

THE EAGLET

The Episcopal Actors' Guild | Est. 1923 | For All Faiths and None

A CUP OF Kindness

**Members of the EAG Community
Share their Stories about our Services**



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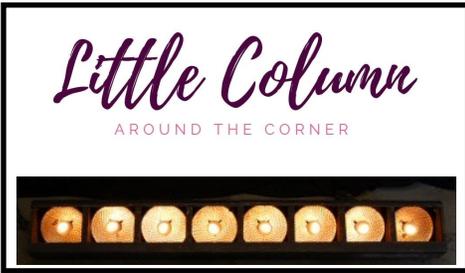
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actorsguild.org





My tenure at the Guild has been buoyed by extraordinary people who come together to do extraordinary things for our community, the performing artists of NYC.

One of my favorite extraordinary people is actor Ryan Murray who founded The Wishing Kids Foundation. Through his partnership with EAG, we help performers with life-threatening illness. Check out our interview on page 6 to hear his heartwarming story about how and why he is paying it forward.

In addition to helping people with terminal illness, did you know that we have a fund just for senior performers? Funded through the generosity of EAG member Susan Carr Pickett, we restrict funds to veteran actors, age 65 and over, who are often living on a fixed income.

Thanks to extraordinary people like Susan and Ryan, our charitable services have grown over the past 15 years. Now in addition to receiving financial aid, a client can receive grocery assistance, get free headshots, attend our free monthly performance workshops, take yoga and Pilates weekly, and apply for a theatre residency in our own Guild Hall. We even

have our own support group called *The Intentional Artist*. Read more about all we offer on page 4.

As we have expanded our programs and services, the amount of support we have received has also grown. In our most recent fiscal year (ended March 31st), foundation and government support topped an all time high of \$297,564 in support for the aforementioned programs. And donations from people like you topped \$72,000.

As a result, we are thrilled to have reached over 1,600 people with our services in the past year.

None of this would be possible without the extraordinary team at the Guild: Assistant Director Rebecca Lovett and Charitable Programs Associate Jamie Soltis. I have never met a more talented and hardworking pair of women than these two, and I count my blessings that I get to work with them every day.

If you have any of your own extraordinary ideas about how to help our community, please get in touch. Your generosity can do a world of good for those we serve.

Stay safe and be well,

Karen Lehman Foster
Executive Director
karen@actorsguild.org



The Episcopal Actors' Guild of America
 1 East 29th Street New York NY 10016
 212.685.2927 | info@actorsguild.org
www.actorsguild.org

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Council on the Arts

EAG is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Gov. Kathy Hochul and the New York State Legislature.

EAG's programs and services focus primarily on sustaining and supporting the careers of working performers. We are here to help bridge those inevitable gaps that happen in performing arts careers and get people back on stage.

A CUP OF KINDNESS

The Emergency Aid and Relief Program (EARP)

At the heart of EAG's charitable outreach is the EARP. Through this program, we give grants to qualified performers in financial crisis and address critical issues like eviction, housing court stipulations, utility shutoffs, emergency medical and dental costs, and sustenance needs.

All the world benefits from the arts. But many of us who eagerly dedicate ourselves to honing our crafts struggle, and each job is a gift. So, what happens when a pandemic like covid hits? For me, I have been hemorrhaging, responsible for an elderly parent, both of our health challenges and bills, food, and keeping shelter on top of astounding grief. Enter the gift: Episcopal Actors' Guild, Karen Lehman Foster and Jamie Soltis became my answered prayer. They are thoughtful, kind, loving, and have made me and others feel heard, seen and valued. The vulnerability needed to ask for help can be frightening because you're exposing yourself to a stranger. But the Episcopal Actors' Guild respects that and honors the responsibility of that with tremendous care. They are a divine organization and for me, exemplify God's love in not just name but also by acts. If it were not for their consistent assistance through the EMERGENCY AID AND RELIEF PROGRAM, I would not be surviving through this pandemic. And I will forever be thankful for them.

—Anonymously grateful

The HIV/AIDS Program

This division of the EARP addresses the specific needs of performers living with this disease. Twenty percent of our annual EARP budget is earmarked for this program.

The Actors Pantry

This on-site, volunteer-supported food pantry offers free groceries and food deliveries to the clients of EAG.

Life Savers! That's what they are! During the pandemic was when I discovered the organization through a friend. He mentioned that EAG was helping artists through tough financial times by offering gift cards for food through the ACTORS PANTRY. I reached out and signed up. They started sending me and my family gift cards right away. Not only did they assist with food, but they proceeded to help with a rent grant, a Christmas gift grant, and weekly updates on a plethora of helpful information. Karen, Jamie, and Rebecca give themselves daily more than any organization I know! They show how much they care about serving the artist community. I am forever grateful.

—Jeffrey G

The Florence James Children's Holiday Fund

Each December, EARP recipients with children are eligible to apply for an additional grant to address holiday needs.

The Susan Carr Pickett Fund for Veteran Actors

Through this fund, a portion of the EARP is designated for working and retired actors who are over 65 years of age. This special fund was created in 2013 through the generosity of EAG member Susan Carr Pickett.

The Wishing Kids Foundation

The Wishing Kids Foundation is dedicated to helping performers and their families who are suffering from life-altering illness, terminal or otherwise.

The Headshot Project

Started in 2012, this service provides EAG clients with free, professional headshots, giving them a valuable and necessary tool in advancing their career. This service is a collaboration with photographer Ahron R. Foster.

The EAG HEADSHOT PROJECT is an incredibly generous gift for actors. I now have amazing headshots taken by the superb photographer Ahron R. Foster, who took great care in making sure that I would get the best headshots I need, which I would not have been able to afford, otherwise. Thus I am beyond grateful.

I can't speak highly enough of the Executive Director of EAG Karen Lehman Foster; her empathy and compassion have assisted me in so many ways with the programs offered at EAG. EAG provides an invaluable community, a place like home, a sense of ease, and tremendous support for the ever-changing unpredictable actor's life that is a constant source of valuable and uplifting programs that enable me and my fellow actors to continue onward to achieve success. Thank you, EAG and the Headshot Project. I would not be where I am today without you!

—Courtney D.

The Thomas Barbour Scholarships & Awards Program

EAG's scholarship program awards scholarships to theatre students at American Academy of Dramatic Arts and the University of Missouri. Through the Thomas Barbour Playwrights Award, EAG partners with a theatre company that nominates three playwright finalists. A reading of a new work by each finalist is staged, and the winner is awarded \$500.

Open Stage

Through Open Stage, EAG awards two NYC theatre companies six weeks of free time in our historic theatre space. With this time, recipients will be able to develop, devise, and/or rehearse then present a work of their choosing.

Artist Afternoons

Since 2015, EAG has supported the careers of NYC's performing artists through Artist Afternoons, our free monthly afternoon workshops covering a range of performance, career development, and self-care topics. These seminars are open to EAG clients, EAG members, and members of the community at large.

One of the wonderful perks of being a part of EAG is that it offers one so many opportunities to learn new things, explore, and polish one's craft and skills. The lineup is diverse, offering a potpourri of subjects from yoga to Pilates to Actors Night. I recently participated in a two-part Artist Afternoon devoted to "Personal Cabaret," with JoAnn Yeoman. I have had multiple cabaret experiences in the past, but no matter how many times one has done something, there is always room to grow and learn and try to do things differently. It was for me an enlightening seminar, and I enjoyed hearing various questions and ideas from the many participants. JoAnn was personable, gracious, and spoke with great ease, sharing her experiences and knowledge with all of us. I highly recommend exploring the vast opportunities available to the EAG community, and I guarantee, it won't hurt your budget.

—Camille Marshall



“A boat full of flowers and a pocket full of miracles.”—EAG + The Wishing Kids Foundation

In 2014, actor/producer **Ryan Murray** suggested a partnership between EAG and his organization, *The Wishing Kids Foundation*, which is dedicated to helping performers and their families who are suffering from life-altering illness, terminal or otherwise. In the interview below, with EAG Executive Director Karen Lehman Foster, learn the poignant story behind the foundation’s origins.

Karen: I’m here today with Ryan Murray, the founder and executive director of The Wishing Kids Foundation. Ryan, tell me a little bit about why you formed the foundation.

Ryan: Sure. In April of 2011, my mother passed away. And it was very quick—from diagnosis to passing, it was eight days. And, unbeknownst to me, while all this was going on, my dear friend Aimée Francis, who is the artistic director at CAP 21, reached out to my community and ended up raising \$10,000 for me. I just thought, “This is so overwhelming; I don’t know how to process this.” The only thing I can think to do is to pay it forward, like my mother would have done.

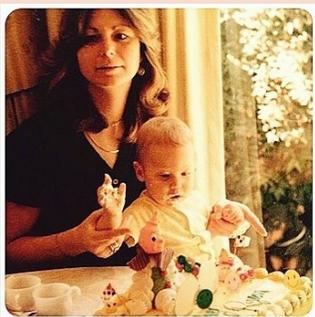


Ryan Murray and his mother, Marsha

And so I thought, “You know what, I’m going to start a foundation. We’re going to raise money, and we’re going to help out people who share the same scenario.” To be able to hire a respite nurse or fly a family member across the country. The whole idea is that you shouldn’t be having to think about finances when you’re going terminal illness. So that’s why we started The Wishing Kids Foundation.

Karen: It’s so wonderful and in such good spirit to pay it forward. Can you tell me about what “the wishing kids” means?

Ryan: Absolutely! We were at NYU Langone Medical Center, and we had just walked my mother through the garden, downstairs, in her wheelchair, and we were looking at all the trees and the koi pond, and she had seen all of these beautiful reflections and rainbows with all of these crystals they had down there that were being cast on the fences. And we got upstairs—she had grown quite tired and all of a sudden she said, “The wishing kids are here.” And my aunt and I looked at each other, and you know...my mother had a very wicked sense of humor, so my aunt decided to play along and thought maybe she was joking. And so my aunt said, “Oh, yeah? What are they doing here?” And my mom just repeated herself and said, “The wishing kids are here,” and then [my aunt] said, “Well, what do you wish for?” And then my mother said, so simply and so profoundly, “A boat full of flowers and a pocket full of miracles.” We were like, “Wow! Okay.” And then later, my brother actually had done some research, and apparently the wishing kids are somewhat of a thing for people who are about to pass on. The idea is that, you know, there are youthful spirits that come to start to take you...over. And so we just thought...I mean, it was all so unbelievable and mind-blowing,



Marsha Murray and her son, Ryan

and so I thought, “Well, I’ve got to name this The Wishing Kids Foundation, because there’s no better name.”

Karen: I love that. I love it so much, and I feel like I’ve heard you say that story many times, but I never really connected that other people have experienced “the wishing kids.” I thought maybe it was something that just your mother called it. But to hear that other people have had a similar experience is mind-blowing!

Ryan: Yeah, it even just gives me chills now to think about that. You know that there is some interconnectivity in this experience, some peace and some unity. I mean, it’s really amazing.

Karen: It really is. Such a beautiful story. So, you started The Wishing Kids Foundation, and in 2014, you approached me about a potential partnership with EAG. What motivated that?

Ryan: Well, first and foremost, your reputation precedes you, I’ll say, for helping out so many—in lots of different communities, but specifically the acting community and the arts. I needed a new umbrella organization that already had their 501(c)3, their non-profit status. Then our dear friend Joseph Mesiano was like, “I have the perfect person, and she does amazing work!” and reminded me of you and all of the beautiful work that you do in raising money for the arts. And I just thought, “Wow, what a perfect marriage that would be! If she’ll have me and the foundation we would love to partner,” and, you know, the rest is history, as they say.



Marsha Murray

Karen: The rest is history! Well, I’m so glad that we decided to partner. Before this call, I looked it up, and we have given—you and I together—we have helped twenty-one people with thirty-seven grants and given away just about \$19,000 to performers who are experiencing some sort of terminal illness. It’s amazing, so thank you.

Ryan: Amazing.

Karen: Amazing! I’m so glad we could be partners on this.

Ryan: Thank you for helping us do that.

Karen: Of course, thank *you* for helping *us* do that. I’m wondering...because you are an actor and you are well connected, sometimes people find you, and I’m wondering if there’s a story about somebody that we helped together that stands out to you.

Ryan: For sure. You know what’s fascinating, Karen, is that I never imagined that so many people in my arts community that I knew really well would end up needing my help. On one hand, that was really profound and mind-blowing and sad and shocking, but on the other hand, I was so excited to be able to have the opportunity to help them out in a way that I wouldn’t have been able to, before. There was somebody recently whom I had performed with over the years, a fellow Broadway community actor, who had just lost his mom from cancer. And I saw his story come across my Facebook, and I immediately reached out—“Do you remember me?”—and I also reached out to (cont’d on pg.5)

you and I was like, “We’ve got to try to help.” And I hadn’t talked to him in a couple of years, but he was like, “Of course I remember you, and that would be so wonderful!” We were able to end up helping with funeral costs, and I remember [our help] being a complete shock for him. He was like, “I didn’t even realize, but you guys can now help me pay for this, and I didn’t know how I was gonna do that.” That’s exactly what we strive to do, because again, you shouldn’t be thinking about money when you’re grieving your loss.



Ryan Murray

I am so happy that we have had the opportunity to help people in their time of need.

Karen: Me, too, I’m glad that it all worked out. It’s kind of like that is the miracle, right? The money just...it just appears.

Ryan: Yeah, yeah, it does. It really does.

Karen: When we need it the most, when the people need it the most, it’s there. So thank you for that. And my final question is, you are an actor yourself: can you tell us a little bit about your background as a performer? And also anything that you’ve got coming up that we can see you in?

Ryan: Yeah! I was in New York for so long, I’m out here in LA now. I went to NYU, and then did the whole, you know, hit-the-pavement, the Broadway circuit. I was cast in a Broadway show that closed very quickly because of a certain unforeseen circumstance. And yeah, I did some tours and was on *Guiding Light* for two and a half years, the soap opera—

Karen: I didn’t know that!

Ryan: Yeah!

Karen: That’s awesome!

Ryan: Yeah, that was a hoot. And some other TV and films and stuff. And now I have a production company, another nonprofit, called the [3 Little Rascals Productions](#). We actually were set to produce and star in and open this West Coast premiere of a Pulitzer Prize-nominated play, right before the pandemic hit. We have rescheduled it several times, but it will go up in the spring of 2023.

Karen: I’m so glad to hear that the show *will* go on! You are such a gift to the performing arts community. You really are. Not just in *The Wishing Kids*, but you’re producing theater, and you have been a teacher, and you’ve done all the things, and you’ve always been dedicated to giving back in all areas. So thank you for that, and thank you for being a part of the EAG family and helping so many of our people.

Ryan: Well, I just want to say that really means a lot, coming from you. It really takes somebody like you who is willing to help out. It’s literally that access point that I didn’t have before. Whether it’s performing or trying to just give money—like I said, I was finding it so hard! And it really does just take one person to say “I’ll help you,” and that help is immense. And so the fact that you were able to open your arms and your heart and your doors over there at the EAG has literally enabled us to gift almost \$20,000, and none of these people would have seen that from us! They hopefully would have seen it from others. But it’s literally such a huge ripple effect, and it just starts with one person saying, “I’ll help you.” So thank you for being that person for us, Karen.

Karen: You’re welcome, and thank *you* for being the person who wants to help. Ω

Goings-on at the Guild



EAG’s first in-person event since 2020, **Mervyn Rothstein’s *American Lives*** featured (l to r) Wayne Maugans, Yvette Ganier, Jasmine Rush, and Candyce Adkins.



The Summer 2020 Open Stage grant recipient, Katharine Pettit Creative, premiered *Untitled Girl Narrative*. (l to r: Gregory J. Hanks, Katharine Pettit, Rachel Lauria, Shan Y. Chuang) Get tickets [here!](#)



A shot from the 5.23.22 *Sustainable Conversations*.

Committees’ Corner

Spotlight on: The Events Committee

EAG’s Events Committee works to bring entertaining, illuminating, and/or insightful one-night-only fundraising events, many featuring Guild members, to Guild Hall or the EAG Zoom, approximately once a month. Past events have included play readings, cabarets, concerts, screenings, and panel discussions. All proceeds from these events go directly to helping actors, singers, and dancers in need.

To pitch an event to the committee for 2023, or if you are interested in joining the committee, please reach out to chair Leslie Middlebrook, at brookmoore3@gmail.com.

A year. So much happens in a year. So much happens in a day...in a **moment** our lives can change direction...sometimes forever. And so now I find myself at that moment—past that moment, really—when life changes forever. As we all know or will experience, that time comes when the one we love the most becomes very ill. The reverberating “*What can I do?*” come continually and from the hearts of friends. But as we all know, there truly is nothing anyone can do, except for a fine team of doctors and nurses...especially nurses.

But the one thing that I can do is **Hope**. And I do—every **moment** of every day now. And there is much time to reflect. So as “*Do It Yourself With Diversity Equity & Inclusion*” celebrates a year, I reflect back on the **READ WATCH & LEARNs** that have meant the most to me...and I **Hope** you all take the time to **DIY with DEI**. In the moment you learn something new from another person’s experiences and stories, I **Hope** that you take that moment and put it into action, using it to help fight your own prejudices and to help fight racism and hate.

Don’t let that moment pass...because the moment is NOW!

 **READ: “How a Conservative Activist Invented the Conflict Over Critical Race Theory.”** *The New Yorker* helps to explain **why** we are even discussing CRT.

 **WATCH: “Deconstructing White Privilege” AND “Let’s Get to the Root of Racial Injustice.”**

 **LEARN: “The Biology of Gender, from DNA to the Brain.”** *Recommended by member Marci Occhino.*

For more information on the DEI Committee, please contact Chair **Chris Chinn** at chrischinn2020@gmail.com.

Last month I was asked for the exact date of that first gathering of “a small but eager group of actors and actresses, clergymen and laymen...anxious to form an organization whose prime object and purpose was the banding together of the stage with the Church for their general welfare.” I knew this meeting took place in late 1923, but I didn’t know the exact date. So I turned to the Archive using three primary sources. From the mid-1920s through the late 1970s, the Guild held an annual theater benefit selling a block of tickets to a current Broadway production (a fundraising technique originated by the Guild). A benefit program was produced for these, and we have copies of approximately forty programs which are rich in information and photos—the quote above is from the 50th Anniversary benefit program which provides only that it was “a cold blustery night in mid-December 1923.”

Another primary source for our history are the EAG Scrapbooks. In a *NY Evening Post* article dated November 8, 1924 promoting the first EAG benefit (November 23rd), we again hear of a gathering in mid-December but the specific date is not available. Notably, this article quotes Rev. Houghton’s goal of making the Little Church the place “where prejudices are forgotten.” Finally, I reviewed some of the printed materials (ephemera), and on our original Constitution found “Adopted on December 16, 1923” providing the exact date of that first gathering.

As we approach our centennial I look forward to increasing access to the archival record of our Guild, our predecessor The Actors Church Alliance, and of our home—The Little Church. For more information or if you would like to attend our monthly Archives meeting, contact me at ericstamm@aol.com.

Beyond the Fourth Wall | Mervyn Kaufman

It was sure to be a gala night for my wife, Nancy, and me. We would celebrate our wedding anniversary by seeing a Broadway show for the first time in two-plus years—*The Music Man* revival at the Winter Garden. Of course, as expected, we would have to show proof of our Covid-19 shots and keep our masks on all evening. Though, by late winter, infection rates were down, they have risen again in recent weeks.

We were settled in our seats 15 minutes before curtain time and surprised that, even by then, the house was nearly full. And, of course, there was a buzz, typical of an audience eagerly anticipating a big Broadway hit. Thus there were cheers when the lights dimmed and, again, when the orchestra leader raised his baton. That audience was primed!

Predictably, when Hugh Jackman’s lanky form was first spot-lit at center stage, the ovation was deafening, and throughout the performance he was cheered whenever he moved or sang a note. Although the cast was packed with top name players, for most of that audience he was the star who mattered most. Also, he was the only Harold Hill I’ve ever seen who actually danced his way into his leading lady’s heart. We loved the performance—a really great way for us to celebrate our own special occasion!

Two on the Aisle | Jerry Vermilye

Yesterday’s world of weekly dramatic summer stock offered an invaluable training ground, not only for acting, but also for the kind of backstage etiquette not taught in drama schools. Where else would the neophyte learn not to sample the prop food or offer advice to a fellow player? And, when stage managers still prompted floundering thespians, how and when to do so? Just such a crisis of decision was encountered during a performance of Shaw’s *Pygmalion*, when a well-known Hollywood actor suddenly veered off-track. Too long an onstage pause indicated that action was called for. Fortunately, the set featured a fireplace whose backing provided the perfect conduit for a sotto voce rescue.

Later that season, management staged *The Iron Gate*, a new play “prior to Broadway.” This southern costume melodrama proved so ripe with derivative clichés that one critic dismissed it as “a sort of Little Foxes of Wimpole Street,” concluding with “Let us hope that *The Iron Gate* is allowed to clang quietly shut in the hinterlands.”

One night backstage, our resident juvenile was overheard to mutter, “I can’t act in this part!” This assistant stage manager knew enough to keep his mouth shut.

Turnley's Turns...EAG Members Appear on Stage and Screen | Rebecca Lovett

FEBRUARY 2022...

Susan Richard starred in *Age Old Question* as part of Break A Leg Productions' *The Love Festival 2022*. The piece is available to stream at balproductions.org/love-festival-2022.

MARCH 2022...

Did you see **Jo Yang** in the *The Marvelous Mrs. Maisel* on Prime Video? She has a terrific scene in season 4, episode 1: *Rumble on the Wonder Wheel*. You'll also spot her in season 2, episode 1 of CBS's *The Equalizer* that aired on March 6.

Eric Kuzmuk appeared in the very funny satirical sketch comedy show *A Sketch of NY*, at The Producer's Club in March.

Mari Lyn Henry reprised her remembrance of Helen Hayes in *Women Making Herstory* in a live-streamed performance for The New York Society for Ethical Culture, on March 25.

Aan Steele (*Doozy/Aan's Side Lady*) and **Joan Kane** (*Almost 13*) performed their solo pieces at this year's Estrogenius Festival at Under St. Marks on March 26.

Evangeline Johns and **Ariana Johns** brought an encore performance of their mother-daughter cabaret show, *VANGARI: Cautionary Tales*, at Don't Tell Mama on March 27.

APRIL 2022...

Kim E. Ruyle brought a reading of his play *Senior Swordplay* to Guild Hall on April 3.

Andy Suleiman presented a reading of his play *One Way Trip* at Guild Hall on April 7.

Amelia "Mimi" Anderson starred as *Lucille* in Out of the Box Theatre Company's production of *The Cemetery Club: A Comedy to Die For* at Bernie Wohl Center, April 7-10.

New musical *Holiday in Heaven* (with **Eric Kuzmuk**, lighting design by **Bruce A! Kraemer**) played at Theater for the New City April 7-24.

On April 10, **Teri Black** and **Susan Richard** appeared in a staged reading of *The Half-Life of Marie Curie* at the Marriot Marquis in Times Square as part of *The Art of Science* reading series. They will be bringing this piece back for another performance on June 4 at The Unity Center.

Michael Johnson and **Craig Wichman** were a part of the cast of No Epilogue Productions' *An Afternoon of Poetry* at Guild Hall on April 10.

Members **Kathleen Moore**, **Betsy Ross**, and **Sally Sherwood** appeared in The Snarks' virtual production of *Asking Strangers The Meaning of Life*, directed by **Joan Kane**, April 11-17.

On April 25, **Nancy Simpson Moore** was a featured performer in the Encore Ovation Gold Standard Cabaret at Da Marino's.

Joan Kane directed *Aunt Susan and Her Tennessee Waltz* (lighting design by **Bruce A! Kraemer**, incidental music composed by **Peter Dizzoza**, featuring **Amy Losi**) which ran at Theater for the New City April 28-May 15.

Ariel Estrada presented a work-in-progress showing of his solo performance piece *Full Contact* at BRIC on April 28 and 29.

MAY 2022...

Richard Tschudy gave a piano recital on the afternoon of May 3 at the Lenox Hill Senior Center.

Aan Steele performed *Doozy/Aan's Side Lady*, her original piece about the great Italian stage actress Eleanora Duse at Guild Hall on May 6.

On May 7, Peculiar Works Project performed their site-specific piece *Janes Return* (created and directed by **Ralph Lewis**) on Penn Station's sidewalks, and they broadcast it on Zoom. On May 10, Ralph was back on Zoom with his piece *The Astor Place Riots: America's Deadly Theatrical Rivalry*.

Ann P. Meredith read from her new play *O: The Murder of Christa McAuliffe & Judith Resnik* at Trinity Church Courtyard on May 11 and at East Village Playhouse on May 20.

On May 12-13, Theatre in Asylum gathered at Jalopy Theater to share *The FTP Cabaret*, new works inspired by the Federal Theatre Project including *Happy New Year!*, from the *Unemployed Artists of Rocco's Tavern* (co-directed by **Paul Bedard** and Katie Palmer).

DON'T MISS IT...

Tyrone Henderson made his Broadway debut in Lincoln Center's Tony Award-nominated production of *The Skin of Our Teeth!* The show must close on May 29. Tickets are still available at www.lct.org.

Cynthia Shaw made her cabaret debut at Don't Tell Mama in *Spark of Creation* on May 23. Make your reservation for her next performance on the May 31 at www.donttellmamany.com.

Benja Kay Thomas is in the NY premiere of the Pulitzer Prize-winning *Fat Ham* at The Public. This reinvention of Shakespeare's *Hamlet* opened on May 12 and runs through June 12. Tickets are available at publictheater.org.

COMING SOON...

Reynaldo Piniella will premiere his solo show *Black and Blue* at Ars Nova as part of ANT Fest 2022 on June 4. Tickets available at arsnovanyc.com.

In July, **KT Sullivan** will perform for her fellow travelers on the 10-night Oceana Cruises' Ireland Immersion Voyage. To book your trip, contact Annette Hostetter, the exclusive travel agent, at annette@preferrednaples.com.

Mary Goggin (*Runaway Princess*), **Joan Kane** (*Almost 13*), and **Cynthia Shaw** (*Velvet Determination*) are all taking their solo shows to the Edinburgh Fringe Festival in August!

JOB NOTICES...

Playhouse 46 is looking for volunteer ushers. Please contact Dominic at housemanager@playhouse46.org and mention EAG. **Playhouse 46** is also searching for future part-time subs/replacements for house managers. If interested, please contact **Michael Joseph Ormond** at mormond@playhouse46.org. Candidates must have house management and/or stage management experience. The rate is \$18 per hour.

M'Sai Productions is looking to cast a Black male actor, age 50s-70s, to play an aging rock star in a short film shooting this summer. This is a paying, non-union gig. If interested in auditioning, please email your headshot and resume to **Omar M'Sai** at drmasai@msaiproductions.com. They are looking for a non-union grip and a sound person for various video projects shooting throughout the coming year. Interested individuals should email drmasai@msaiproductions.com.

COMING SOON TO EAG

More info at actorsguild.org/calendar

reservations@actorsguild.org

212-685-2927

Click on the name of the event below to purchase tickets/register/RSVP.

MAY 2022...

Katharine Pettit Creative, in partnership with EAG's Open Stage Grant, presents:

Untitled Girl Narrative

Thursday-Sunday, May 26 - May 29 | 7:30pm ET in Guild Hall

Tickets: \$21 (\$16 with code MyTurn) at bit.ly/eag-ugn

Untitled Girl Narrative layers original music and movement to tell the story of three girls ("X", "Y," & "Z") as they navigate the rocky path from childhood to adolescence and on to adulthood. Concept, story, and choreography by Katharine Pettit. Music composed by Logan Evan Thomas & Manner Effect. Proceeds from these performances will be split between KPC and the charitable programs of EAG.



JUNE 2022...

Barbour Playwrights Award 2022

Wednesdays, June 8, 15, 22 at 7:00pm ET in Guild Hall

Pay-What-You-Will Tickets at ticketstripe.com/eag-barbour-award-2022

EAG's festival celebrating new work for the theatre will be back in Guild Hall this year, featuring readings of three new plays nominated by our 2022 partnering company, **Playwrights Gallery**. First up on Wednesday, June 8: **Jon Krupp's *Kilanova***. Next, on Wednesday, June 15: **Martine Sainvil's *Pursuit***. And closing out our festival on Wednesday, June 22: **Deborah Savadge's *The Allowance***. One of these three playwright finalists will be awarded a \$500 prize. All proceeds from these readings will go to support future Barbour Awards.



Jane Seaman Sings "Hi-Ho, The Glamorous Life"

Monday, June 13 at 7:00pm ET in Guild Hall

Pay-What-You-Will Tickets at ticketstripe.com/eag-hi-ho

Broadway singer/actress Jane Seaman, who knows a bit about "the glamorous life" of being an actress, will present classics from the American Songbook, accompanied by Broadway conductor Lawrence Yurman. Some surprise guests, all students of Jane's private voice studio, will enhance this heartwarming and fun evening on a midsummer's night. All proceeds from this one-night-only event will go to support the charitable programs of EAG.



JULY 2022...

Small Plates 2022

Thursday, July 21 at 7:00pm ET in Guild Hall

Pay-What-You-Will Tickets at ticketstripe.com/eag-small-plates-2022

This year's Small Plates will be back at Guild Hall with another satisfying serving of short plays. This summer's menu, curated by **Betsy Ross**, will feature pieces written by playwrights who are active in EAG: ***Brown-Skinned "BUT" Cute??*** by **Helena-Joyce Wright**, ***Night Train to Attica*** by **Mervyn Kaufman**, ***Where are Bert and Ernie When You Really Need Them?*** by **Tom Cahill**, and ***The Mice Will Play*** by **JoAnn Yeoman**. All proceeds from this one-night-only event will go to support the charitable programs of EAG.



AUGUST 2022...

The Skeleton Rep(resents), in partnership with EAG's Open Stage Grant, presents:

The Inconvenient Miracle: A Mysterious Birth Musical

Thursdays-Saturdays, August 11-27 | 7:00pm ET in Guild Hall

Tickets will go on sale soon! Stay tuned for details!

The Inconvenient Miracle is a bold new musical comedy with a powerhouse all-women cast, big laughs, and even bigger questions. When Abigail, the most popular girl at school and a self-described prophet, declares that Vanessa Rosales, the lone atheist, will be the next Virgin Mary, Vanessa responds by punching her in the face. This lands Vanessa in detention with Sister Florence, the last remaining nun on campus, who has been begging God for any sign of His existence. Vanessa may be the miracle Florence is looking for, but not in the way either of them expected. Music and lyrics by **Emily Rose Simons**, Book and Story by **Emily Claire Schmitt**, Additional story by **Ria T. DiLullo**. Proceeds from these performances will be split between The Skeleton Rep and the charitable programs of EAG.

RECURRING EVENTS AT EAG...

Actors Night

Third Tuesday of the Month (June 21, July 19, August 16) at 7:00pm ET in Guild Hall | FREE

Register for each month's FREE class at ticketstripe.com/eag-actors-night

Actors Night with **Peter Von Berg** is a judgment-free zone, where EAG members can work on monologues, scenes, commercial copy, cold readings, your own material—anything!—before a group of supportive and talented fellow artists. Whether or not you get constructive feedback is up to you.

Sustainable Conversations

Last Monday of the Month (June 27, July 25, August 29) at 7:00pm ET | Zoom | FREE

Register for each month's FREE forum at ticketstripe.com/eag-sustainable-conversations

Author/actress/EAG Member **Helena-Joyce Wright**, actor/EAG Council/DEI Committee chair **Chris Chinn**, and members, staff, and friends of EAG are continuing our monthly Zoom discussions centered around race and racism in America and in the arts.

Yoga Mondays

Every Monday | 1:00pm ET | Zoom | FREE

Register for this FREE weekly class by emailing reservations@actorsguild.org

Stretch, strengthen, and start your week right with some soul-soothing yoga with **Rebecca Ambrose**. (45 min.)

Pilates with Marla

Tuesdays at 10:30am ET + Thursdays at 2:30pm ET | Zoom | FREE

Register for these FREE classes by emailing reservations@actorsguild.org

Stretch, work that core, and have fun with certified personal trainer **Marla Altberg**. (45 min.)

Welcome, New Members!

Julia Brothers
Eston Caulfield
Ian Hersey
Wayne Maugans

John Payne
Monique Roussel
Kim Ruyle

And please join us in celebrating
EAG Member Alvin Brandt on his
100th birthday!



The Episcopal Actors' Guild
1 East 29th Street
New York, NY 10016