathan Spector (New York premiere, Colt Coeur); *We Are Among Us* by Stephen Belber (world premiere, City Theater, Pittsburgh); *Hatef**k*, by Rehana Lew Mirza (world premiere, Colt Coeur); *Joan* by Stephen

Belber (world premiere, Colt Coeur, starring Johanna Day); *Downstairs* by Theresa Rebeck (Primary Stages, starring Tyne Daly and Tim Daly); associate director on Dear Evan Hansen, directed by Michael Greif (Broadway); *Zürich* by Amelia Roper (world premiere, Colt Coeur @ NYTW); *Thirst* by C. A. Johnson (world premiere, Contemporary American Theater Festival); *Afterwords*, a new musical by Zoe Sarnak and Emily Kaczmarek (Village Theater, Seattle); and *What We're Up Against* by Theresa Rebeck (WP Theater). Adrienne has a BA from Barnard College.



Jennifer Chang has directed, among others, Where the Mountain Meets the Moon by Min Kahng (South Coast Rep); Hannah and the Dread Gazebo by Jiehae Park; Death and Cockroaches by Eric Reyes Loo; Vietgone by Qui Nguyen (LADCC Award); Animals Out of Paper by Rajiv Joseph (East West Players, LA Times Critics Pick), and Edith Can Shoot Things and Hit Them (Artists at Play, GLAAD Media Award, Ovation Award Nominated). She has developed new plays with Center Theatre Group, Geffen Playhouse, Chance Theatre, Echo Theatre Company, Circle X Theatre Company, and East West Players. A Covid-affected work was William Saroyan's The Time of Your Life at

Antaeus Theatre Company. Jennifer is a founding member of Chalk Repertory Theatre, a Drama League Fellow and a Director's Lab West Alum. She won the 2020 APAFT Award for Outstanding Direction. She is on the faculty at UC San Diego (UCSD) Department of Theatre and Dance and is a member of Stage Directors and Choreographers Society, SAG-AFTRA, and Actors' Equity Association. She has an MFA from UCSD and a BFA with Honors from New York University. Upcoming work includes Keiko Green's *Exotic Deadly or the MSG Play*; and On Gold Mountain by Lisa See and Nathan Wang for Los Angeles Opera at The Huntington Gardens. www.changinator.com



Lyam Bonnie Gabel (they, them) is a director, writer, and social practice artist who creates containers for collective remembering and radical celebration. They are a co-creator of *Alleged Lesbian Activities*, the nationally touring performance about the history of lesbian bars (www.lastcallnola.org). Current work includes inside[OUTSIDE], a geo-located soundscape and AR experience exploring trans* euphoria and queer ecology; and the hospital room and the kitchen table, about care during the early years of the AIDS crisis. They have worked with playwrights, ensembles, and solo artists to develop work at Judson Church, Pipeline, Leviathan Lab, The Theater Offensive, and

The New Orleans Contemporary Arts Center. Their work is funded by MAP, the Network of Ensemble Theaters, National Performance Network, NEFA National Theater Project, and Alternate Roots. They are a 2020 MFA candidate in directing at Carnegie Mellon University and were a Drama League Fellow in 2017. Upcoming projects include *i hope they haunt you* for Spring, 2021 at Carnegie Mellon. www.lyambgabel.com



Lavina Jadhwani is a theatre director, adaptor, and activist. Recent directing credits include *As You Like It* (Guthrie Theatre); *Peter and the Starcatcher* (Oregon Shakespeare Festival); *Roe* and *The Cake* (Asolo Repertory Theatre). Directing fellowships include the Phil Killian Directing Fellowship at OSF, the Drama League's Classical Directing Fellowship at Shakespeare & Company, and the National Directors Fellowship (O'Neill/NNPN/SDC/Kennedy Center). Lavina lives in Chicago, where she was recently named "One of the Top Fifty People Who Really Perform for Chicago" by NewCity; in 2013 she was TimeOut Chicago's "Best Next Generation Stage Director." She has a BFA/MA from Carnegie Mellon

University and an MFA from The Theatre School at DePaul University. www.lavinajadhwani.com



Nicole A. Watson is the new associate artistic director at McCarter Theatre Center as well as a freelance director and educator. She is an associate artist at Cincinnati Playhouse in the Park, a New Georges affiliated artist, an alum of the Women's Project Lab and the Drama League, and a member of the Stage Directors and Choreographers Society. She also served previously as the associate artistic director at Round House Theatre. As a director, she has worked at Baltimore Center Stage, Playmakers Rep, Theater Latte Da, Asolo Rep, the New Black Fest, Oregon Shakespeare Festival, New Georges, Working Theatre, the Lark, New Dramatists, The Playwrights Center, the O'Neill Theater Center, Geva Theater,

the Kennedy Center, and the 52nd Street Project. As an educator, she has worked at the Kennedy Center, University of Maryland College Park, New York University, North Carolina School of the Arts, Smith College, Two River Theater, Long Island University, and ACT. Her interest is in new plays, especially those that interrogate history and amplify the narratives of those who have been ignored or misrepresented. www.nicoleawatson.com

2020 FALL FESTIVAL ACTORS



Kate Berry is overjoyed to be back at ANPF, where she appeared in the Beth Kander's *Hazardous Materials*, and in Meridith Friedman's *The Luckiest People* trilogy. Kate is an actor and theatre administrator based in southwestern Colorado, where she serves as the associate artistic director for Creede Repertory Theatre. She was lucky enough to see *Hazardous Materials* through to its world premiere production at CRT in 2019, where it recently won a Colorado Henry Award for Best New Play. As an actor, she has worked in Chicago, Denver, and regionally. Kate is a member of Actors' Equity Association and SAG-AFTRA. "Thank you to Kyle and ANPF for all you do for new work."



Erica Bradshaw is an accomplished actor, writer, director, teacher, activist, mom, and so much more. As an actor she has more than 50, television, and commercial credits to her name. You can check her out on IMDB. Erica's stage credits include, among others, Hartford Stage, Actors Theater of Louisville, City Theater, Milwaukee Rep and Signature Theater NYC (where she originated the role of Adele in *Mr. Peter's Connections*, one of Arthur Miller's final produced plays). Erica wrote and performed her solo show, *White America Hero*, in locations across New York and New Jersey. As a director, Erica worked on productions at the University of Kentucky and

Actors Theater of Louisville. While at ATL, she was not only an active member of the arts community, but the associate director of the Apprentice Intern Company. Erica has spent over 20 years working with students of all ages from Los Angeles to New York and many places in between. She's currently the founder and CEO of Bradshaw Creative Services, an arts & education staffing agency. She's extremely excited to be making her online theater debut with ANPF 2020 Fall Festival! "This performance is dedicated to my wife, the best woman I know, Erin Bradshaw."



Peter Dager is super excited to be in his first production with ANPF! He is 17 years old and going into his senior year at New World School of the Arts for Musical Theatre in Miami, Florida. This is also his first professional production. His musical roles have included Gabe in *Next to Normal*; Che in *Evita*; Marius in *Les Misérables*; Usnavi in *In the Heights*; and Carlos in *Descendants*. He was also going to star as Romeo in his school's production of *Romeo and Juliet* before COVID-19 hit. "I am so happy to be part of this experience and I want to thank everyone who works at ANPF for giving me this amazing opportunity. Also, I want to say thank you to my parents

for always being supportive, and believing in me! Thank you again, I am so grateful to you all!!"



Kris Danford is delighted to be returning to ANPF, where she was seen as Emily in the 2017 production of *Go. Please. Go.* She is currently an associate professor of voice and speech at Penn State University. She has previously held faculty positions at University of Michigan, Southern Oregon University, University of Iowa and the University of West Florida. She is also a professional actor and voice, text and dialect coach. Kris has coached at theatres such as the Oregon Shakespeare Festival, American Stage, South Brooklyn Shakespeare and Urbanite Theatre. As an actor, she has appeared at regional theatres around the country, including Asolo Repertory Theatre,

Riverside Theatre and Ashland New Plays Festival. Kris is also currently leading a multidisciplinary research study which utilizes theatre-based voice training as a potential tool for women in child-birth. She has a BFA in musical theatre from SUNY Fredonia, an MFA in acting from the FSU Asolo Conservatory for Actor Training and is a certified associate teacher of Fitzmaurice Voicework®.



Carmen Flood grew up in Topanga, California and recently graduated from Carnegie Mellon with a BFA in acting. Her previous theater credits include *The Chalk Garden*; *August Osage County*; *Detroit 67*; and *The Winter's Tale*. Currently she can be found as the female lead in *Brews Brothers* on Netflix. She enjoys writing poetry, dancing, and making art with friends!



Angela Hernandez is a recent graduate of Southern Oregon University. Her credits there include *The Rover; Dear Brutus; Year of the Rooster; The Epic of Gilgamesh;* and *The Arabian Nights*. In her final term, she played Hedda in *Hedda Gabler* at the Oregon Center for the Arts. Before COVID struck, Angela was hired for the Oregon Shakespeare Festival's 2020 season as an understudy in *Midsummer Night's Dream, The Copper Children,* and *Peter and the Starcatcher*. She plans to push through into these strange times and continue her theatrical endeavors.



Galen James-Heskett is a recent graduate of Southern Oregon University with a BFA in theatre arts. While at SOU, he had various roles in shows such as *Spring Awakening; Summer People; The Arabian Nights; Year of the Rooster; Into the Woods;* and *Angels in America: Perestroika*. Most recently, he was part of *A Midsummer Night's Dream* at the Oregon Shakespeare Festival. Galen is very excited to be stepping into his first project with Ashland New Plays Festival. He has been doing theater for as long as he can remember and has come to rely on art to survive. In a pandemic-stricken world, he believes art has only become that much more

important--not just for him, but for the well-being of people everywhere. He is very excited to be part of a brand-new story and hopes to continue to be a part of original works in the future.



Erica Jernaill is excited to be making her professional debut with Ashland New Plays Festival. She is currently pursuing a BFA in performance at Southern Oregon University.



Esco Jouléy is an actor, singer, dancer, movement artist, and creator, originally from Washington, D.C. Esco's film and TV credits include: *High Maintenance* (HBO); *Inventing Anna* (Netflix); *In A Man's World* (Bravo); *Interstate*(Carly); and *Runaways* (Esco). Theatre credits include *Galatea* (Chorus); *The Demise* (Magic Theater Player); and *Beowulf* (Warrior). They were awarded the Robert J. Prindle and Doris P. Prindle Memorial Award and the Lauren M. Becker Memorial Award in creative art, and were a resident actor at the historic Barter Theater for three and a half years. Since living in New York, Esco has participated in readings and festivals throughout NYC,

including the Signature Theatre and the NYC ABC Showcase. As a movement artist, Esco is the creator and performer of "One," a mute character who lives in the same world as the great artists Charlie Chaplin, Buster Keaton, and Harpo Marx. They have used this character to explore human movement and how one would communicate with people if one could not speak. Website: escojouley.com Insta: @escojouley, @onezlife



Arthur Langlie is so excited to make his ANPF debut! He attended Carnegie Mellon University, where he graduated with the class of 2020. He was seen as Laertes in *Hamlet*; Florizel in *The Winter's Tale*; and Flute in *A Midsummer Night's Dream* (Island Shakespeare Festival in Langley, Washington). Arthur is represented by Erica Tuchman at Perennial Entertainment.



Jennifer Lanier received her classical acting training at the University of North Carolina School of the Arts and improvisation training from Paul Sills at his Wisconsin farm. She is currently co-artistic director of Original Practice Shakespeare Festival (OPS Fest) in Portland, Oregon. She has worked at regional theatres including Portland Center Stage, American Stage, and Profile Theatre. Touring theatre credits include Artist's Repertory Theatre, Lesbian Thesbians, and United Stage. Film/TV credits include Leverage; Hawaii; Grimm; Water Man; Thin Skin; and Scrapper. Jennifer lives with her wife, two sons, a costume-loving dachshund, a cantankerous cat,

a tornado of a kitten, and an anorexic tortoise. Visit her website: JenniferLanierActs.com



Miriam Laube has been an actor at the Oregon Shakespeare Festival for the last 16 seasons, where she has the honor of working with an extraordinary company of actors. Favorite roles include Cleopatra, Olivia, Hermione, Rosalind and Julia, The Witch in *Into the Woods*, Gynecia in *Head Over Heels*, Maruca in *Party People*, Cleo in *Family Album*, and Vasantasena in *The Clay Cart*. Also at OSF, she served as the associate director on *Oklahoma!* and *Pirates of Penzance*. She has worked on Broadway in *Bombay Dreams* and regionally at Berkeley Rep, Dallas Theater Center, Milwaukee Rep, Baltimore Center Stage, and The Guthrie Theater. She received a

Henry Award for Best Supporting Actress for her work in the original production of *The Book of Will* at Denver Center. Miriam is honored to be both a Fox Fellow and a Lunt-Fontanne Fellow.



Kwana Martinez studied at Vassar, British American Dramatic Academy, and Harvard, and regularly appears in national commercials, on stage, and in TV/film. In 2020, she completed filming the starring role in the short, Bonito Secrets and played Eurydice for the Los Angeles Opera just before the shutdown. Favorite roles include Juliet in *Romeo and Juliet* (Commonwealth Shakespeare); Nell Gwynn in *Compleat Female Stage Beauty* (Old Globe); Julie in the World Premiere of Rajiv Joseph's *Mr. Wolf* (South Coast Repertory); and Sonia in *Crime and Punishment* (Ensemble Theatre of Santa Barbara). Work on other stages includes Mark Taper

Forum, Denver Center, Pasadena Playhouse, Laguna Playhouse, North Coast Repertory, Milwaukee Repertory, American Repertory, La Mama, New York Theatre Workshop and others. In Los Angeles, Kwana is a board member and company member of the Antaeus Theatre Company.



Maeve Martinez is thrilled to be involved in this year's ANPF. She most recently performed in Santa Cruz Shakespeare's Zoom series *Undiscovered Shakespeare: The Wars of the Roses*. Other credits include Harper in *Angels in America: Millennium Approaches* and *Perestroika;* Martha in *Spring Awakening;* Emma Coade in *Dear Brutus;* and Thaisa in *Pericles* with the Oregon Center for the Arts at Southern Oregon University, where she will receive her BFA in acting this December. Love and thanks to her wonderful family, boyfriend, friends, and professors for their support.



Terri McMahon has a BFA from the University of Southern California. Recent directing credits include *Othello* (Island Shakespeare Company); *A Midsummer Night's Dream* (Santa Cruz Shakespeare Festival); *Macbeth* (Arabian Shakespeare Festival); and *Love's Labor's Lost* (ATP University of Utah). A veteran actor of the Oregon Shakespeare Festival, her 23 seasons at OSF included 19 Shakespeare productions in a wide range of roles. Terri has directed and adapted OSF School Visit Program touring performances; acted and directed multiple times in OSF's Black Swan Lab for new play development, and directed OSF's Daedalus Project AIDS Benefit multiple

times. Favorite projects include "Sweetly Writ" at the Hult Center in Eugene, Oregon, a collaboration between OSF and the University of Oregon to celebrate their Shakespeare First Folio Exhibition; and a collaboration Terri devised and directed for Eugene Symphony's 50-piece orchestra and three actors, combining Shakespeare's play *Romeo and Juliet* and Prokofiev's music of the same name. Terri recently completed the Lincoln Center Theater Directing Lab.



Galen Molk is a New York based actor. He's grateful to be returning to Ashland New Plays Festival, where he played Joseph in the 2015 reading of Beth Kander's *The Bottle Tree*. Other theatre credits include *Julius Caesar* (Theatre for a New Audience); Mary Zimmerman's *The Odyssey*; *Julius Caesar* (Oregon Shakespeare Festival); *King John* (John Cullum Theatre); *The Comedian's Tragedy* (Access Theater); and *Against the Wall* (Playwrights Downtown). Galen has a BFA from Southern Oregon University. www.galenmolk.com



Mia Morris is a Seattle-based actor, director and theatre arts teacher. After attending the professional actor training program at SUNY Purchase, she worked in New York City and New England, eventually moving to Seattle to co-found the award-winning Open Circle Theatre. She is a repeat guest artist for the Great Plains Theatre Conference, the New City Playwrights Festival and the New City Directors Festival. Mia recently performed in a tribute to Maria Irene Fornes at the Great Plains Theatre Conference. Other theatre credits include Mrs. Davenport in Welcome to *Braggsville* (a Book-It Repertory Theatre world premiere); Irma in *The*

Balcony; God in Poona the F**ck Dog; and Frau Bergmann in Spring Awakening (Open Circle Theatre); Samantha in The Feast, world premiere; and Lou in Year of the Rooster (MAP Theatre, Seattle).



Meagan Prahl is an actor, artist and educator originally from Cleveland, Ohio. She earned her BA in theater from Case Western Reserve University and her MFA in acting from Brown University. Most recently, she joined the faculty at Loyola Marymount University in Los Angeles. Meagan is thrilled to join the Ashland New Plays Festival and thanks her family for their unwavering support.



Abbey Rhyne is a Nashville-based actor who has been working professionally in TV, film, theater, and voice-over since 2012. Her stage credits include *The Winter's Tale; A Midsummer Night's Dream; Dante's Inferno* (Island Shakespeare Festival); TYA Premiere of Disney's *The Little Mermaid* (Nashville Children's Theatre); *A Midsummer Night's Dream; Romeo & Juliet* (Nashville Shakespeare Festival); *Little Women; The Lion, the Witch and the Wardrobe* (Studio Tenn); *Les Misérables; Medea* (Lipscomb University Theater) and *Much Ado About Nothing; 7 Ways to Sunday* (The Theater Bug). She is very passionate about new works and so excited to be a part of ANPF this year! abbeyrhyne.com



Samantha Rosentrater is delighted to make her ANPF debut! Sam was last seen at Portland Stage Company, where she starred with John Cariani in a revival of his play, Almost, Maine. She has appeared in regional theatres across the country, where some of her favorite roles include Shelely in Heidi Schreck's *Grand Concourse* (Barrymore Nomination, Outstanding Lead Actress); Devon in Molly Smith Metzler's *Elemeno Pea*; and Kacie in Lindsey Ferrentino's *Ugly Lies the Bone*. Film/TV credits include *Orange Is the New Black; Almost; Family*; and the Spike Lee-produced *Samaria*. Sam earned her MFA from Wayne State University and is a proud member of

Actors' Equity Association and SAG-AFTRA. She lives in Astoria, New York, where she is fortunate to spend much of her time workshopping and developing work by emerging playwrights. samrosentrateractor.com IG: sam.rosentrater



Nolan Sanchez is looking forward to his fifth production with ANPF. Previous ANPF credits include Joshua in #GodHatesYou; Stage Directions in The Abuelas; Luke in What We Were; and Diego in The Madres. Other credits include Demetrius in A Midsummer Night's Dream and Dion in The Winter's Tale (Island Shakespeare Festival); Chip in The 25th Annual Putnam County Spelling Bee (Next Stage Theatre Company); Understudy–2018 Season (Oregon Shakespeare Festival); and Swing in Chicago (Oregon Cabaret Theatre). Nolan graduated with a BFA in theatre and a minor in music from Southern Oregon University.



Hunter Sims-Douglas (they/she) is a gender-fluid performer in the Rogue Valley who focuses their non-gender conforming craft through drag, acting, and painting. Credits include Pedrolino in *Spectacle of Commedia dell'Arte* (OSF Green Show); Prior Walter in *Angels in America* and *Perestroika* (Oregon Center for the Arts); and Holly Hazmat in *Daizy's Little Shop of Horrors* (Oregon Center for the Arts). You can find them on Instagram @simsdough and @hollyhazmat.



DeLanna Studi is a proud citizen of the Cherokee Nation. She is an actor/playwright whose TV credits include *Dreamkeeper*; *Edge of America*; *Shameless*; *General Hospital*; *Z Nation*; and the recent season of *Goliath*. Her theater credits include the First National Broadway Tour of *August: Osage County* and Off-Broadway's *Gloria: A Life*. Regional theatre credits include Oregon Shakespeare Festival, Portland Center Stage, Cornerstone, and Indiana Repertory Theater. She retraced her family's footsteps along the Trail of Tears with her father and created her play, *And So We Walked*, which has been touring for the last three years. She is the chair of SAG-AFTRA's National

Native Americans Committee and the Artistic Director of Native Voices at the Autry, the country's only Equity theatre company devoted exclusively to developing and producing new works for the stage by Native American, Alaska Native, Native Hawaiian, and First Nations playwrights.



Emilia Suarez is a Florida native and a recent graduate of Carnegie Mellon's School of Drama. Favorite credits include *Juliet & Her Romeo* (adapted/directed by Kyle Haden at CMU); *Pilgrims; Desdemona's Child* (CMU); *Dr. Rees Ziti's Pageant for a Better Future* (Ars Nova Theatre Festival); and *Truth/Dare* (Project Y). She can also be seen online in the web series (*in)alienable* (The Bellwether Project). Up next, Emilia will be a part of the 'ABC Discovers' New York Showcase. Endless gratitude to her teachers and loved ones. @emsuarley.



Scottie Tsubota is delighted to join the Ashland New Plays Festival family! He's a Japanese-American student at Southern Oregon University, pursuing a BFA in theatre. Credits at SOU include Stephen in *If/Then*; Henry in *Angels in America*; and Leonine in Pericles. Originally from the Bay Area, Scottie has participated in educational theatre, community theatre, and children's theatre. His favorite roles include Jesus in *Godspell*; Favorite Son in *American Idiot*; and Toad in *A Year with Frog and Toad*. Outside of theatre, he enjoys loose-leaf tea, video games, and anime. Otanoshimi kudasai!



Jo Twiss appeared on Broadway in *Cat on a Hot Tin Roof*. Regional theatre credits include *Richard II; Shakespeare in Love; Cat on a Hot Tin Roof; Romeo and Juliet;* and *Pride and Prejudice* (Pennsylvania Shakespeare Festival); *The Roommate* (Florida Studio Theatre); *A Christmas Story*, (St. Louis Rep); *Rabbit Hole* (St. Louis Rep, Theatre Works Hartford and Theatre With A View); and *Cabaret; The Producers; Steel Magnolias; Patsy Cline* (Bristol Riverside). Film/TV credits include *The Marvelous Mrs. Maisel; Broad City; The Unbreakable Kimmy Schmidt; The Affair; Revolutionary Road; Benim; Seven Seconds; and Shirley*. She was a repeat offender on all the *Law & Order*

series and has a recurring role on the new HBO series *Run*. Jo is a longtime company member of New York's legendary Circle Rep, now called The New Circle Theatre Company.



Rafael Untalan is delighted to be returning to the Ashland New Plays Festival. His regional credits include *The Price* (Arena Stage); Ken Ludwig's *Baskerville: A Sherlock Homes Mystery* (Cleveland Play House and Cincinnati Playhouse in the Park); *The Ramayana* (A Contemporary Theatre); *Love's Labor's Lost* and *Cyrano de Bergerac* (Colorado Shakespeare Festival); *Equivocation* (Virginia Repertory Theatre); *Twelfth Night* (TheatreWorks Palo Alto); and *A Tale of Two Cities* (Seattle Children's Theatre). Long based out of our nation's capital, Rafael's D.C.-area credits include *The Oldest Boy* (Spooky Action Theater); *Anime Momotaro* (Imagination Stage); *The Duchess of*

Malfi (We Happy Few); and Yellow Face (Theater J). In three seasons at the Oregon Shakespeare Festival, he appeared in Romeo and Juliet; As You Like It; and The Winter's Tale. Film/TV credits include Earth and Eden (Invisible Pictures), and Leverage (TNT). Rafael is a proud graduate of the University of Oregon and has an MFA from the Academy for Classical Acting at George Washington University. A member of SAG-AFTRA and Actors' Equity Association, he is an assistant professor at the Johnny Carson School of Theatre and Film at the University of Nebraska, Lincoln.



Hilary Ward is making her ANPF debut. Her theatre credits include Sense and Sensibility (South Coast Rep); Ripe Frenzy (Ojai Playwrights Conference); Mother Courage (La Jolla Playhouse); Macbeth; King Lear; Medea (Classical Theatre of Harlem); and Chalk Rep. TV/Film credits include Bull; Sharp Objects (Emmy nomination); All the Way (Emmy nomination); NCIS; The Fosters; Grey's Anatomy; Modern Family; Other People; and Like You Mean It. Hilary's image and voice have been featured in over two dozen national commercials. She is a proud member and serves on the Organizing Committee of SAG-AFTRA. She is also a member of the Television Academy

and Actors' Equity Association. In 2008, she co-founded the award-winning Chalk Rep. She is the owner and CEO of Apian, Inc., specializing in audition preparation and career coaching for professional actors. Hilary has an MFA from University of California, San Diego.



Amy Kim Waschke is happy to be returning to ANPF for Truth Be Told. ANPF audiences last saw her in Joshua Rebell's 2019 reading of The Night Climber. Other favorite credits include *Revenge Song: A Vampire Cowboys' Creation* at Geffen Playhouse; *Macbeth* at Oregon Shakespeare Festival (OSF); *Othello* at OSF/American Repertory Theatre; *Vietgone* at OSF/Seattle Repertory Theatre; and *The White Snake* which toured across the country and in China. For more info about Amy visit www.amykimw.com.



Ellen D. Williams is a Los Angeles actor, writer, and director. Favorite L.A. theatre credits include *Ruby*; *Tragically Rotund*; *Ixnay*; *Dusty De Los Santos*; and *Flipzoids*. She was a participant of the Ojai Playwrights Conference, 2019. Ellen is best known for her role as Patrice in the CBS comedy, *How I Met Your Mother* and was most recently seen playing opposite Zach Galifianakis in the FX comedy, *Baskets*. Other TV credits include *Bless This Mess*; *Superstore*; *I'm Sorry*; *Brooklyn 99*; *Life in Pieces*; *The Mindy Project*; and *Criminal Minds*, among others. She is a proud member of Actors' Equity Association and SAG-AFTRA and is a graduate of the theatre program at California State University, Long Beach.



Rex Young was cast this season as Charles Mills, Judge and Ensemble in OSF's *The Copper Children* and as Constant Coquelin in *Bernhardt/Hamlet*. In 21 seasons at OSF, favorite roles have included Fluellen, King of France, Canterbury, Chorus and Ensemble in *Henry V*; George Harris and Ensemble in *The Way the Mountain Moved*; Master Ford in *The Merry Wives of Windsor*; Dogberry in *Much Ado about Nothing*; George in *The Language Archive*; Weinburl in *On the Razzle*; Aguecheek in *Twelfth Night*; and Cornwall in *King Lear*. Other productions include *Antony and Cleopatra*; *The Great Society* (world premiere); *Romeo and Juliet*; *Troilus and Cressida*; *Cat on a*

Hot Tin Roof; Macbeth; Death and the King's Horseman; Cyrano de Bergerac; Coriolanus; Our Town; The Winter's Tale; Timon of Athens; and Enrico IV. New York credits include the world premiere of Flight (Lucille Lortel Theatre). Regional credits include Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Utah Shakespeare Festival, Great River Shakespeare Festival, Indiana Repertory Theatre, Seattle Shakespeare Company, Milwaukee Repertory Theater, Long Wharf Theatre, American Repertory Theater, Virginia Stage Company, Capital Repertory Theater, and PlayMakers Repertory Company. Film/TV credits include Captain Fantastic, All My Children, Designing Women, ABCD, Language of Love. Rex has a BFA from Southern Oregon University and attended A.R.T. Institute at Harvard University.



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Chris Mock Susan Mock **Christopher Moore**

Lucy Moore Peggy Moore Carol Ovenburg Claudette Paige

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Special Thanks to our Reader Group Leaders:

Marilyn Ayres Candice Chapman Debi Dieterich Carole Florian Gray McKee Chris Mock Susan Mock Lucv Moore Carol Ovenburg Eric Poppick

Help Choose the Winning Plays for ANPF 2021

ANPF is seeking Reading Committee volunteers to assist in the selection of finalists for Fall Festival 2021!

There's no way to minimize it: joining ANPF's Reading Committee is a big commitment. Between December and June, each reader will read somewhere between 50 and 60 plays. It's also a great deal of fun; how else to explain the fact that 80-90% of our readers return year after year?

Along the way, you'll have the opportunity to meet numerous times in small, moderated discussion groups to debate the merits of the plays you're reading. During the pandemic, all reading groups meet through Zoom and group discussions occur virtually. So, you can do all of the tasks associated with being a reader from home.

Never done anything like this before? Not to worry! If you have a love of drama and of reading, ANPF offers several customized training sessions, designed to bring prospective readers up to speed on the process.

ANPF's readers are the very heart and soul of our organization. We will have 500 plays from which the ANPF 2021 winners will be selected. In an initial round of reading, that number will be reduced to approximately 30 semifinalist plays. A second round of reading will identify 12-16 finalists, from which Artistic Director will select the final four to be presented at Fall Festival 2021.

If you'd like to join in this exciting venture, contact Gray McKee (gray@ashlandnew-plays.org) or Eric Poppick (zzchef@aol.com).





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. We expand our reach through our Play4Keeps Podcast initiative.

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We include thanks to our team of volunteers who were sidelined this year due to the COVID and the fact that our Fall Festival is virtual. But we continue to thank these volunteers and hope they will be back in their jobs for 2021: **Dennis Tetz, Elaine Sweet, Susan Eisenberg, Beryl Patner, John Rose, Marin Faye.**

ANPF Members

Since 1992, Ashland New Plays Festival has promoted opportunities for playwrights and new plays. We couldn't do it without you. Your support has made our recent growth possible and we want to thank you for the confidence you have shown in our work. If you are currently a Member, we sincerely hope you feel that your investment in ANPF has been rewarding. If you are not currently a Member, please consider joining with over 200 of your fellow theater-lovers to support our work. Thank you! (This list reflects memberships through October 11, 2020.)

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Angels (\$2,500 - \$4,999)

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Richard Hay Mary Pat Power and Hollis Greenwood

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Be a part of ANPF as we evolve and grow. Members at each level enjoy a wide range of benefits, which are listed on our website. Join today at www.ashlandnewplays.org/support.

ANPF is a 501(c)(3) corporation under federal law and a charitable corporation in Oregon; your gift is tax deductible to the extent allowed by law.

Special Thanks

The ANPF Board of Directors and staff extends a hearty thank you to the following individuals and organizations for their generosity and support.

Jane and Bill Bardin Beth Falkenstein Carole and David Florian

Rill Grove

Danette Harfst

Andy Herndon Polly Hodges Michele Lansdowne Penny Mikesell

Peggy Moore Roger Pearce

Jim and Sandi Risser

John Rose Chela Sanchez



Our Commitment to Antiracism

We at the Ashland New Plays Festival acknowledge our complicity in racist structures and pledge to move forward with concrete actions.

Under the leadership of Artistic Director Kyle Haden and Associate Artistic Director Jackie Apodaca, ANPF has made important progress in diversifying our artists in recent years. We cast inclusively for all of our productions and have hired more women and BIPOC (Black, Indigenous, people of color) directors than ever before: two-thirds women and almost 40% BIPOC.

However, as an organization, we have fallen woefully short in producing plays written by BIPOC.

Our annual Fall Festival is a "blinded" competition. Plays submitted for consideration go through an intensive selection process—being read, reread, and passionately discussed amongst our dedicated readers. Throughout, the playwrights' identities are kept secret. While this can yield surprising and wonderful results, we now know that unconscious bias exists in the process and we are confronting it head on.

We must change the landscape upon which ANPF was built. We are no longer satisfied with incremental change and commit to the following antiracist actions:

Beginning in 2021,

- We pledge that at least 50% of the plays we present each season will be the work of BIPOC playwrights.
- We will launch a new initiative called "Pass the Pen," which will reserve fifty spaces for invited BIPOC playwrights to submit plays for consideration in our Fall Festival, free of charge.
- ANPF's board and reader leadership will form a Reader Recruitment Committee, which will work
 to recruit and welcome BIPOC readers from the community.
- All ANPF board, staff, and readers will commit to unconscious bias training.
- We will undertake an annual review process to hold ourselves accountable. If the steps outlined above do not yield necessary change, further action will be taken.

We are deeply committed to supporting theatre artists during this time of crisis in funding for the arts. We ask that you stand with us as we reach toward a more equitable and ethical future.

Signed,

Kyle Haden, Artistic Director
Jackie Apodaca, Associate Artistic Director
Peggy Moore, Board President
William Grove, Board Vice President
Beth Falkenstein, Board Treasurer
Roger Pearce, Board Secretary
Jane Bardin, Board Member
Eric Poppick, Board Member
Jim Risser, Board Member
Kate Wolf-Pizor, Board Member
Beth Kander, Host Playwright
Sarah Glasgow, Data Management
Carole Florian, Editor
Kara Q. Lewis, Administrative Assistant

