



T. CHARLES ERICKSON



JENNIFER REILEY

*Paul Nicholson*

Paul Nicholson  
Executive Director



JENNY GRAHAM

*Bill Rauch*

Bill Rauch  
Artistic Director

We have much to celebrate in 2008. It was Bill Rauch's inaugural season and the transition went smoothly. As members of the new senior management team got settled, the company carried on its commitment to present the best possible work on stage. We are proud of this. However, only a few people or institutions in the United States have been unaffected by the turmoil of 2008. The Festival is not one of them. We faced the same uncertainties felt by many others.

"Kaleidoscopic" describes the range of the productions. In the Angus Bowmer Theatre, a rock-and-roll *A Midsummer Night's Dream* and the sumptuous *The Clay Cart* played alongside a bracingly irreverent new comedy, *The Further Adventures of Hedda Gabler*, while emotionally rich stagings of the classics *Fences* and *A View from the Bridge* showcased the skills of our resident acting company. Outside under the stars, we presented a Jacobean *Othello*, a song-filled adaptation of *The Comedy of Errors* set in the Wild West and another beloved classic, *Our Town*. *Coriolanus* filled the New Theatre with passionate, election-year relevance. Two new plays—the poignant, socially immediate *Welcome Home*, *Jenny Sutter* and the surreal *Breakfast, Lunch and Dinner*—stretched artistic boundaries.

2008 was a season of firsts: the first time OSF staged a non-Western world classic (*The Clay Cart*), the first time a 20th-century play was produced on the Elizabethan Stage (*Our Town*). It was also the first time for OSF's new Green Show, which brought more than 50 different acts to the

stage in the courtyard. Local community members as well as patrons from far away responded enthusiastically to the Green Show's energy and variety.

Audience interest in the shows was consistently strong. We finished the season with the second-highest attendance in our history: 400,851 or 89 percent of capacity. Unfortunately, the economic downturn adversely affected our average ticket price, which ended up being substantially less than we had budgeted for. Despite near-record attendance, our ticket revenue was approximately \$490,000 under budget.

Although our costs of \$26,209,000 were \$488,000 under budget, and our contributed income of \$6,597,000—a new record for OSF—was \$34,000 over budget, investment returns and endowment payout proved to be dramatically lower than we had anticipated. The net result of the season was an \$854,000 deficit. Fortunately, the Festival had the reserves to cover the full amount of the shortfall.

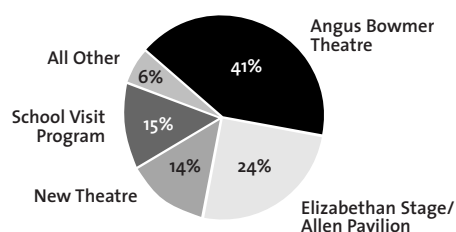
OSF's board and staff are collaborating on a new long range plan that will guide our actions over the next five years. While this has been extremely challenging given the state of the economy, it is a wonderful opportunity for the board and the management team to build an even better and more productive working relationship. These efforts have made us stronger. We are confident that, as we move into the future, it is with ever-increasing appreciation of everyone's contribution to the Festival.

## Statement of Financial Position

	As of October 31, 2008	As of October 31, 2007
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ 325,056	\$ 299,159
Investments	2,112,924	3,250,047
Accounts receivable	242,052	128,001
Pledges receivable, net	1,605,576	1,373,859
Due from Endowment Fund	1,658,585	1,531,209
Prepaid expenses	1,053,710	973,812
Inventory	161,322	162,596
<b>Total current assets</b>	<b>7,159,225</b>	<b>7,718,683</b>
Noncurrent pledges receivable, net	315,500	148,300
Property and equipment, net	23,417,287	23,966,086
Endowment	23,799,918	36,040,539
<b>Total Assets</b>	<b>\$ 54,691,930</b>	<b>\$ 67,873,608</b>
<b>Liabilities and Net Assets</b>		
Current liabilities:		
Line of credit	\$ 1,000,000	\$ 500,000
Accounts payable and accrued expenses	1,617,878	1,822,261
Due to Endowment Fund	109,917	155,614
Deferred revenue, tickets	398,646	460,731
Deferred revenue, program and other revenues	406,921	508,669
Current portion of long-term debt	89,192	84,587
<b>Total current liabilities</b>	<b>3,622,554</b>	<b>3,531,862</b>
Long-term debt, less current portion	1,667,581	1,755,930
<b>Total liabilities</b>	<b>5,290,135</b>	<b>5,287,792</b>
Net assets:		
Unrestricted:		
Undesignated	4,260,076	17,459,991
Net property and equipment	21,660,514	22,125,569
<b>Total unrestricted</b>	<b>25,920,590</b>	<b>39,585,560</b>
Temporarily restricted	3,572,601	3,197,671
Permanently restricted	19,908,604	19,802,585
<b>Total net assets</b>	<b>49,401,795</b>	<b>62,585,816</b>
<b>Total Liabilities and Net Assets</b>	<b>\$ 54,691,930</b>	<b>\$ 67,873,608</b>

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.

### Attendance Analysis



### 2008 Attendance: Play by Play

	Number of Performances	Attendance	Percent of Capacity
<b>Angus Bowmer Theatre</b>			
A Midsummer Night's Dream	121	70,048	97%
Fences	49	24,421	83%
The Clay Cart	118	60,725	86%
<b>Elizabethan Stage/Allen Pavilion</b>			
The Further Adventures of Hedda Gabler	74	36,182	82%
A View from the Bridge	44	24,640	93%
<b>New Theatre</b>			
Othello	38	40,122	89%
Our Town	38	36,299	80%
The Comedy of Errors	38	44,260	98%
<b>New Theatre</b>			
Welcome Home, Jenny Sutter	73	17,916	89%
Coriolanus	103	25,977	91%
Breakfast, Lunch and Dinner	87	20,261	84%
<b>Totals</b>	<b>783</b>	<b>400,851</b>	<b>89%</b>

# Statement of Activities

	For the year ended October 31, 2008				For the year ended October 31, 2007			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Operating revenue:</b>								
Plays	\$15,796,842	\$ -	\$ -	\$15,796,842	\$ 15,487,517	\$ -	\$ -	\$ 15,487,517
Other events	338,012	-	-	338,012	271,627	-	-	271,627
Educational programs	225,079	-	-	225,079	222,725	-	-	222,725
Publications	284,836	-	-	284,836	266,345	-	-	266,345
Concessions	311,723	-	-	311,723	311,526	-	-	311,526
Investment income	(295,167)	-	-	(295,167)	215,557	-	-	215,557
Support from Endowment Fund	1,578,596	-	-	1,578,596	1,494,061	-	-	1,494,061
Other	518,768	-	-	518,768	455,924	-	-	455,924
<b>Total operating revenue</b>	<b>18,758,689</b>	<b>-</b>	<b>-</b>	<b>18,758,689</b>	<b>18,725,282</b>	<b>-</b>	<b>-</b>	<b>18,725,282</b>
<b>Operating expenses:</b>								
Plays and education	18,002,040	-	-	18,002,040	17,051,948	-	-	17,051,948
Marketing and audience services	4,080,481	-	-	4,080,481	3,867,810	-	-	3,867,810
General and administration	2,684,825	-	-	2,684,825	2,382,352	-	-	2,382,352
Membership and fundraising	1,441,861	-	-	1,441,861	1,404,312	-	-	1,404,312
<b>Total operating expenses</b>	<b>26,209,207</b>	<b>-</b>	<b>-</b>	<b>26,209,207</b>	<b>24,706,422</b>	<b>-</b>	<b>-</b>	<b>24,706,422</b>
Loss from operations	(7,450,518)	-	-	(7,450,518)	(5,981,140)	-	-	(5,981,140)
<b>Support:</b>								
Memberships	3,333,381	466,418	-	3,799,799	3,003,475	521,120	-	3,524,595
Gifts and grants	1,294,026	1,794,400	-	3,088,426	1,182,653	1,120,755	-	2,303,408
Support groups	205,100	-	-	205,100	205,325	-	-	205,325
Net assets released from restrictions:								
Satisfaction of program restrictions	1,764,375	(1,764,375)	-	-	1,539,428	(1,539,428)	-	-
<b>Total support</b>	<b>6,596,882</b>	<b>496,443</b>	<b>-</b>	<b>7,093,325</b>	<b>5,930,881</b>	<b>102,447</b>	<b>-</b>	<b>6,033,328</b>
<b>Income (loss) from current endeavors</b>	<b>(853,636)</b>	<b>496,443</b>	<b>-</b>	<b>(357,193)</b>	<b>(50,259)</b>	<b>102,447</b>	<b>-</b>	<b>52,188</b>
Artistic Director transition expenses	-	-	-	-	(256,256)	-	-	(256,256)
Contributions for capitalized expenditures and release of restrictions	91,039	(91,039)	-	-	45,260	31,039	-	76,299
Costume rental business, net	(24,318)	-	-	(24,318)	(60,080)	-	-	(60,080)
Other funds, net activity	19,443	(20,431)	-	(988)	(17,903)	104,752	-	86,849
Depreciation on assets funded by restricted gifts and grants	(557,944)	-	-	(557,944)	(557,944)	-	-	(557,944)
Capital campaign and								
Endowment Fund contributions	24,043	-	89,076	113,119	(3,904)	-	164,771	160,867
Endowment Fund investment income	(10,675,414)	22,325	-	(10,653,089)	6,498,514	22,002	-	6,520,516
Contributions of gift annuities	-	58,084	-	58,084	-	8,715	-	8,715
Change in value of gift annuities	-	(90,452)	16,943	(73,509)	-	(60,759)	325,610	264,851
Transfers	-	-	-	-	350,000	-	(350,000)	-
Endowment support to Festival	(1,578,596)	-	-	(1,578,596)	(1,494,061)	-	-	(1,494,061)
Endowment expenses	(109,587)	-	-	(109,587)	(133,375)	-	-	(133,375)
Change in net assets	(13,664,970)	374,930	106,019	(13,184,021)	4,319,992	208,196	140,381	4,668,569
<b>Net assets:</b>								
Beginning of year	39,585,560	3,197,671	19,802,585	62,585,816	35,265,568	2,989,475	19,662,204	57,917,247
End of year	\$25,920,590	3,572,601	19,908,604	49,401,795	39,585,560	3,197,671	19,802,585	62,585,816

## Attendance Comparisons

	Number of Performances		Attendance		Percent of Capacity	
	2008	2007	2008	2007	2008	2007
Angus Bowmer Theatre	406	398	216,016	211,450	89%	89%
Elizabethan Stage/Allen Pavilion	114	108	120,681	124,207	89%	96%
New Theatre	263	268	64,154	69,078	88%	86%
<b>Totals</b>	<b>783</b>	<b>774</b>	<b>400,851</b>	<b>404,735</b>	<b>89%</b>	<b>90%</b>

## School Visit Program

	Fall 2008	Fall 2007
Number of Schools Visited	126	133
Number of Events	567	551
Attendance	73,875	74,260

## The 2008 Plays



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### ELIZABETHAN STAGE/ALLEN PAVILION

The Allen Pavilion of the Elizabethan Stage seats 1,200. Patrons enjoy productions outside on the Elizabethan Stage from June through early October.

#### OTHELLO

by William Shakespeare  
Directed by Lisa Peterson. Costume designer, Christopher Acebo. Setting and properties designer, Rachel Hauck. Lighting designer, Alexander V. Nichols. Composer and sound designer, Paul James Prendergast. Assistant Director, Gisela Cardenas+. + Phil Killian Directing Fellow  
Production Sponsor: Harry & David  
Production Partner: James Morrison Collier

#### OUR TOWN

by Thornton Wilder  
Directed by Chay Yew. Costume designer, Anita Yavich. Setting and properties designer, Richard L. Hay. Lighting designer, Robert Peterson. Composer and sound designer, Todd Barton.  
Production Sponsor: Roberta Buffett Bialek  
Production Partners: Carole Howard in memory of Bill Howard, Oregon Cultural Trust, Mrs. Donald Hare

#### THE COMEDY OF ERRORS

by William Shakespeare  
Directed by Bill Rauch. Costume designer, Shigeru Yaji. Setting and properties designer, Christopher Acebo. Lighting designer, Robert Peterson. Composer, Paul James Prendergast.  
Production Sponsors: The Pigott Family, U.S. Bank  
Production Partner: Julie Strasser Dixon and Rocky Dixon

#### THE GREEN SHOW

Associate Producer: Claudia Alick  
Production Coordinator: Jess Carr  
Technical Manager: Benajah B. Cobb  
Assistants: Federico Behnke, Cassandra Lindbloom  
The 2008 Green Show was made possible in part by a grant from the Pitbladdo Fund of the Oregon Community Foundation.

The Oregon Shakespeare Festival is a participant in the New Generations Program, funded by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

The Oregon Shakespeare Festival's productions of A Midsummer Night's Dream, Othello, The Comedy of Errors and Coriolanus are part of Shakespeare in American Communities: Shakespeare for a New Generation, a national theatre initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Season Sponsor



JENNY GRAHAM

### ANGUS BOWMER THEATRE

Named for the Festival's founder, the Angus Bowmer Theatre seats 600 people and accommodates five productions from February through October.

#### A MIDSUMMER NIGHT'S DREAM

by William Shakespeare  
Directed by Mark Rucker. Costume designer, Katherine Roth. Setting and properties designer, Walt Spangler. Lighting designer, Robert Peterson. Composer and sound designer, Todd Barton. Choreographer and co-composer, Ken Roht.  
Production Partner: Amy and Mort Friedkin

#### THE CLAY CART

by Sûdraka  
Translated by J.A.B. van Buitenen  
Directed by Bill Rauch. Costume designer, Deborah M. Dryden. Scenic designer, Christopher Acebo. Lighting designer, Christopher Akerlind. Composer and sound designer, Andre Pluess. Choreographer, Anjani Ambegaokar.  
Production Sponsors: Sid and Karen DeBoer Foundation, Lithia—America's Car & Truck Store, The Chautauqua Guild, National Endowment for the Arts  
Production Partners: Yogen and Peggy Dalal, Katie and Sandy Farewell

#### FENCES

by August Wilson  
Directed by Leah C. Gardiner. Costume designer, Elizabeth Hope Clancy. Scenic designer, Scott Bradley. Lighting designer, Dawn Chiang. Composer and sound designer, Michael Keck.  
Production Sponsor: Mrs. John D. Banks  
Production Partners: Avista, Oregon Cultural Trust

#### THE FURTHER ADVENTURES OF HEDDA GABLER

by Jeff Whitty  
Directed by Bill Rauch. Costume designer, Shigeru Yaji. Scenic designer, Christopher Acebo. Lighting designer, Geoff Korf. Composer and sound designer, Paul James Prendergast. Assistant Director, Gisela Cardenas+. Choreographer, Art Manke. + Phil Killian Directing Fellow  
Production Sponsor: Jed and Celia Meese Foundation  
Production Partners: Deedee and Burt McMurtry, Charlotte Lin and Robert P. Porter, Allison Sedgwick and Brittan Family, POP

#### A VIEW FROM THE BRIDGE

by Arthur Miller  
Directed by Libby Appel. Costume designer, Deborah M. Dryden. Scenic designer, William Bloodgood. Lighting designer, Jane Cox. Composer and sound designer, Irwin Appel.  
Lead Sponsor: Peter and Helen Bing  
Production Sponsor: Robert S. and Star Pepper  
Production Partner: Oregon Cultural Trust

Cover: Othello (2008)



DAVID COOPER

### NEW THEATRE

OSF's newest and most intimate playing space seats 270 to 350 people in three seating configurations.

#### WELCOME HOME, JENNY SUTTER

by Julie Marie Myatt  
Directed by Jessica Thebus. Costume designer, Lynn Jeffries. Scenic designer, Richard L. Hay. Lighting designer, Allen Lee Hughes. Composer and sound designer, Paul James Prendergast.  
Production Sponsors: The Paul G. Allen Family Foundation; The Goatee Foundation; The Kennedy Center Fund for New American Plays; Edgerton Foundation New American Plays Award; OSF Business Alliance (Adroit Construction; Allied Solutions; Asante Health System; Ashland Community Hospital; Ashland Partners & Co., LLP; Ashland Springs Hotel; Butler Automotive Group; CDS Publications; ComNet Marketing Group, Inc.; Cowhorn Vineyard & Garden; Davis, Hearn, Saladoff & Bridges, Attorneys; Foster Denman, LLP; KOGAP Enterprises; Lithia—America's Car and Truck Store; Medford Fabrication; NightHawk Graphics; Noel Lesley Event Services; Pacific Intermountain Express; People's Bank of Commerce; Providence Medford Medical Center; Rogue Federal Credit Union; Rogue Valley Manor; Rogue Waste Systems; Southern Oregon University; Sterling Savings Bank; Terra Firma Home; Umpqua Bank)  
Production Partners: C. Beth Cotner and John M. Alogna, The Kinsman Foundation  
Community Partner: Veterans of Foreign Wars, Grizzly Post 353

#### CORIOLANUS

by William Shakespeare  
Directed by Laird Williamson. Costume designer, Deborah M. Dryden. Scenic designer, Richard L. Hay. Lighting designer, Robert Peterson. Composer and sound designer, Todd Barton.  
Production Partners: Ed McCurtain, The L.J. Skaggs and Mary C. Skaggs Foundation

#### BREAKFAST, LUNCH AND DINNER

by Luis Alfaro  
Directed by Tracy Young. Costume designer, Nephelie Adonyadis. Scenic designer, Robert Brill. Lighting designer, Russell H. Champa. Sound designer, Jeremy J. Lee.  
Production Sponsor: Jerry and Jeanne Taylor Family Foundation  
Community Partner: La Clinica del Valle

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