



DANIEL JOSÉ MOLINA (POSTHUMUS) AND DAWN-WEN GARDNER (IMOGEN) IN CYMBELINE. PHOTO BY T. CHARLES ERICKSON



Cynthia Rider
Cynthia Rider
Executive Director



Bill Rauch
Bill Rauch
Artistic Director

2013 was a year of new people, new approaches and, as always, new plays. Cynthia Rider completed her first season as Executive Director, we celebrated the construction of a state-of-the-art production building in nearby Talent, two actors played a legendary king, three world premieres debuted at the Angus Bowmer and Thomas Theatres, and a feminist *Robin Hood* had its U.S. premiere on the outdoor stage. An intimate staging of a beloved musical, two Shakespearean comedies, another chapter in August Wilson's Pittsburgh Cycle, the return of an American classic and a fairy-tale romance not seen at OSF since 1998 completed the repertory.

In the Angus Bowmer Theatre, an arranged marriage became a rockabilly romance in *The Taming of the Shrew*. *Two Trains Running* paid tribute to the spirit of a Pittsburgh community facing urban decay. *My Fair Lady* emphasized George Bernard Shaw's penetrating wit, accompanied by an orchestra of two pianos and two violins. The Festival's second production of *A Streetcar Named Desire* introduced a new generation of OSF playgoers to the raw emotionalism of this American classic while the world premiere of *The Tenth Muse*, an OSF commission, pitted the power of art against religious oppression.

At the Thomas Theatre, Jack Willis and Michael Winters both played the title role in *King Lear* in alternating performances, presenting an expanded view of Shakespeare's character. Two world premieres followed: *The Unfortunates*, a surreal musical journey through a world ravaged by war and disease, and the American Revolutions commission *The Liquid Plain*, a poetic drama about the brutality of the American slave trade and the diverse, complex human beings caught up in it.

Outdoors, *Cymbeline* returned after an absence of 15 years, enchanting audiences with a production that reveled in the play's mythic and supernatural elements. Athenians became '60s parochial-school students and staff who collided with Elizabethan fairies in a charming *A Midsummer Night's Dream*. A resourceful Maid Marion turned a legend upside down in *The Heart of Robin Hood* by setting a bad-boy Robin Hood straight.

The eleven-production season played a total of 805 performances, closing at 88% of capacity. Total attendance was 407,567 and ticket revenue—which set a new record—was \$19,720,559. We kept a tight rein on expenses and finished within budget, and our contributed income exceeded our goals, thanks to the continuing generosity of more than 16,000 donors. However, the operating budget suffered a loss when, for the first time in OSF's history, nearby forest fires so seriously affected Ashland's air quality that we had to cancel four outdoor performances.

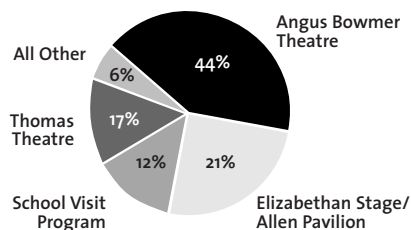
We also experienced losses to our healthcare insurance reserve, which were covered by the cash reserve. Good news arrived in October, with a \$3,000,000 grant from The Paul G. Allen Family Foundation that supported changing the name of the Elizabethan Stage/Allen Pavilion to the Allen Elizabethan Theatre. Several OSF commissions continued with productions at other theatres, including *All the Way* (2012), which was Broadway-bound by year's end and recently won the 2014 Tony Award for Best Play.

Our audiences' love for great stories mitigates the challenges of 2013. You inspire us to continue the Festival's commitment to variety, to classics and to new voices that we hope will bring meaning and joy to you.

Statement of Financial Position

	As of October 31, 2013	As of October 31, 2012
Assets		
Current assets:		
Cash and cash equivalents	\$ 1,260,718	\$ 1,580,854
Investments	7,322,874	3,777,249
Accounts receivable	179,953	115,644
Pledges receivable, net	778,809	5,600,078
Due from Endowment Fund	1,466,591	1,376,430
Prepaid expenses	1,238,826	1,230,414
Inventory	157,282	162,605
Total current assets	12,405,053	13,843,274
Noncurrent pledges receivable, net	5,091,800	658,485
Property and equipment, net	28,289,698	22,771,161
Endowment Fund	31,181,405	28,262,390
Total Assets	\$ 76,967,956	\$ 65,535,310
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued expenses	2,730,949	2,516,645
Due to Endowment Fund	320,644	307,844
Deferred revenue, tickets	387,648	443,851
Deferred revenue, program and other revenues	536,300	458,731
Construction line of credit	5,459,945	-
Current portion of long-term debt	101,510	110,918
Total current liabilities	9,536,996	3,837,989
Long-term debt, less current portion	884,808	1,252,569
Total liabilities	\$ 10,421,804	\$ 5,090,558
Net assets (deficit):		
Unrestricted:		
Undesignated	(328,060)	255,637
Board designated	13,391,583	12,118,670
Net property and equipment	21,843,435	21,407,674
Total unrestricted	34,906,958	33,781,981
Temporarily restricted	19,909,516	14,960,026
Permanently restricted	11,729,678	11,702,745
Total net assets	66,546,152	60,444,752
Total Liabilities and Net Assets	\$ 76,967,956	\$ 65,535,310

Attendance Analysis



2013 Attendance: Play by Play

	Number of Performances	Attendance	Percent of Capacity
Angus Bowmer Theatre			
<i>The Taming of the Shrew</i>	121	63,881	89%
<i>Two Trains Running</i>	50	25,869	87%
<i>My Fair Lady</i>	124	73,448	100%
<i>A Streetcar Named Desire</i>	73	37,739	87%
<i>The Tenth Muse</i>	41	19,663	81%
Elizabethan Stage/Allen Pavilion			
<i>Cymbeline</i>	38	28,535	63%
<i>The Heart of Robin Hood</i>	38	40,112	89%
<i>A Midsummer Night's Dream</i>	38	35,360	78%
Thomas Theatre			
<i>King Lear</i>	126	40,496	89%
<i>The Unfortunates</i>	104	28,462	100%
<i>The Liquid Plain</i>	52	14,002	98%
Totals	805	407,567	88%

The annual financial reports for the Festival Association and the Endowment Fund have been audited and a clean opinion has been issued. The audit report is available upon request.

Statement of Activities

	For the year ended October 31, 2013				For the year ended October 31, 2012			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Operating revenue:								
Plays	\$ 19,720,559	\$ -	\$ -	\$ 19,720,559	\$ 18,309,793	\$ -	\$ -	\$ 18,309,793
Other events	227,868	-	-	227,868	178,270	-	-	178,270
Educational programs	256,721	-	-	256,721	256,059	-	-	256,059
Publications	302,559	-	-	302,559	261,022	-	-	261,022
Concessions	357,982	-	-	357,982	333,971	-	-	333,971
Investment income (loss)	(97,235)	91,568	-	(5,667)	109,139	58,754	-	167,893
Support from Endowment Fund	1,346,594	-	-	1,346,594	1,292,213	-	-	1,292,213
Other	591,317	-	-	591,317	614,671	-	-	614,671
Income related to beam break	-	-	-	-	3,312,823	-	-	3,312,823
Total operating revenue	22,706,365	91,568		22,797,933	24,667,961	58,754		24,726,715
Support:								
Memberships	3,575,297	395,146	-	3,970,443	3,477,221	352,662	-	3,829,883
Gifts and grants	1,571,557	5,733,435	-	7,304,992	1,191,032	5,181,860	-	6,372,892
Support groups	132,385	-	-	132,385	100,000	-	-	100,000
Net assets released from restrictions:								
Satisfaction of time and purpose restrictions	3,589,507	(3,589,507)	-	-	3,577,462	(3,577,462)	-	-
Total support	8,868,746	2,539,074		11,407,820	8,345,715	1,957,060		10,302,775
Total operating revenue and support	31,575,111	2,630,642		34,205,753	33,013,676	2,015,814		35,029,490
Operating expenses:								
Plays and education	23,114,184	-	-	23,114,184	22,237,192	-	-	22,237,192
Marketing and audience services	4,509,929	-	-	4,509,929	4,247,822	-	-	4,247,822
General and administration	3,117,451	-	-	3,117,451	2,960,309	-	-	2,960,309
Membership and fundraising	1,491,977	-	-	1,491,977	1,294,290	-	-	1,294,290
Total operating expenses	32,233,541			32,233,541	30,739,613			30,739,613
Income (Loss) from current endeavors	(658,430)	2,630,642		1,972,212	2,274,063	2,015,814		4,289,877
Executive Director transition expenses	(2,911)	-	-	(2,911)	(235,678)	-	-	(235,678)
Costume rental business, net	6,206	-	-	6,206	2,598	-	-	2,598
Other funds, net activity	-	(4,819)	-	(4,819)	-	(4,944)	-	(4,944)
Depreciation on assets funded by restricted gifts and grants	(507,319)	-	-	(507,319)	(525,590)	-	-	(525,590)
Capital campaign contributions and earnings	-	1,719,016	-	1,719,016	-	3,231,800	-	3,231,800
Capital campaign contributions released from restriction	1,014,518	(1,014,518)	-	-	-	-	-	-
Endowment activities:								
Endowment Fund contributions	22,033	-	26,933	48,966	518,708	-	36,582	555,290
Endowment Fund investment income	1,957,312	2,355,325	-	4,312,637	1,013,200	1,235,656	-	2,248,856
Change in value of gift annuities	-	(5,381)	-	(5,381)	-	(17,492)	-	(17,492)
Endowment support to Festival	(615,819)	(730,775)	-	(1,346,594)	(590,974)	(701,239)	-	(1,292,213)
Endowment expenses	(90,613)	-	-	(90,613)	(98,305)	-	-	(98,305)
Change in net assets	1,124,977	4,949,490	26,933	6,101,400	2,358,022	5,759,595	36,582	8,154,199
Net assets:								
Beginning of year	33,781,981	14,960,026	11,702,745	60,444,752	31,423,959	9,200,431	11,666,163	52,290,553
End of year	34,906,958	19,909,516	11,729,678	66,546,152	33,781,981	14,960,026	11,702,745	60,444,752

Attendance Comparisons

	Number of Performances		Attendance		Percent of Capacity	
	2013	2012	2013	2012	2013	2012
Angus Bowmer Theatre	409	410	220,600	223,946	91%	92%
Elizabethan Stage/Allen Pavilion	114	114	104,007	102,849	77%	76%
Thomas Theatre	282	266	82,960	65,635	94%	90%
Totals	805	790	407,567	392,430	88%	87%

School Visit Program

	Fall 2013	Fall 2012
Number of Schools Visited	103	113
Number of Events	454	504
Attendance	57,228	58,669

The 2013 Plays



JENNY GRAHAM

ELIZABETHAN STAGE/ALLEN PAVILION

America's first Elizabethan-style theatre seats 1,200. Patrons enjoy productions outside under the stars from June through mid-October.

CYMBELINE

by William Shakespeare
Directed by Bill Rauch. Scenic designer, Michael Ganio. Costume designer, David C. Woolard. Lighting designer, David Weiner. Projection and video designer, Alexander V. Nichols. Composer and sound designer, Paul James Prendergast. Choreographer, Jessica Wallenfels. Phil Killian Directing Fellow, Dawn Monique Williams.
Production Partners: Lynn and Gary Jacobs, Michael R. Jacobson and Trine J. Sorensen, Ann P. Wyckoff, Rogue Valley Manor

THE HEART OF ROBIN HOOD

by David Farr
U.S. PREMIERE
Directed by Joel Sass. Scenic designer, Michael Ganio. Costume designer, Paloma Young. Lighting designer, Mary Louise Geiger. Projection and video designer, Alexander V. Nichols. Composer and sound designer, Paul James Prendergast. Choreographer, Jessica Wallenfels.
Lead Sponsor: The Pigott Family
Production Sponsor: Mort and Amy Friedkin
Production Partners: Mrs. Donald Hare, Anonymous Ashland Donors

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
Directed by Christopher Liam Moore. Scenic designer, Michael Ganio. Costume designer, Linda Cho. Lighting designer, David Weiner. Projection and video designer, Alexander V. Nichols. Composer and sound designer, Sarah Pickett. Choreographer, Jessica Wallenfels.
Production Partners: Robert Dohmen, Jim Collier, William F. Meehan III and Betsy Meehan, Regence BlueCross BlueShield of Oregon

GREEN SHOW

Associate Producer, Community: Claudia Alick
Producing Assistants, Community: Cassandra Lindbloom, Donya K. Washington
Technical Manager: Benajah B. Cobb

The Oregon Shakespeare Festival's productions of Cymbeline, King Lear, A Midsummer Night's Dream and The Taming of the Shrew were part of Shakespeare for a New Generation, a national theatre initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.



JENNY GRAHAM

ANGUS BOWMER THEATRE

The Angus Bowmer Theatre is named for the Festival's founder. It seats 600 people and is home to five productions from February through early November.

THE TAMING OF THE SHREW

by William Shakespeare
Directed by David Ivers. Scenic designer, Jo Winiarski. Costume designer, Meg Neville. Lighting designer, Jaymi Lee Smith. Video and projection designer, Kristin Ellert. Composer and sound designer, Paul James Prendergast. Choreographer, Jaclyn Miller.
Lead Sponsor: U.S. Bank
Production Sponsor: Jed and Celia Meese
Production Partner: Jerry and Jeanne Taylor Family Foundation

MY FAIR LADY

Book and lyrics by Alan Jay Lerner. Music by Frederick Loewe. Director and music director, Amanda Dehnert. Choreographer, Jaclyn Miller. Scenic designer, David Jenkins. Costume designer, Devon Painter. Lighting designer, Mary Louise Geiger. Sound designers, Kai Harada and Joanna Lynne Staub.
Lead Sponsor: Peter and Helen Bing
Production Partners: Katie Farewell, Kevin and Suzanne Kahn, Betty and Jack Schafer, Avista

TWO TRAINS RUNNING

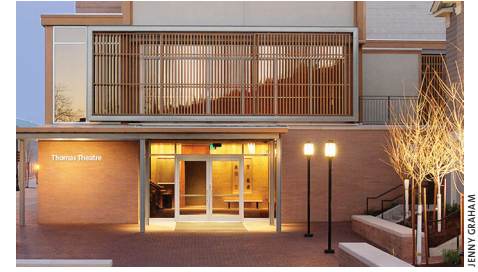
by August Wilson
Directed by Lou Bellamy. Scenic designer, Vicki Smith. Costume designer, Mathew LeFebvre. Lighting designer, Jaymi Lee Smith. Sound designer, Martin Gwinup.
Production Partners: Cynthia Muss Lawrence, Anonymous Applegate Donors

A STREETCAR NAMED DESIRE

by Tennessee Williams
Directed by Christopher Liam Moore. Scenic designer, Christopher Acebo. Costume designer, Alex Jaeger. Lighting designer, Robert Wierzel. Composer and sound designer, Andre J. Pluess.
Production Sponsors: The Chautauqua Guild, Charlotte Lin and Robert P. Porter, The Robert and Star Pepper Foundation
Production Partners: Helen Lee Henderson, Carole Howard, Anonymous Ashland Donors

THE TENTH MUSE

by Tanya Saracho
WORLD PREMIERE
Directed by Laurie Woolery. Scenic designer, Richard L. Hay. Costume designer, Christopher Acebo. Lighting designer, Jane Cox. Composer and sound designer, Rodolfo Ortega.
Lead Sponsor: Deedee and Burt McMurtry
Production Sponsors: The Goatie Foundation, Ed McCurtain
Production Partner: Julie Strasser Dixon and Rocky Dixon



JENNY GRAHAM

THOMAS THEATRE

Named for Peter Thomas, former director of Development, OSF's most intimate playing space seats 270 to 350 people in three different seating configurations.

KING LEAR

by William Shakespeare
Directed by Bill Rauch. Scenic designer, Christopher Acebo. Costume designer, Linda Roethke. Lighting designer, Christopher Akerlind. Composer and sound designer, Andre J. Pluess. Sir John Gielgud Directing Fellow, Desdemona Chiang.
Lead Sponsor: Roberta and David Elliott
Production Partners: Lynn Carmichael, Hitz Foundation, The Hobbes Family

THE UNFORTUNATES

by Jon Beavers, Casey Hurt, Ian Merrigan and Ramiz Monsef.
Additional material by Kristoffer Diaz

WORLD PREMIERE

Directed by Shana Cooper. Music director, Casey Hurt. Choreographer, Tiffany Rachele Stewart. Scenic designer, Sibyl Wickersheimer. Costume designer, Katherine O'Neill. Lighting designer, Jiyoun Chang. Sound designer, Corinne Carrillo. Associate director, Paul James Prendergast. Additional arrangements and sound design, Paul James Prendergast. Phil Killian Directing Fellow, Dawn Monique Williams.
Production Sponsors: Edgerton Foundation New American Play Award, Oregon Cultural Trust
Production Partners: George and Claudette Paige in honor of Paul Nicholson, Sandy Farewell, Karen Easterbrook and Alex Sutton

THE LIQUID PLAIN

by Naomi Wallace
WORLD PREMIERE
Directed by Kwame Kwei-Armah. Scenic designer, Brenda Davis. Costume designer, Constanza Romero. Lighting designer, Christopher Akerlind. Projection and video designer, Alex Koch. Composer and sound designer, Victoria Deiorio.
The Liquid Plain was commissioned by American Revolutions: the United States History Cycle, OSF's 10-year program of commissioning up to 37 new plays about moments of change in United States history. In 2013, the Cycle was funded in part by grants from The Andrew W. Mellon Foundation and The Paul G. Allen Family Foundation.
Development of The Liquid Plain was supported in part by a grant from The Harold and Mimi Steinberg Charitable Trust.
The Liquid Plain was supported in part by a grant from the National Endowment for the Arts.
Production Sponsors: Yogen and Peggy Dalal, The Goatie Foundation, Edgerton Foundation New American Play Award, The Paul G. Allen Family Foundation
Production Partners: Sid and Karen DeBoer, The Kinsman Foundation, Michael and Leslie Schroeder

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