

memories and to get them to truly connect with one another in the present. I was very happy when I heard that Bob and Pat Littlewood were interested in performing the piece. I wish to especially thank them for their work, as well as Doug Bechtel for directing.

David Densmore: Poet, painter, puppet maker, Peabody Award-winning pugilist, and now playwright, I'll try anything once (as long as it starts with a p). Hats off to Sandy and Michèle and Freddy who worked so hard on this play while I sat home preparing to polish my Pulitzer.

Rusty Post: In class one day in my tenth grade of high school, I realized I wasn't a writer. My English teacher and classmates made that clear. Then, decades later, Tish Knapp, Frank and Jan Loudin, and Julie Capdeville invited me to join their writers' group. I ended up writing a prize-winning novel and a prize-winning movie script. "Sapphire" is my first attempt at writing a play and because plays are largely dialogue, I thoroughly enjoyed it. I'm tempted to enlarge this fifteen-minute playlet into a full-length play, but that will depend on audience response.

Judith Struthers: I've written all kinds of nonfiction, but this is my first piece of fiction. I based it, somewhat loosely, on my time working for the government, although the play really is fiction, honest. My thanks to Sandy, Doug, Paula, and Cele, who added flesh to the skeleton of my dialogue, with facial expressions, body language, and movement across the stage. It has truly been an ongoing and collective act of creation. Watching my play come to life on the stage with the help of these gifted people has been a new and wonderful experience.

Suzan Chamberlayne: My heartfelt gratitude to Sandy, Doug, all the actors and production crew for the delivery of our co-creation -- for stirring "the Soup."

Lin McNulty & Freddy: **L:** When Doug Bechtel told me about his project, I instantly felt a tug to write a play, even though I had never done it before. Then, as I began writing, I thought about ways to get out of it; so I found some guy on the street who said he could write and pulled him to the tav, where we creatively conspired and wrote our play in four days. I am extremely grateful to my fellow playwright, as well as to our actor and director. **F:** True, I was abducted; however, I feel very fortunate to be involved in this creative and inspiring undertaking.



Special Thanks

for their invaluable help on this production:

Doug & Marie Bechtel, Paula Capitano, Suzan Chamberlayne, Jack Conant, Pam Evans, Jennifer Fralick, Bill & Monique Gincig, Dick Greaves, Michele Griskey, Thelma Kallam, Lin McNulty, Melinda Milligan, JoEllen Moldoff, Orcas Island Fire Department, Orcas Island Public Library, Leslie Seaman, The Islands' Sounder, Robert & Sandy Thompson, Bob Wood (and Freddy), Cele & Bill Westlake, and the Waterfront Gallery

Actors Theater of Orcas Island presents

The Ten-Minute Play Festival



featuring
original plays
by
Orcas
Island
writers

Friday-Sunday

May 12-14, 2006

The Grange 7:30 p.m.

The Plays

“Experiencing Emily” by Michèle Griskey
 Directed by Doug Bechtel
 Scene: “Emily’s” living room
 Actors: Lesley Liddle
 Cele Westlake

“In the Garden” by Lesley Liddle
 Directed by Doug Bechtel
 Scene: Garden of a nursing home
 Actors: Pat Littlewood
 Bob Littlewood
 Ethna Flanagan

“Locks” by David Densmore
 Directed by Sandy Thompson
 Scene: Kitchen of a home on Orcas Island
 Actors: Michèle Griskey
 Freddy

“Sapphire” by Rusty Post
 Directed by Doug Bechtel
 Scene: The Oval Office, in the near future
 Actors: Fred Vinson
 Jack Conant
 Ed Nebeker
 Bill Hagen



Intermission



“Close Enough for Government Work” by Judith Struthers
 Directed by Sandy Thompson
 Scene: A NW county office, January, early 2000s
 Actors: Paula Capitano
 Doug Bechtel
 Cele Westlake

“Just the Soup” by Suzan Chamberlayne
 Directed by Sandy Thompson
 Scene: A small town cafe, on a spring afternoon
 Actors: Sukima Hampton
 Ethna Flanagan
 Lesley Liddle
 Jennifer Fralick
 (thanks to “extras” Pat & Bob Littlewood)

“Dispatches” by Lin McNulty & Freddy
 Directed by Sandy Thompson
 Scene: A 911 emergency dispatch center, circa 1980
 Actor: Patty Monaco

The Crew

Stage Manager Betty Barats
 Lights / Sound Jeff Murray
 Videotaping Linda Tretheway

Directors’ Notes

Sandy Thompson, on The Experience of

Producing These Premieres:

When Doug and I first discussed this idea, I could not have imagined how energized and captivated I would be by the new scripts we received from local writers. And then to have the rare privilege of working with the writers and actors together... What insightfully mesmerizing conversations have occurred by inclusion of the original playwright’s opinions! Everyone involved with this project has, in some way, broken through a silent paper wall that almost always exists between writers and those who present their works.

No one is more grateful than I for the education, experience, and fruition of this extraordinary opportunity. As one of the writers (Suzan Chamberlayne) put it: “The most fascinating and exciting part of the process has been the realization that a play is not truly the playwright’s [nor the director’s/producer’s]. It is an evolving work of art that combines the perceptions, insights, and dynamics of everyone involved—the director, the actors, and eventually, the audience.” Thank you, audience, for your most vital part in these incomparable events.

Doug Bechtel, on Why Ten-Minute Plays?

Ten-minute plays have several unique properties. They usually have a single theme. The play is set up in one or two minutes: who the characters are; where they are; and their relationship. Then, the status quo of the theme is established and something is introduced that disturbs the status quo. In a timeframe somewhere between five and twenty minutes, the play searches for a new status quo, though the characters may find a new status quo impossible, at least during the play. If a new status quo is found, the final minute or two demonstrates it. Each play is self-contained with a beginning, a middle, and an end, although a well-written play may leave you wanting to know more.

Orcas Island’s active and skilled writing community presented the opportunity to generate locally written plays. We selected the Ten-Minute genre because it is a good starting point for first-time playwrights. It is one thing to write a seven- or eight-page play, and a completely different effort to write a 100-page play. We were delighted that we had far more response than needed to produce an evening of plays, and we were very pleased with the quality and range of the works. We are thankful to all the writers who stepped up to this “challenge” and deeply appreciate their participation, patience, and flexibility. We also thank the actors for their hard work in truly co-“creating” these characters.



From the Playwrights

Michèle Griskey: Emily Dickinson is, “cool” and one of my favorite poets. I wonder if someone could live in our contemporary world as she did? Sometimes I wish I could—without the emotional angst, of course.... The ten-minute play idea provided a nice, short, creative break between other multi-month writing projects. Instead of trying to write something profound, I “just wrote,” and out came something “silly.” It would be fun to do this again.

Lesley Liddle: The challenge for me, and the reason I wrote “In the Garden,” was to get these two rather disoriented characters to move out of the isolation of their separate