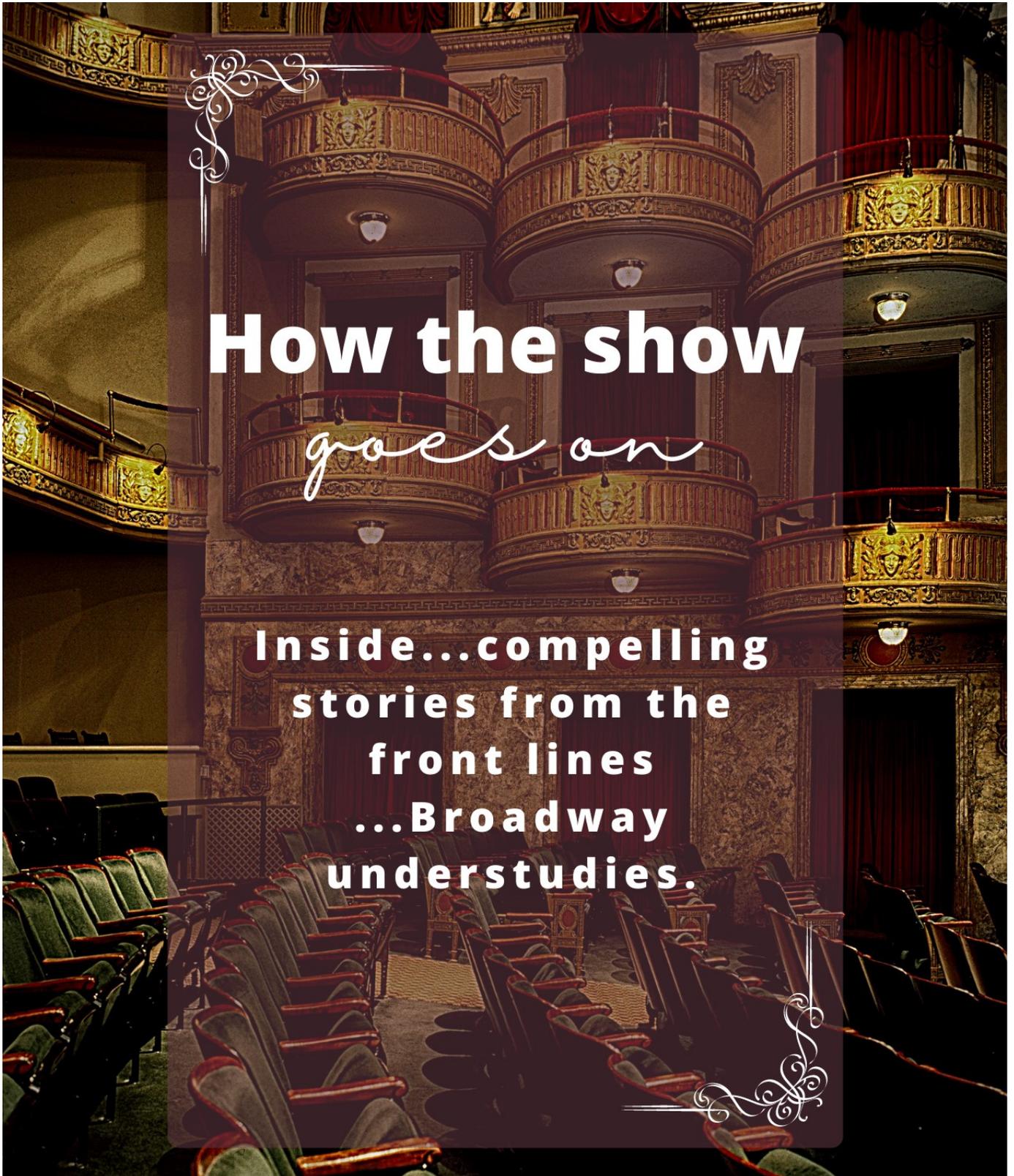


THE EAGLET

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



How the show

goes on

**Inside...compelling
stories from the
front lines
...Broadway
understudies.**

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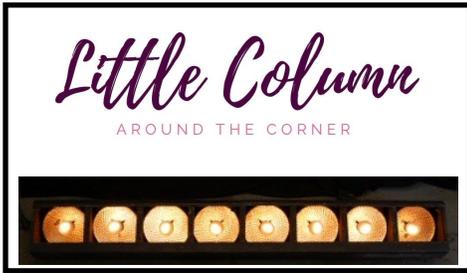
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WELCOME, NEW MEMBERS!

Lucy Brackett	Peter McRobbie
Cynthia Cooper	Paul Singleton
Rakesh Dasgupta	Connor Stewart
Andrew Joffe	Anwar Suleiman
Pangia Macri	Susan Telcher



actorsguild.org



I sat in a crowded Atlantic Theater in early January 2022 waiting for the lights to go down so I could see *Kimberly Akimbo*.

I really wanted to see this show. The NY Times called it a critics' pick, but more than that, I wanted to experience live musical theatre again. And on top of all that, my husband Ahron was part of the production team for the show, and I was eager to see the project he had been working on for months.

And although I showed my vaccination and my booster records and wore a medical grade mask, I still worried. What if the person next to me has it? What is the air circulation like in here? Why does the person in front of me keep eating cough drops?

I felt like I was buckling in for a death-defying rollercoaster ride instead of a show.

But just like any good ride, once it started, the panic subsided. And in the case of *Kimberly Akimbo*, I was left buoyed by a feel-good story filled with amazing characters and terrific music.

But I found myself reflecting

on my own experience as I returned to work. As we enter our third year of this pandemic, I feel like we are constantly weighing the risks and benefits of theatre.

At EAG, we take your health and safety seriously. We have made many upgrades to the Guild Hall, including adding disinfecting UV lights in our HVAC system and installing a professional-grade HEPA filter.

But in light of new research, we are now changing our vaccination and mask policy. As of March 1, 2022, all people entering Guild Hall must be fully vaccinated and boosted. Additionally, we all must wear a medical-grade mask or better ([See here for more details](#)).

We are constantly reviewing all of the recommendations, rules, and regulations from the CDC, AEA, NYS and NYC to keep you protected.

It is our hope that we will see you soon and you will feel comfortable and protected. And if you don't, we will keep a lot of our programming virtual and hope you can connect that way.

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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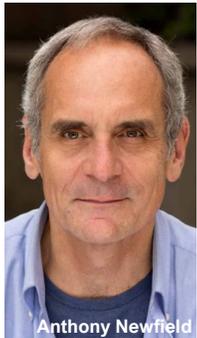


Understudies and Swings: How the Show Goes On

a conversation with EAG Members Rachel Leslie, Anthony Newfield, and Reynaldo Piniella

Today, understudies and swings are being used more than ever before. In this excerpt from a longer conversation, **Rachel Leslie**, **Anthony Newfield**, and **Reynaldo Piniella** (all EAG Council members) share their fascinating tales of jumping into a role at a moment's notice. Their stories truly are incredible, as is their advocacy for understudies everywhere. We encourage you to watch/listen to the full discussion at bit.ly/EAGunderstudies.

TONY: I'd like to welcome **Rachel Leslie** and **Reynaldo Piniella** to our talk on understudying. I'm **Tony Newfield**, and we all have experience in this world. Rachel is appearing right now in *Harry Potter and the Cursed Child* on Broadway. Reynaldo most recently appeared in *Trouble in Mind* by Alice Childress at the Roundabout Theatre on Broadway and in *Thoughts of a Colored Man* by Keenan Scott II. Rachel, let's begin with you. Tell us a little about your job at *Harry Potter*, because you started in 2018.



Anthony Newfield

Photo: Kevin Cristaldi

RACHEL: Yes, so I've been a swing with *Harry Potter* this whole time. What I do in that capacity has shifted somewhat since pre-pandemic. *Harry Potter* is unique. Most plays don't have swings. When they were coming to this country to do *Harry Potter*, they actually had to work with Equity and

structure a new contract that didn't exist before. The maximum in *Harry Potter* that a person can swing and cover is six roles.

TONY: My first job on Broadway was at The Roundabout. It was in *Tartuffe*, and I was hired to cover three actors, and then to take over one of the roles. Later, though, I did some shows where I had a small part, and I understudied, so that's what I did. Reynaldo, what was your experience for The Roundabout in *Trouble in Mind*?

REYNALDO: Yeah, so thankfully, I only had to understudy one role, and I had to be at the theatre every night, as expected. But for me, what changed that slightly is I was cast in *Thoughts of a Colored Man* as a principal actor, and Roundabout and the producers of *Thoughts* worked out this agreement where I would not have to be at Roundabout because I was needed at The Golden Theatre. And if I was needed at Roundabout, they would get me, no questions asked. And that ended up happening where I made my Broadway debut in *Trouble in Mind* with ten minutes' notice, because I was at rehearsal for *Thoughts*. And I think that is an extremely rare occurrence to be in two Broadway shows at once. So it did not make my understudy experience any easier to be juggling two shows in my brain.

TONY: The last time I heard about that--there may have been others--but Cynthia Nixon was in two shows at the same time, back when she was a kid.

REYNALDO: Originally, the understudies were scheduled to start rehearsing after opening night of *Trouble in Mind*. Naturally, in

the age of Covid, our director, Charles Randolph, knew that we needed to be ready as soon as possible. So as soon as the show was locked fairly early in the preview process, we started rehearsing. But this rehearsal process, for me, was three rehearsals. I never tried on my costume, never got into a microphone, any of that. Never worked with the principal actors at all. I was still bumping into furniture because I was like, "Oh my God, Chuck Cooper's right there. Oh, my God, it's LaChanze." You know, I wasn't quite living in the moment fully, because I just felt underprepared.

TONY: Rachel, how about you?

RACHEL: From my experience on this machine of a show, nobody's ever prepared to go on, it's just not gonna happen. We're still in understudy rehearsal. Although the name of the show is the same, this is a brand new show [from the pre-Covid version]. The tracks throughout it and the roles that I cover have changed.

TONY: How do you do that? If you cover six roles?

RACHEL: I cover five. I have little books, little tiny books for each track, and I can literally tuck it in my tights, in costume, if I need to pop it out backstage. I watch a lot...I watch the show multiple times a week to see what they're doing. We fortunately have access to like the previous night to be able to watch it. And I visualize it if I find out, "Well actually, tonight I'm going on for a role!" And I will say, pre-Christmas we had something like twenty-three debuts of people who had to go into roles without rehearsal. Because of Covid times. Twenty-three people.

TONY: Wow.

RACHEL: So it's a very different world now. And I think one of the hardest things is not normalizing that. This cannot become the expectation—that we have to do this with no rehearsal.

TONY: No, I know. Exactly. And Reynaldo, to your point, did you say you had 10 minutes' notice?

REYNALDO: Yeah, so I got a call at 1:50pm to get to the theatre for a 2:00 matinee, you know, not having rehearsed in a week. Hearing Rachel's story, I'm like, "Oh, mine was easy," but at the same time, I'm like, "What can we do going forward so that these performers actually feel like they're not having an anxiety attack on stage?" You hear comments from people in the Broadway League that make it seem like, you know, what we do is secondary or not as good as the principals. And actually, I think we're superheroes for what we do.

TONY: Boy, amen to that! I'll tell you, when I hear somebody say, "Well, you know, they're just an understudy," I speak up. I say, "There is no 'just' in that sentence, there is no 'just' about being an understudy. It is like, as you say, a superhuman effort to get up there and do it. And Rachel, you also. It is extraordinary what understudies have to do. [continues on page 5]



Rachel Leslie

Photo: Laura Rose

TONY [continued from page 4]: I had to go on... an actor wasn't well in rehearsals, so I got on those lines right away. And I studied it and like you, Rachel, I was backstage watching every performance. And one matinee, four days before we opened, my mind was kind of drifting, I was thinking about groceries. And I heard him saying gibberish, and I thought something was wrong with my mind. Because I thought I know these words, and they're English. But these were not English words. Well, he was having a stroke. And they brought the curtain down. It was terrifying backstage, I never want to hear the words "bring down the curtain" again backstage. And he was rushed to the hospital. He was fine, ultimately, but they canceled that performance. And I had to go on that night, I had never rehearsed the role, I was able to walk through it.

By the time the third act came along, I was able to relax and, and I was welcomed by the company. How is that for you?

REYNALDO: Oh, man, let me tell you, when I showed up to the theatre, it was like I was Joe Biden. And LaChanze, came to me, our lead actress, and basically said, "We got you. We understand the stress you're under. I've been an understudy before; Chuck has been an understudy. We've all been there. We want to see you not only do the show but flourish, make a grand Broadway debut." And that made me feel so taken care of, you know, like I was up there. I was losing my mind. I didn't know what was happening. But at the same time, I was like, I'm up here with these performers who get it, who understand that I'm saving the day, in some sense.



Photo: Matthew Murphy

I think part of the culture of being an understudy that needs to change is not looking at us as this b-team or as the bench players, but looking at us as an essential part of the creative process, particularly now in this Covid age where, if the show must go on, it's going to be because of understudies and swings.

TONY: That's right. And let's not forget, we're also saving those producers a hell of a lot of money. They don't have to cancel the show, because we can go in and give a very good performance for the audience. Rachel, what was it like when you went on, in your company?

RACHEL: Our company has always been so amazing. Everybody is so amazing. The crew, the actors... it's really incredible. There's a lot of dangerous stuff in our show. A lot of moving parts. One thing about our show that's kind of crazy is that you can know the traffic backstage, and you can know one part of the show so well. And when you step into another role, it's a whole new world. And I've been doing this show since 2019. In performance there are times when I'm never upstage left. At that time, I don't see the machinery that's moving there. So when you step into these other roles, you could literally get hurt. Because you don't know the traffic pattern, you don't know what big pieces are moving when. I say to people, and I know I'm not alone, "Just grab me and move me, just literally push me out the way, whatever you need to do, it's okay. Just make sure that I'm where I need to be and am not going to get hurt or get somebody else hurt!"

TONY: Right! And how is it, performing during the time of Covid?

REYNALDO: For myself, it's been incredibly stressful, because every day, we would get emails saying this front-of-house person has Covid, or this person backstage has Covid. And we always

felt that we were a couple of positive cases away from shutting down permanently. We did not extend, because so many subscribers were canceling their tickets, scared to come to the theatre. So we had this great show that was playing to a house that was half full every night. And it was demoralizing.

RACHEL: There is no guarantee. I can't say what's going to happen in two weeks. None of us can, so there is this underlying tension, this insecurity, this unsure feeling of maybe having to shut the show down again. And then what?

TONY: You know, I'm not in New York at the moment, but I read about those first shows that opened and the roars of the audience who were finally able to be in a theatre again and to see live theatre. Do you sense that people are loving being there in spite of the difficulties? Do you still get the sense that the audience is there for you?

RACHEL: Yes, definitely. We cancelled our Wednesday matinee and we added a show on Sunday night this past week, which was hard to do—a three-hour and twenty-five-minute show five times in a weekend. It's rough! But it was the most beautiful, glorious audience. They were exquisite. It just buoys you, you know? You're just like, "Okay, we got this, we can do this." Thank God for them.

TONY: Yes, when we're rehearsing, we hear that the audience is the final element that is added to a show, and it is so essential. And I wonder if they understand how important they are.

We could talk a long, long time about all of this. But let me ask one more question of you both: Would you do it again? Would you take another understudy job?

[beat]

[beat]

[beat]

Whoever wants to jump in first.

RACHEL: It is incredibly humbling and challenging to do this work. I think the company that you work for, and that you're a part of, makes a huge difference in what your experience is. For me, I love to be able to craft a role, to be able to build that rapport with the company and the director, and I love the rehearsal room process. But something that I've learned over the pandemic was that there is something in me and how my brain works that is incredibly excited by trying to do five different things.

REYNALDO: I will say if *Harry Potter* asked me to audition, the answer is "Nooooo!" Rachel, I bow down to you and all the swings. I don't know how you do that. Something I really missed, being an understudy, was that time to play in rehearsal, that time to discover, that time to ask questions, to figure something out, to fail, and to try again.

TONY: When I saw that *Waiting for Godot* was coming to Broadway, I knew they were going to go with four stars. There was just no way that I was going to be considered for a role in that. And I love the play, and I wanted to be a part of it. And I went after the understudy. I really wanted that job, and I got it!

So, thank you so much for giving your time to this, for talking about your stories. Keep up the good work, keep going, keep on keeping on. Thank you! Till the next time. ❖

To watch Rachel, Tony, and Reynaldo's discussion in full, please visit bit.ly/EAGunderstudies.

With this loving tribute by his Goddaughter and EAG member, Alyxx Scorch Morgen, we dedicate this edition of *DIY WITH DEI* to **FREDDY LIGHTS**.

Frederick L. Lights was born in 1922 in Houston, Texas. He was a Howard attendee, Morehouse Graduate, and he earned his Master's at Yale. Freddy was one of the first African American stage managers at NBC-TV and of the Directors Guild of America. He was also a playwright.

When one of his plays was stolen by a successful Caucasian Broadway producer, Freddy felt he didn't have a shot in hell of winning any type of lawsuit to reclaim his works due to rampant and ridiculous racism. His stepsister, Ellen Stewart, wasn't having it and created La Mama Theatre for him. Unfortunately, Ellen and Freddy didn't see eye-to-eye and he never put up any of his plays at La Mama. (Toward the end of their lives, both Ellen and Freddy told me the very same story, both regretting this.) To my knowledge, Freddy never wrote any plays after that but did become part of the Dramatists' Guild.

Once, in the last years of his life, I had been having a hard time understanding why he kept making excuses to not meet me for lunch in the offices where I was working as a temp. It turns out that racism was rearing its ugly head again for him, and I had been clueless of his plight. It was a conversation I could clearly see was hard for this man to have with me, but it was necessary for both of us. Hate by color, creed, or culture, etc. was something I was never taught. His 'sit-down' with me gave me all the 'why's.' It made me cry. It still does. **May racism and hate be gone.**

RIP Dear Freddy. You are sorely missed.

Frederick L Lights | April 25, 1922 - November 23, 1995

So, the work of the Archives Committee tends to be pretty sedate. While sorting, arranging, and cataloguing photos, correspondences, and books to preserve our collections can be slow, it's often the conversations these items generate that I find so fundamental to our work.

And sometimes, out of the mix, something very special gets created. Hopefully, most of us know the George Holland story that led to the Rev. Houghton's church being dubbed that "Little Church Around the Corner" in December 1870. But I'm not sure members are aware of how previous EAG Executive Director Mart Hulswit and Archives Committee stalwart Allan Smith had one of those conversations leading to their banding together to locate George Holland's grave, the location of which was largely neglected in the national press and subsequent telling of the story of his death and burial. In reviewing our materials, Mart located an obscure reference to Holland having been buried in Cypress Hills Cemetery in a plot belonging to The American Dramatic Fund (a precursor to The Actors Fund).

Allan Smith is a core member of the Archives Committee who assumed early responsibility for sorting the hundreds of photographs in our collections. He is also well-versed in many diverse aspects of NYC history including the cemeteries of Queens. Coordinating with Mart, he met with the cemetery administrators and was able to locate the plot where George Holland was buried. There was no marker on his grave, and the Dramatic Fund plot had been poorly maintained. Mart and Allan worked with the Cypress Hills Cemetery administrator, and in September 2007 a headstone marking George Holland's grave was finally installed, completing what the Rev. Houghton began in 1870.

Much of my time in Covid-induced lockdown has been spent on what I once considered a hobby but has since become my major focus: playwriting. At times it consumes me, which at this juncture I really appreciate—as I've been productive and also pleased to have had short plays of mine performed—remotely, of course.

Regarding that experience, a colleague once cautioned that "however good a performance is, it may never sound like it does in your head." He also assured me I'd always learn from the experience. And he was right. Since the pandemic began, I've not only seen a few of my short works performed but have also learned something valuable from each exposure.

Mostly I've come to appreciate the challenges that actors face when having to perform for an unseen camera while playing to a fellow actor remotely. In one instance, I saw an intimate scene brought to life by two actors performing brilliantly from their living rooms, at least 20 miles apart. To be convincing in that situation requires polished technique—and a vivid imagination. Whether it's Martha raging at George or Othello confronting Desdemona, those explosive emotions must be expressed in isolation—and who's trained to do that, I wonder? But when such challenges are met, the illusion of live theatre really does come alive.

If you're at it long enough, you may be cast in a different production of some play you've done before. For myself, I've come up with ten plays. In the case of *Witness for the Prosecution*, there were four productions, ranging from the Court Clerk (only one line, but I kept messing up!) to the brief role of Carter to Dr. Wyatt (one good scene on the witness stand).

With *Dial "M" for Murder*, fifty-six years separated two productions casting me in the exact same roles: a police detective (one onstage line) and five over-the-phone voices, employing a variety of British, Irish, and Scottish dialects. Backstage, they called me "the man of a thousand voices."

With *Anastasia* (three productions), I was twice cast as Sergei, the manservant, whose few lines were delivered in Russian tones. In an off-Broadway production some thirty-five years later, I finally got to move beyond servant roles, doubling as both Counsellor Drivinitz (one dominant scene) and the blind, old sleigh driver (a wordless part with pantomimic opportunities).

So much for the time-worn advice about "no small parts...". As the stripper trio belts out in *Gypsy*, "You gotta get a gimmick."

Thank You Notes from Clients

"My family is one of the lucky ones to have been gifted the Florence James Children's Holiday Fund grant. The past two years have been very difficult for my small family. Both my husband and I work in the theatre community (as well as holding down several other odd jobs), and yet we still find the holidays a difficult time to create the magic of Christmas for our 6-year-old daughter.

"This year, EAG has given us a much-needed boost with this special holiday grant, and we have a fantastic surprise from Santa for our daughter this year: she has been asking for a Matchbox Car track that sends cars whizzing around a track in a loop. We shopped around and found a fantastic electric track and several cars to sit upon it, and we can't wait to have Santa set it up under the tree for her to find on Christmas morning. We even bought some stocking stuffers that include a tooth fairy pillow, the Narnia book series, and a LEGO kit. Last night my husband and I were chatting and agreed that we are so thankful for EAG and the Florence James Children's Holiday Fund. We are all set and ready for this holiday season.

"How wonderful it feels to have this weight off of our shoulders. We just cannot wait to see the magic of Christmas morning come alive for our family. Thank you all so very much for your generosity!"

Goings-on at the Guild



Committees' Corner

The Grants Writing Committee hustles year-round to secure grants from foundations and the government. Without this important work, EAG (and most nonprofits) would cease to exist!

New funding came in from the **Valentine Perry Snyder Fund** and renewed funding from **Marta Heflin Foundation, The Sermoonjoy Fund, and The 12th Night Club.**

The Lambs Club gave us a very special grant of \$2,500, to be used for our Florence James Children's Holiday Fund this year, and they have committed to this grant for the next 10 years.

We received news from **NYSCA (NY State Council on the Arts)** that we have been awarded their maximum grant of \$49,500 for both 2022 and 2023.

If you know anyone at a foundation or a corporation with a charitable division, please introduce us. You can also designate EAG as your [Amazon Smile](#) charity, and be sure to check out our "Other Ways to Give" suggestions on our website at actorsguild.org/planned-giving.

GOINGS-ON AT THE GUILD PHOTOS (from top to bottom):

- (1) At EAG's Annual Memorial Service, **Marci Occhino, Peter Von Berg, Jo Yang, and Chris Chinn** read the names of the performing artists we lost last year.
- (2) EAG's Memorial Speaker **Mercedes Ellington** regales those gathered at the Little Church with tales of her life in the arts.
- (3) In December, *The Blue Carbuncle: A Sherlock Holmes Christmas Adventure* (with **Annalisa Loeffler, Andrew Joffe, Greg Oliver Bodine, and Paul Singleton**) was the first in-person EAG benefit in Guild Hall since March 2020.
- (4) Guild members and Little Church parishioners come together to decorate the Little's Church's Christmas tree.

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

NOVEMBER 2021...

Did you catch **Peter Von Berg** in *Minyan*? *Minyan* premiered at the 2020 Berlin International Film Festival (nominee, Best Feature Film). It went on to screen at Los Angeles Outfest, where it won the Grand Jury Award for Outstanding U.S. Narrative Feature, and, in November 2021 it was playing on the big screen in NYC at IFC! In January 2022, Peter shot a scene for his next film project, the Fox Searchlight production *Eileen* (starring Anne Hathaway).

Anthony Newfield appeared on Zoom from the Museo Italo Americano in San Francisco on November 21 to present his personal reflection on Dante and *The Divine Comedy: Travels with Dante/Journeys to Love*.

Glauco Araujo played a modern-day Daniel Boone bachelor in the adorable *Little Christmas Miracles*, a holiday family Off-Broadway play with music, at Actors Temple Theatre, November 20 - January 3.

DECEMBER 2021...

J. Dolan Byrnes, Joan Kane, Bruce A! Kraemer, Amy Losi, Alice Lustig, and **Kathleen Moore** appeared in *Ego Actus' Stories of Climate Change* on December 4 at Guild Hall, presented as a part of the biennial initiative, Climate Change Theatre Action.

Ariel Estrada appeared in Leviathan Lab's online reading of *QUIK-MART* on December 6.

The comic Christmas musical *Ludlow Ladd In Concert* (co-writer **Michael Colby**, featuring **Maureen Taylor**) was performed as part of Urban Stages' Winter Rhythms 2021 in December 2021.

Out of the Box Theatre Company returned to their virtual space in December 2021 for *Out of the Box Follies 2*, directed by **Lin Snider** with musical direction by **Woody Regan**, featuring 15 fabulous OotB performers including **James Harter, Laurel Lockhart, Woody Regan, Betsy Ross, Sally Sherwood,** and **Lin Snider** in songs about the "up side" of maturity.

Steve Ross and Shana Farr celebrated the joy of the holiday season with heart, style and harmony in their show *LET IT SNOW - SHANA FARR AND STEVE ROSS SING CHRISTMAS* live at St. John's In the Village, on December 14.

Paul Bedard was back with Bread and Puppet in December 2021 for *The Persians* (December 9-12), bringing together musicians, composers, builders and puppeteers from many eras of Bread and Puppet's history, and the colorful spectacle of protest and celebration *Our Domestic Resurrection Circus* (December 16-19) at Theater for the New City.

JANUARY 2022...

Helen Thomas and **Terrance Thomas** appeared in the short play *One Born Every Minute* as part of Undiscovered Works' *January 2022 Mixology*. Episode one of **Jenny Green's** web-series *The Handyman's Tool* was also a part of the January mix.

Amelia V. Anderson, Elizabeth Apgar, Alice Lustig, Kathleen Moore, Francine Myles, Sally Sherwood, and **Deborah Stone** appeared in The Snark's online production of *Sextet* which streamed on Vimeo on January 27-30 and February 3-6.

DON'T MISS IT...

There is still time to catch **Cynthia Shaw** and **Elizabeth Bove** in The Gallery Player's world premiere production of *Fugitive Colors*, playing January 29 through February 13. Tickets: galleryplayers.com.

COMING SOON...

Don't miss **Antwayn Hopper** as Thought 6 in *A Strange Loop* on Broadway! Previews begin April 6. Tickets: www.telecharge.com/Broadway/A-Strange-Loop. You can also catch him at NY City Center's Encores! 2022 on March 16-20 when he appears as Memphis in *The Life*. Tickets: www.nycitycenter.org/pdps/2021-2022/the-life.

Leslie Middlebrook will be singing with InCanto in *The Prima Donna: A Tribute* on March 20 at 3pm as part of St Monica's Concert Series. Reserve your ticket for this FREE concert at www.facebook.com/incantoNYC.

IN PRINT...

Step right up! Ladies and gentlemen, prepare to be amazed, amused, and astounded by the strange and wonderful curiosities found in the new book *Weird and Awesome Wonders* by **William V. Rauscher**, an Episcopal cleric's journey through the world of sideshows, circuses, carnivals, and human oddities. Copies can be ordered at www.1878press.com.

STREAMING NOW...

Mari Lyn Henry plays Alma Kovach, a really nice character role, in episode 7 of the Zoom web series *There Will Be Bowling*. Watch now at therewillbebowling.com.

LOOKING FOR A CLASS?

Looking for a class to help you unlock the power of the emotion inside of you? **Patricia Angelin** has 3 Alba Technique weekend intensives coming up as well as ongoing virtual and in-person class options. Learn more at www.albatechnique.com.

Transcend the limitations of being online while engaging with your physical environment and those in it in **Shauntay William's** and **Jen Jurek's** six-week Online Theater Games/Spolin class beginning February 15. For more information, check out halletscovetheater.com.

CONGRATULATIONS...

Two of **Davon Williams's** projects, BLACK THEATRE MATTERS BILL and March on Broadway, are nominated for the Anthem Awards, which honor the purpose and mission-driven work of people, companies, and organizations worldwide.

JOB NOTICE...

Break A Leg Productions is seeking a Development Director. "We are looking for someone who has experience writing grant proposals, excellent written and communication skills and research abilities. Having a theatrical background is a key component. We want someone who not only is enthusiastic about the arts but who can understand our goals and is resourceful in finding grants that best fit our needs. Please send resumes and any references to oliviachodson@gmail.com with the subject line reading: *BAL Grant Writer Submission*." This is a part-time paid position.

COMING SOON TO EAG

More info at actorsguild.org/calendar
reservations@actorsguild.org

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

212-685-2927

MARCH 2022...

[American Lives: Two One-Act Plays](#) by Mervyn Rothstein

Thursday, March 3 | 7:00pm ET | Pay-What-You-Will \$0 - \$25 | Guild Hall

We hope you will join us in-person at Guild Hall for this one-night-only benefit showcase reading of two powerful short plays by **Mervyn Rothstein** (former chief theatre reporter and theatre editor at *The New York Times* and former columnist for *Playbill Magazine*). In the first piece, *The Middle of the Journey*, a doctor jogging in the woods suddenly faces a life-or-death decision. In the second, *Back in the U.S.A.*, a 16-year-old boy in 1950s Brooklyn encounters the brutality of racial hatred. Directed by **Tyrone Henderson** (founder of Quick Silver Theater Company, EAG Council). With **Candyce Adkins**, **Jason Babinsky***, **Ian Hersey***, **Yvette Ganier***, **Greg Keller***, and **Jasmine Rush***.

**Member AEA appearing in this Equity Showcase pending AEA approval*

Artist Afternoon:

[Intro to Voiceover: Crash Course](#) with Sara Kapner & Emilea Wilson

Monday, March 7 | 3:30pm ET | FREE, Registration Required | Zoom

Explore the major areas of voiceover with **Voiceover Workshop NYC!** Learn how your acting skills translate to voiceover work for commercials. Also: "We'll talk a little bit about the other fabulous areas of the industry, including animation, video games, audiobooks and more! Industry terminology and audition prep techniques will be covered, and we'll even do some one-on-one coaching."

APRIL 2022...

Broadway Book Club:

[The Five Acts of Diego León](#) by Alex Espinoza

Monday, April 4 | 2:30pm | FREE, Registration Required | Guild Hall + Zoom

In the late 1920s, Diego, a gifted and determined young man, leaves war-torn Mexico for Hollywood, where silent films are just transitioning to "talkies," Prohibition is in full swing, and "Latin lover" types are sought out even as they are looked down upon. This sweeping novel is a classic Hollywood tale of romance, glamor, and betrayal, with an underdog hero you won't soon forget.

Artist Afternoon:

[The Personal Cabaret](#) with JoAnn Yeoman - A Two Part Workshop

Wednesdays, April 13 and 27 | 2:00pm | FREE, Registration Required | Zoom

Cabarets are like mini one-act plays. The easiest way to structure one is as a personal narrative with just a segment of an experience or an aspect of a discovery. In this two-part workshop, theatre professional and educator **JoAnn Yeoman** (AEA, SDC, Dramatists, director of MAC-award cabaret *Screen Gems*, professor at ASU and PACE Universities, EAG Council) will help you begin to shape your own cabaret so you can tell the story that you want to tell.

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

[Untitled Girl Narrative](#)

April 25 - April 28, May 26 - May 29 | 7:30pm ET | Tickets Available Soon | Guild Hall

Untitled Girl Narrative tells the story of three young people ("X", "Y," & "Z") & their exploration of identity, including gender, orientation, citizen versus immigrant status. It shows these young people embracing their power and autonomy as BIPOC LGBTQ+ persons, following their journey of self discovery as they navigate childhood and adolescence in today's America. Katharine Pettit Creative spotlights social injustices using dance as our universal language, changing minds by opening hearts through movement.

RECURRING FREE EAG EVENTS...

Actors Night

Every Third Tuesday of the Month (Feb 15 on Zoom, March 15, April 19) | 7:00pm ET | Guild Hall

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 (Feb 28, March 28, April 25) at 7:00pm ET | Zoom

Author/actress/EAG Member **Helena-Joyce Wright**, actor/EAG Council/DEI Committee chair **Chris Chinn**, EAG Executive Director **Karen Lehman Foster**, and members and friends of EAG are continuing their discussions centered around race and racism in the arts and in America.

Yoga Mondays

Every Monday | 1:00pm ET | Zoom

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

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



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