



## Upcoming Events

### Love, Loss And What I Wore

July

Based on the bestselling book by Ilene Beckerman, *Love, Loss And What I Wore* is a play by the late Nora Ephron and her sister Delia Ephron. *Love, Loss And What I Wore* is made up of monologues and ensemble pieces about women, clothes and memory, covering many aspects of growing up female. There will be eight performances of *Love, Loss and What I Wore* between July 12th and July 28th.

### Arthur: The Hunt

August

In 2010, we presented the play *Arthur: The Begetting* by Seattle playwright Jeff Berryman. The first of several plays telling the story of King Arthur, it turned out to be one of our most popular productions ever. This year we will present the second play in the series, *Arthur: The Hunt*, which takes place twenty years later. Britain is still torn by fighting between the small kingdoms and raids by the Irish, the Saxons and others. There will be seven performances of this play between August 30th and September 15th.

### Almost, Maine

December

On a cold, clear, moonless night in the middle of winter, all is not quite what it seems in the remote, mythical town of Almost, Maine. As the northern lights hover in the star-filled sky above, Almost's residents find themselves falling in and out of love in unexpected and often hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—almost—in this delightful midwinter night's dream.

### Upcoming Auditions

Auditions for both *Love, Loss and What I Wore* and *Arthur: The Hunt* will be held on May 12th and May 14th at 7 pm at the Grange.

*Love, Loss and What I Wore* has roles for four women between 20 and 50. The role of "Gingy" has been precast. *Arthur: The Hunt* has several role for men and women in their 20s and 30s. There are two roles for men in their 40s to 50s.

Auditions will be by readings from the scripts. Scripts for both plays will be available at the Library counter.

### WE NEED YOUR HELP:

With the resources of the Exchange not currently available, we need around 15 dresses in a variety of styles and sizes as a backdrop for *Love, Loss And What I Wore*. If you have a dress you no longer wear, we'd appreciate it if you'd donate it to us. We won't be able to return them.

For additional information

Doug Bechtel at 317-5601 or visit [www.orcasactors.com](http://www.orcasactors.com)

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## THE ACTORS THEATER OF ORCAS ISLAND



### Presents Eighth Annual

# Playfest 2013



Friday, Saturday, Sunday  
April 26-28, May 3-5  
7:30 PM  
at The Grange

### PLAY LOCAL!

Local Playwrights • Local Directors • Local Actors



# Presenting the Plays

## THE PALM READER

written by James Wolf                      directed by Patty Monaco  
performed by Cara Russell & Thian Armenia  
SCENE: *Outside a small shop, Eastsound, 1980s*

## YARD SALE

written by Jackie Bates                      directed by FX Michels  
performed by Audrey Neddermann, Nate Feder & Gillian Smith  
SCENE: *Em's living room*

## ADVERSE POSSESSION

written by Bill Westlake                      directed by Lin McNulty  
performed by Maura O'Neill, Chelsea Dean & Brian Richard  
SCENE: *A prison visiting room*

## A PLAY AT THE PLATE

written by Indy Zoeller                      directed by Lynda Sanders  
performed by Fred Vinson & Peter Vinson  
SCENE: *Kansas City Royals radio broadcast booth*

## Intermission

## DEVIL MAY CARE

written by FX Michels                      directed by Audra Goffeney  
performed by Kira Bradshaw, Cele Westlake, Tracy Oniya  
& Bev Johnsen  
SCENE: *A street corner & living room*

## RESULTS ARE IN

written by Lin McNulty                      directed by Cara Russell  
performed by Olivia Smith, Michèle Griskey & Nick Hershenow  
SCENE: *Suite in a six-star hotel*

## SIGN OFF

written by Cara Russell                      directed by Gillian Smith  
performed by Tom Fiscus, Aerial Brown & Andy Martin  
SCENE: *California, 1973*

## PLAYFEST CREW

Set Construction                      Doug Bechtel, Bill Westlake, Cara Russell,  
Gillian Smith, Lillian Ryder, Jason Laursen,  
Randy Smith, Tom Fiscus, Aerial Brown, Audra Goffeney,  
Kira Bradshaw, Cele Westlake, Tracy Oniya & Bev Johnsen  
Lighting and Sound Operator                      Doug Bechtel & Connie Luerkens  
House Manager                      Cara Russell & Lynda Sanders  
Stage Crew                      Paula Capitano, Alice & Roland Hachee,  
Bill Westlake, Lillian Ryder & Jason Laursen  
Hair and Make-up                      Carol Whitbeck

## THANK YOU

Chris Thomerson, Rainbow Services, Melinda Milligan



# Playwrights' Notes

## James Wolf

## The Palm Reader

*The Palm Reader* began as a chapter of an unpublished novel. The impetus for the book was an exploration of how small things, small choices can add up to monumental outcomes. In the book, a man looks on the events leading to a moment that became the defining moment of his life. Sometimes he describes these events how they actually happened and sometimes how he wished they happened. *The Palm Reader* is a re-imagining of one of these events.

## Jackie Bates

## Yard Sale

My favorite lines in the plays I have written were mostly stolen. This little play was conceived when I was a cashier at a neighbor's moving sale last summer. There's something about walking around among someone else's domestic treasures that provokes people to talk about their own situations. All I had to do is take notes. Oh and I recently bought a tiny house on wheels that looks like a caboose, with a curved roof and everything. Well, not everything. It still needs furnishing. The rest is fiction.

## Bill Westlake

## Adverse Possession

My maternal grandmother was a farmer's wife of severe countenance. When she came to visit in my grade school years we played canasta by the hour. With secret riches in a big fan of cards she would cast me one of her rare smiles.

## Indy Zoeller

## A Play at the Plate

I wrote a *A Play at the Plate* because I love baseball and theater and wanted to see if they'd make a good combination. Listening to baseball games on the radio is an amazing and neigh-universal American pastime, but what are they announcers like behind the scenes? I can't imagine they agree about everything. I liked the idea of two conflicting personalities working together to call a great game but then bickering like madmen during the commercial breaks. Thus, this play.

## FX Michels

## Devil May Care

In writing one should bring up something that has always bothered one. I have always felt that the devil got a bad rap. Culturally, we seem to be aiming at a way of life that screams "plausible deniability" (the devil made me do it); versus becoming conscious of the results of our actions and taking responsibility for them by changing our behavior. Although *Devil May Care* is not a polished work, it was more important to me at this stage to get it from the page to the stage. I came to find that writing it was ten percent of the job. As an actor I have come to have a great deal more respect for the author's "sacred text" and trust more in feeling that the author probably put a great deal of effort into the wordcraft of giving you a piece of drama to act. Thanks everyone, never stop dreaming.

## Lin McNulty

## Results Are In

The impetus for *Results Are In* came about after a recent current event, and I got to thinking about what a pre-teen brat I might have been in the same situation. I love my sleep!

## Cara Russell

## Sign Off

The first sixty seconds of this play appeared in my mind on closing night of PlayFest last year. The rest of the story came about more toward the last minute of this year's submission date. Funny how that works. I love Gillian, Tom, Aerial, and Andy for taking something so close to me and turning it into such a sweet and tender experience.