



JENNY GRAHAM



JENNIFER REILEY

*Paul Nicholson*  
Paul Nicholson  
Executive Director



JENNIFER REILEY

*Libby Appel*  
Libby Appel  
Artistic Director

The past year has been momentous for the Festival, culminating in the September appointment of Bill Rauch as the next Artistic Director of the Oregon Shakespeare Festival. The selection process, spanning nearly 12 months, involved more than 100 members of the OSF company as well as every member of the Board. We all looked closely at where the Festival is now and where we want this beloved institution to go. We are delighted that Bill's appointment has been greeted with great enthusiasm.

The season was both artistically and emotionally gratifying. In the Angus Bowmer Theatre, we presented a glorious *The Winter's Tale*, with a set described by the *Wall Street Journal's* Terry Teachout as "the loveliest I saw in 2006." We also produced an elegant and diversely cast *The Importance of Being Earnest* and a wrenching *The Diary of Anne Frank*, which drew large numbers of younger audiences into the theatre. These shows were joined later in the season by a gentle and audience-pleasing *Intimate Apparel* and a dark, insightful production of *Dr. Jekyll and Mr. Hyde*.

Three different eras were represented in the New Theatre by the contemporary, bittersweet and quirky *UP*; the '50s classic *Bus Stop*, featuring carefully honed ensemble work, and an electrifying, minimalist *King John*, whose production design evoked the Europe of World War I. On the Elizabethan Stage, we saw a lively *The Merry Wives of Windsor*, a sumptuous *Cyrano de Bergerac* with a

rich, memorable performance by Marco Barricelli and an unconventional, thoughtfully focused interpretation of the always challenging *The Two Gentlemen of Verona*.

Audiences were enthusiastic about the season, resulting in an attendance of 387,474 — the second best attendance in our history. Box Office revenues set a new record of \$14,602,987, and contributed income reached new levels at \$5,331,198. Because of these above-budget revenues and continued strong cost control, we were able to add more than \$400,000 to the Festival's reserves.

Also of note in 2006: the completion of a company member survey that indicated significant strides over the past seven years in job satisfaction and morale for the dedicated people of OSF; the most extensive media coverage in the Festival's history; the development of a new musical, *Tracy's Tiger*, for the 2007 season; new carpeting and concessions areas in the Angus Bowmer Theatre and the purchase of a 12-unit apartment building for company housing. Last but not least, we exceeded the \$30 million mark in our Endowment Fund.

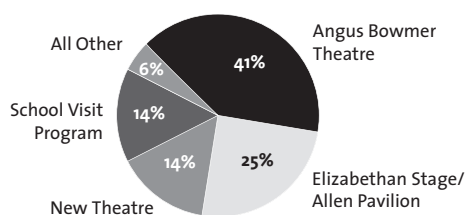
The Festival remains artistically vital and financially healthy, with a large and generous base of donors, a loyal audience and committed company members. We all look forward eagerly and confidently to the future.

## Statement of Financial Position

	As of October 31, 2006	As of October 31, 2005
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ 974,416	\$ 527,022
Investments	3,295,889	4,821,849
Accounts receivable	228,300	189,853
Pledges receivable, net	1,384,930	1,079,223
Due from Endowment Fund	1,350,464	1,157,415
Prepaid expenses	787,448	681,542
Inventory	135,749	138,720
Total current assets	8,157,196	8,595,624
Non current pledges receivable	284,000	26,342
Property and equipment, net	23,727,792	22,138,224
Endowment	30,658,027	27,234,559
<b>Total Assets</b>	<b>\$ 62,827,015</b>	<b>\$ 57,994,749</b>
<b>Liabilities and Net Assets</b>		
Current liabilities:		
Accounts payable and accrued expenses	\$ 2,285,911	\$ 1,785,887
Due to Endowment Fund	53,679	155,095
Deferred revenue, tickets	237,153	367,578
Deferred revenue, program and other revenues	389,207	361,980
Current portion of long-term debt	80,226	60,384
Total current liabilities	3,046,176	2,730,924
Long-term debt, less current portion	1,839,883	1,222,166
Total liabilities	4,886,059	3,953,090
Net assets:		
Unrestricted:		
Undesignated	13,532,689	10,203,943
Board Designated	-	1,000,000
Net property and equipment	21,807,683	20,855,674
Total unrestricted	35,340,372	32,059,617
Temporarily restricted	2,938,380	2,396,361
Permanently restricted	19,662,204	19,585,681
Total net assets	57,940,956	54,041,659
<b>Total Liabilities and Net Assets</b>	<b>\$ 62,827,015</b>	<b>\$ 57,994,749</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



### 2006 Attendance: Play by Play

	Number of Performances	Attendance	Percent of Capacity
<b>Angus Bowmer Theatre</b>			
The Winter's Tale	119	53,817	75%
The Importance of Being Earnest	119	62,518	88%
The Diary of Anne Frank	50	25,688	86%
Intimate Apparel	69	32,636	79%
Dr. Jekyll and Mr. Hyde	42	24,482	97%
<b>Elizabethan Stage/Allen Pavilion</b>			
The Merry Wives of Windsor	36	40,329	94%
Cyrano de Bergerac	36	42,482	99%
The Two Gentlemen of Verona	36	36,780	85%
<b>New Theatre</b>			
UP	78	15,944	77%
Bus Stop	116	33,133	96%
King John	75	19,665	94%
<b>Totals</b>	<b>776</b>	<b>387,474</b>	<b>87%</b>

# Statement of Activities

	For the year ended October 31, 2006				For the year ended October 31, 2005			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Operating revenue:</b>								
Plays	\$14,602,987	\$ -	\$ -	\$14,602,987	\$13,410,455	\$ -	\$ -	\$13,410,455
Other events	245,802	-	-	245,802	225,113	-	-	225,113
Educational programs	221,110	-	-	221,110	243,532	-	-	243,532
Publications	305,304	-	-	305,304	295,821	-	-	295,821
Concessions	303,409	-	-	303,409	272,960	-	-	272,960
Investment income	282,078	-	-	282,078	137,672	-	-	137,672
Support from Endowment Fund	1,345,572	-	-	1,345,572	1,156,187	-	-	1,156,187
Other	585,336	-	-	585,336	586,105	-	-	586,105
<b>Total operating revenue</b>	<b>17,891,598</b>	<b>-</b>	<b>-</b>	<b>17,891,598</b>	<b>16,327,845</b>	<b>-</b>	<b>-</b>	<b>16,327,845</b>
<b>Operating expenses:</b>								
Plays and education	15,643,744	-	-	15,643,744	14,768,924	-	-	14,768,924
Marketing and audience services	3,770,837	-	-	3,770,837	2,977,100	-	-	2,977,100
General and administration	2,330,230	-	-	2,330,230	2,086,066	-	-	2,086,066
Membership and fund raising	1,071,934	-	-	1,071,934	1,416,619	-	-	1,416,619
<b>Total operating expenses</b>	<b>22,816,745</b>	<b>-</b>	<b>-</b>	<b>22,816,745</b>	<b>21,248,709</b>	<b>-</b>	<b>-</b>	<b>21,248,709</b>
Loss from operations	(4,925,147)	-	-	(4,925,147)	(4,920,864)	-	-	(4,920,864)
<b>Support:</b>								
Memberships	2,762,587	464,628	-	3,227,215	2,815,307	395,695	-	3,211,002
Gifts and grants	1,007,739	1,491,653	-	2,499,392	1,441,751	963,387	-	2,405,138
Support groups	201,790	-	-	201,790	194,290	-	-	194,290
Net assets released from restrictions:								
Satisfaction of program restrictions	1,359,082	(1,359,082)	-	-	643,500	(643,500)	-	-
<b>Total support</b>	<b>5,331,198</b>	<b>597,199</b>	<b>-</b>	<b>5,928,397</b>	<b>5,094,848</b>	<b>715,582</b>	<b>-</b>	<b>5,810,430</b>
<b>Income from current endeavors</b>	<b>406,051</b>	<b>597,199</b>	<b>-</b>	<b>1,003,250</b>	<b>173,984</b>	<b>715,582</b>	<b>-</b>	<b>889,566</b>
Contributions for capitalized expenditures	102,000	(30,000)	-	72,000	-	150,000	-	150,000
Costume rental business, net	(56,708)	-	-	(56,708)	(82,858)	-	-	(82,858)
Other funds net activity	(2,400)	(5,723)	-	(8,123)	631	(4,471)	-	(3,840)
Depreciation on assets funded by restricted gifts and grants	(542,277)	-	-	(542,277)	(503,872)	-	-	(503,872)
Capital campaign and Endowment Fund investment income	7,687	-	76,523	84,210	83,800	-	302,986	386,786
Contributions of gift annuities	4,807,001	26,601	-	4,833,602	2,693,762	18,659	-	2,712,421
Change in value of gift annuities	-	3,878	-	3,878	-	29,472	-	29,472
Endowment support to Festival	-	(49,936)	-	(49,936)	-	5,626	-	5,626
Endowment expenses	(1,345,572)	-	-	(1,345,572)	(1,156,187)	-	-	(1,156,187)
	(95,027)	-	-	(95,027)	(84,801)	-	-	(84,801)
<b>Change in net assets</b>	<b>3,280,755</b>	<b>542,019</b>	<b>76,523</b>	<b>3,899,297</b>	<b>1,124,459</b>	<b>914,868</b>	<b>302,986</b>	<b>2,342,313</b>
<b>Net assets:</b>								
Beginning of year	32,059,617	2,396,361	19,585,681	54,041,659	30,935,158	1,481,493	19,282,695	51,699,346
End of year	\$35,340,372	\$2,938,380	\$19,662,204	\$57,940,956	\$32,059,617	\$2,396,361	\$19,585,681	\$54,041,659

## Attendance Comparisons

	Number of Performances		Attendance		Percent of Capacity	
	2006	2005	2006	2005	2006	2005
Angus Bowmer Theatre	399	397	199,141	198,011	83%	83%
Elizabethan Stage/Allen Pavilion	108	108	119,591	108,708	93%	85%
New Theatre	269	268	68,742	66,591	91%	88%
<b>Totals</b>	<b>776</b>	<b>773</b>	<b>387,474</b>	<b>373,310</b>	<b>87%</b>	<b>84%</b>

## School Visit Program

	Fall 2006	Fall 2005
Number of Schools Visited	119	116
Number of Events	559	524
Attendance	80,207	70,504

## The 2006 Plays



T. CHARLES ERICKSON

### 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.*

#### THE MERRY WIVES OF WINDSOR

by William Shakespeare  
Directed by Andrew Tsao. Costume designer, Susan E. Mickey. Setting and properties designer, Richard L. Hay. Lighting designer, Robert Peterson. Composer, John Tanner.  
*Production Sponsors: Harry and David®, Mrs. John D. Banks*

#### CYRANO DE BERGERAC

by Edmond Rostand  
Translated and adapted by Anthony Burgess  
© the Estate of Anthony Burgess  
Directed by Laird Williamson. Costume designer, Deborah M. Dryden. Setting and properties designer, William Bloodgood. Lighting designer, Robert Peterson. Composer, Todd Barton.  
*Production Sponsor: The Pigott Family*

#### THE TWO GENTLEMEN OF VERONA

by William Shakespeare  
Directed by Bill Rauch. Costume designer, Joyce Kim Lee. Setting and properties designer, Christopher Acebo. Lighting designer, Robert Peterson. Composer, Paul James Prendergast.  
*Production Sponsor: The Chautauqua Guild*

#### THE GREEN SHOW

**FEATURING DANCE KALEIDOSCOPE, TERRA NOVA CONSORT AND GUEST ARTISTS**  
Artistic Director: David Hochoy  
Music Directors: Sue Carney and Patricia Maureen O'Scannell  
Costumes by Cheryl Sparks.  
Sound designer, Dennis M. Kambury.

*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 The Winter's Tale, King John, The Merry Wives of Windsor and The Two Gentlemen of Verona are part of Shakespeare in American Communities: Shakespeare for a New Generation, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.*



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### ANGUS BOWMER THEATRE

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

#### THE WINTER'S TALE

by William Shakespeare  
Directed by Libby Appel. Costume designer, Deborah M. Dryden. Scenic designer, Rachel Hauck. Lighting designer, Robert Peterson. Composer, Todd Barton.  
*Production Sponsors: Roberta Bialek, U.S. Bank*  
*Production Partner: Mrs. Donald Hare*

#### THE DIARY OF ANNE FRANK

by Frances Goodrich and Albert Hackett  
Newly adapted by Wendy Kesselman  
Directed by James Edmondson. Costume designer, B. Modern. Scenic designer, Richard L. Hay. Lighting designer, Kendall Smith. Sound designer, David K. Weberg.  
*Production Sponsor: Peter and Helen Bing*  
*Production Partner: Amy and Mort Friedkin*

#### THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde  
Directed by Peter Amster. Costume designer, Mara Blumenfeld. Scenic designer, William Bloodgood. Lighting designer, Ann G. Wrightson. Sound designer, Andrew Hopson.  
*Production Sponsor: Jerry and Jeanne Taylor Family Foundation*  
*Production Partners: C. Beth Cotner and John M. Alogna, Avista Utilities, TransCanada*

#### INTIMATE APPAREL

by Lynn Nottage  
Directed by Timothy Bond. Costume designer, Deborah M. Dryden. Scenic designer, Richard L. Hay. Lighting designer, Darren McCroom. Composer, Michael Keck.  
*Production Sponsor: The Goatee Foundation*  
*Production Partner: POP*

#### DR. JEKYLL AND MR. HYDE

by David Edgar  
Based on the novel by Robert Louis Stevenson  
Directed by Penny Metropulos. Costume designer, Deborah M. Dryden. Scenic designer, William Bloodgood. Lighting designer, Michael Chybowsky. Composer, Sterling Tinsley.  
*Production Sponsor: OSF Business Alliance (Adroit Construction Co., Inc., Asante Health System, Ashland Community Hospital, Bank of the Cascades, Butler Automotive Group, CDS Publications, Chetco Federal Credit Union, Davis Hearn Saladoff & Smith, P.C., Foster Denman, LLP, Jeld-Wen, Lithia—America's Car and Truck Store, Medford Fabrication, Moss-Adams LLP, People's Bank of Commerce, Rogue Federal Credit Union, Rogue Valley Manor, See's Candies, Southern Oregon University, Sterling Savings Bank, Town & Country Chevrolet, Umpqua Bank, Windmill Inn & Suites of Ashland)*  
*Production Partners: The L.J. Skaggs and Mary C. Skaggs Foundation, The Hitz Family, Robert S. and Star Pepper*



DAVID COOPER

### NEW THEATRE

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

#### UP

by Bridget Carpenter  
Directed by Michael Barakiva. Costume designer, Robert Morgan. Scenic designer, Daniel Ostling. Lighting designer, James F. Ingalls. Composer and sound designer, Irwin Appel.  
*Production Sponsor: Paul G. Allen Foundation*  
*Production Partner: Charlotte Lin and Robert P. Porter*

#### BUS STOP

by William Inge  
Directed by Libby Appel. Costume designer, Deborah Trout. Scenic designer, William Bloodgood. Lighting designer, Robert Peterson. Composer and Sound designer, Irwin Appel.  
*Production Sponsor: Lithia—America's Car & Truck Store in partnership with Lithia CEO's Foundation, The Sid and Karen DeBoer Foundation*  
*Production Partners: Jed and Celia Meese, Carole Howard in memory of Bill Howard*

#### KING JOHN

by William Shakespeare  
Directed by John Sipes. Costume designer, Shigeru Yaji. Scenic designer, William Bloodgood. Lighting and projection designer, Alexander V. Nichols. Composer, Larry Delinger.  
*Production Sponsor: Ed McCurtain*

Cover: Jeanne Paulsen and Michael Elich,  
*King John* (2006)

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[www.osfashland.org](http://www.osfashland.org)