



Alabama Shakespeare Theatre's production of West Side Story
Directed by Karen Azenberg

NEWS FROM THE EXECUTIVE DIRECTOR



At 5:47 a.m. on Saturday, September 27th, we reached a consensus with LORT on the terms for our new LORT agreement that will run from April 15, 2009 to April 14, 2012. It could not be a more challenging time to be at the table with LORT, and yet we were able to make substantial gains in health contributions, recognition payments and new media. Under Karen Azenberg's and Pam Berlin's leadership we were able to establish a respectful environment with a clear agenda; with Ron's guidance we were able to articulate our demands (even in the wee hours) and make the case. The Committee was rigorous in their thinking and kept our larger goals ever-present. As with any successful endeavor the wins are sweet and some had costs – but we believe we achieved a net gain for Directors and Choreographers in LORT theaters.

You will find details on the negotiations throughout this edition. LORT, along with CORST, will be presented for ratification at the Annual Membership meeting on November 16th in New York City. We are determined to bring the Broadway contract to resolution soon, and will continue to keep you posted as those talks progress. This fall Pension and Health Funds are holding critical meetings to review the status of our plans at end of the fiscal year, August 31, 2009.

If you'll remember, the Funds Trustees are a mix of Union representatives and management. Together this group works to ensure the stability of both the Pension and Health Funds in order to protect your benefits for the long-term. I can't tell you how much I wish I were anticipating good news. I feel certain we have more difficult decisions ahead. Our benefit funds are no different than any other Pension and Health Funds living in this challenging environment. For the foreseeable future Health Benefits will continue to be harder to qualify for with coverage being diminished as costs continue to escalate. The Pension Plan is likely to face its own version of the same challenge.

I am inclined to reprint, tempted to plagiarize even, *Variety's* cover story, "Tough Pill To Swallow," in their current November 2-8 issue, and simply do a "Find and Replace" for "Hollywood" with "Theater" (read the article [HERE](#)). It is a comprehensive look at the difficulties faced by entertainment industry benefit plans. Employment patterns and the nature of professionals in this industry are unique. For one thing – you are not an easily defined demographic. Obviously you are Members, Directors, Choreographers, but beyond that it feels almost impossible to put my finger on a definitive description of SDC's demographic - to articulate in a phrase – to summarize who SDC

Members are. We must begin to know succinctly who you are in order to accurately serve your needs. We also need to identify the best avenues to engage in dialogue with you as we navigate this difficult terrain.

When I look for the rudimentary demographic information, I find some. We have a basic understanding of gender and age but beyond that we have little hard data. Understanding our universe is important for many reasons: it is helpful to us in prioritizing, can impact communication mechanisms, and can help shape strategy for negotiations in different jurisdictions. And yet, even if we come to understand hard demographics better, I have come to realize that we need to manage with a fluid understanding of who you are. What I mean by that is some of you direct plays. Some musicals. Some of you choreograph. Some direct and choreograph. Some focus on specialized choreography for drama or comedy. Some of you direct and choreograph full time, others have half-a-dozen projects a year, and some do only one. Some of you supplement your living with dance or teaching dance. Some of you teach privately, others in a university setting (with or without tenure, special guests, and adjunct faculty). Some of you pursue additional trades to make ends meet, to support families and/or partners and raise children. Some of you have advanced degrees while others studied under the scholarship of experience. Some of you qualify some of the time for the health plan, some none, and some all the time. For all the nuanced differences between you, one thing is common: everyone should have access to health care.

And so the challenge for us in the years ahead is two-fold. We must work with the Funds' Trustees and employers to stabilize our Health plan so that we can rebuild while advocating for health care reform, because without systemic change in the context within which we are fighting we will find it very difficult to achieve our goals. And secondly, we must find a way to understand the needs of our community in the broadest sense and yet not lose sight of the needs of the individual. As a Union we must understand our limitations and yet strive to bring the protections and benefits to the fullest possible breadth of our Membership. And I suppose if we had a third – it would be to be patient as we hurry to find solutions.

Take a look at the article in *Variety*. We are all in this together, and together we will continue to move forward, to dig deeper, and to push for a day where a sustainable health care system is in place for us all.

Best Wishes,
Laura Penn, Executive Director



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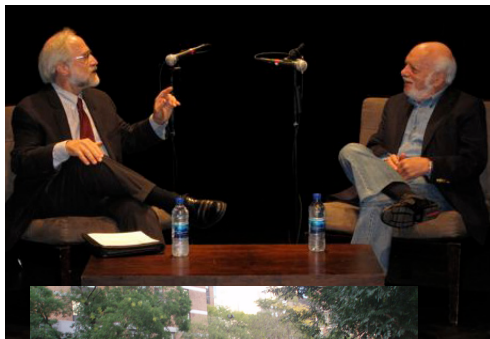
FIFTIETH ANNIVERSARY UPDATE

By Karina Miller, Director of the 50th Anniversary Initiative



I can't believe it – the last SDC Newsletter of the 50th Anniversary year! Just last November I flew from Los Angeles to New York for the Annual Membership Meeting and started to learn all about the Union and its dedicated staff and inspired Members. Fast forward one year and we've got a new name, new look, new website and yet so many more things to celebrate before the end of the calendar year.

As I see it, we're almost half way through our fall 50th Anniversary social calendar. On October 5th some of you joined us for the 50th Anniversary Hal Prince One-on-One Conversation at Playwrights Horizons, and I'm sure you'll remember that evening for quite some



time. Not only was the discussion lively and insightful, the building's fire alarm started going off half way through the programming. Fire trucks, fire men and evacuation included! For those of you who weren't able to make it but happened to be



walking down 42nd St that night wondering why one of the world's most famous Directors was surrounded by 100 people milling around

outside Playwright's - that's why! Thank you again to **Hal Prince** and Robert Marx for their engaging discussion of legacy and the nuances of theatre production today. I know I can't wait to see **Hal Prince's** new production *Paradise Found* when it comes to Broadway next year.

Still ahead for this fall is our 50th Anniversary Gala on November 8th. Honoring our 50 for the 50th Committee, the fundraising portion of the evening will feature the establishment of the Zelda Fichandler Award, special toasts and presentations as well as a Medley of the Shows of 1959 staged by **Kathleen Marshall** and **Rob Ashford** and orchestrated by David Chase. The 50th Anniversary Celebration truly begins at 9:30pm! This portion of the evening will include great food,

an open bar, and the premiere of our new SDC media piece as well as unique performances from some of your fellow Members. Please come out and join in the celebration.

The celebration doesn't stop there – on Sunday December 6th in Los Angeles SDC will host the final event in our 50th Anniversary Celebration. The highlight of the evening will be the awarding of the Fichandler Award, but the true focus of the evening will be our Members. Your Union would like to take a moment to honor you, thank you and show that we truly are a national organization that represents all Stage Directors and Choreographers – so if you're on the west coast please come toast with us!

While the 50th Anniversary celebration is coming to a close, the evolution of SDC has just begun. Look out next year for new website features, enhanced Membership services programs as well as the inaugural issue SDC magazine – let the next 50 years begin!

WEST COAST MEMBERS

**PLEASE JOIN US IN L.A. FOR A
50TH ANNIVERSARY COCKTAIL
PARTY ON DECEMBER 6, 2009
FROM 5PM - 8PM**

RSVP to KMiller@SDCweb.org

****MORE DETAILS TO FOLLOW****



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OUR UNION: THE AFTERNOON (AND THE DAYS) AFTER A COMMITTEE TALE

By Karen Azenberg, SDC Executive Board President



Your SDC Staff and Board have told you many times how important it is to "get involved." SDC committee work is the life-blood of this Union and we couldn't have effective negotiations, elections or events without our Members' pro-active participation. But it may not have occurred to some of you how intrinsically rewarding committee work can be, so we thought we'd share some quotes from recent LORT and CORST negotiation participants to give you a taste of what you've been missing:

Dear Everyone - To those of you who rehearsed or traveled on Saturday OMG!!!!

Having slept the better part of the last 24 hours I can focus my eyes enough to write this brief note of thanks. I cannot begin to express the breadth of my appreciation of the work that was done by everyone this week - that will require a longer recovery period, but the fact that we have the most dedicated and amazing people both in our membership and on our staff is once again without a doubt. The LORT negotiations are traditionally a high stakes and emotionally exhausting experience and this week was no exception but because of the sharpness of our team we were able to keep the bigger picture in mind.

Ron and Laura - you are a brilliant team that incorporates strategy, truth, and compassion into the bargaining process. Your representation of our members is beyond classy but also relentless - and maybe I am naive but I am always honored that people who don't do what we do could speak so passionately and eloquently about who we are, what we do, and what our needs are.

Staff - I think you channeled Kathryn Haapala this time - you had the history at your fingertips, as well as a million other pieces of information and in those late, late hours when clarity was needed you were once again there. Your understanding of the difference of what "it says" and "what happens" is amazing and the fact that you too look out for the membership in the big \$\$ ways AND the little telephone, internet, car insurance ways is meaningful.

Committee - I have no words, I have now sat here for a full ten minutes starting sentences with expressions of gratitude that seem too shallow. Every member who works in LORT should send you a personal note of thanks. It is easy to say that something needs to be done about health insurance or recognition payments, or media but you DID something, no not something - you did A LOT!!! I am honored and humbled by the passion and commitment you all showed this week.

I will continue to think of better words to express my thanks and by the time I have to write the newsletter article about these negotiations I will have them to share with the membership at large!!!!

*Gratefully,
Karen Azenberg
Sunday, September 27 12:27 pm*

The following are excerpts from committee members' communication in the hours following the end of LORT negotiations:

...Just broke -- we have a deal. I am going to rest for a bit and pack up and head home -- i will call u later this am

*Sent from my Windows Mobile® phone
Saturday, September 26, 6:25am*

... got a 6 a.m. flight in the morning tomorrow - figured I'd rather get up early on Sunday than drive to work when sleeping... thank god cause I still am not ready to get outta town - still watering the garden, working out my subplot and packing.

I had the time of my life this past week... I stand proud.

*Bill
Saturday, September 26, 5:06 pm*

I remain proud to be associated with you all. There is no client I work for who inspires me more and with whom I more enjoy working. You are an incredible group of smart, dedicated and funny people.

Time for a nap.

*Ron
Sunday, September 27 2:52 pm*



... I'm sure I speak for the rest of the committee in saying that the awe goes the other way. Your passion, your negotiating smarts, your clearheadedness under fire and your endurance were an inspiration to all of us. All of us in the membership are so very lucky to have you leading us into battle.

Thank you all SO much! Now I'm going back to bed (for the fourth time today . . .).

*John
Sunday, September 27 11:38 pm*

... I just want to thank the three of you for encouraging me to get involved with the LORT negotiations. It was incredibly enlightening and informative. I feel like I have a totally new appreciation not only of the work the three of you do but of literally every dollar I make and what each dollar means and what it "costs." And as "challenging" as the week was, I am even more certain of how mutually respectful and mutually generous the SDC/LORT relationship is. I'm definitely more conscious of how needed I am in the "dance" we do with each other but also I am even more grateful for how strong my relationships are with the theaters I work for and how they truly do listen to me and defer to me on many matters- ie: casting/designers/ etc. And maybe more importantly, leaving the building, I really felt part of the union as opposed to just being a member of it. Semantics I know--- but it is a really powerful distinction to me.

Oh and personally-- I really love that there was significant inching towards the bigger idea that a director's and choreographer's work must be paid for when used. Hurrah!

Anyway... thanks again. And BRAVA to y'all!

*xo Joe
Sunday, September 27 7:16pm*

Hello All:

Now that I've caught up (somewhat) to life outside 1501 Broadway, I want to share that it really is difficult to put into words the experience of sitting on the SDC negotiating committee -- as those of you who have gone through it before told those of us new to the process!

Like all of you, I am extremely proud to have been in a room filled with a dynamic group of people who came together to present facts, express opinions, form new opinions; sometimes holding them, sometimes changing them -- all the while listening, speaking up, joking, speaking candidly -- and all for the good of

achieving common goals. The concept of "collective" bargaining has never been clearer to me; nor has the concept of a union standing together.

Onwards and Upwards,

*Susan
Tuesday, September 27 12:46 pm*

... An honor and a pleasure -- you are so generous and strong, so very committed.

Karen I admire your tenacity and keen insight -- your selflessness and your relentless pursuit of what's right.

Pam your wisdom and reflection, your grounded strength and your very present power --

You are inspiring...

Laura



MEMBER SERVICES UPDATE

By Gretchen M. Michelfeld, Membership Coordinator



Special Programs News

Our DCN Roundtable discussions continue to be productive and fun. In September, Casting Director Stephanie Klapper (*Dividing the Estate, Bells are Ringing*) led a lively discussion entitled, "Audition Strategies for Directors: Examining Different Content and Structure Models." One of the most interesting issues that came up was the tension between balancing talent and personality when looking for a great cast. Many of the directors in the

room talked about the "beer test;" not casting actors they wouldn't want to go out with for a beer. Others felt that finding the perfect actor for the part was more important than making new friends. Stephanie allowed as how there was a balance. Everyone wants to strive for a sane and happy work experience, and sometimes the most exciting actor will fail the "beer test" but still come through with a fantastic performance.



Stephanie Klapper

Photo by James Leynse

Executive Board President **Karen Azenberg** invited Special Guests **John Carrafa** and **Noah Racey** to discuss "Finding a Choreographic Language" at the October DCN. Now, your trusty Membership Coordinator came up with this topic name, and she is definitely not a choreographer. Karen, John and Noah thought the word "vocabulary" was much more germane than "language." This DCN was great fun and I, for one, learned a lot. The choreographers in the room talked about how they arrived at a specific vocabulary for a specific show (for instance, tap incorporates a soundscape into the visual landscape and creating choreography for actors is a much different ground-up journey than creating it for dancers etc.) and the directors learned a

lot about effective collaborative communication. Everyone agreed that the best collaborations between directors and choreographers are often symbiotic and practically wordless.

November 24th's topic is "Creating a Rich Children's Theatre Experience." Stay tuned for more information about that as well as our 2009 wrap party in December!

Member Library Taking Shape

Please remember that we still need donations for the SDC Member Library. We're looking for published plays and musicals that have been recently produced or revived on or off Broadway or in a major festival like Humana or EST. As much as I've enjoyed reading the thirty-year-old French play anthologies and dog-eared Shakespeare paperbacks people have been leaving on my desk chair, that's not what this library is about. We want to give our Members and Associates a chance to read new plays without having to buy them.

Annual Membership Meeting: November 16th at Playwrights Horizons

Those of you who are going to be in the tri-state area on November 16th are strongly encouraged to attend our Annual Membership Meeting at 5:30pm at the Playwrights Horizons Peter Jay Sharp Theater, 416 West 42nd Street, NYC. We're going to give important reports about the Pension and Health Funds, the Executive Board elections and the 50th Anniversary Gala. We'll be ratifying the LORT, CORST and Dinner Theatre Agreements, and present the Joe A. Callaway Awards. Attendees will also be treated to a viewing of the SDC Media Piece and a reception at the meeting's conclusion.

Please RSVP to me: GMichelfeld@SDCweb.org. And feel free to email me for more details about the library or send an email to SpecialPrograms@SDCweb.org if you have ideas for future DCN's. I'd love to hear them all!

West Coast Membership Meeting: December 7th

Actors' Equity has graciously loaned us their Bellamy Boardroom for an informal brown-bag lunch meeting from 12pm -2pm. Come meet with President **Karen Azenberg**, Executive Director Laura Penn and Director of Contract Administration Mauro Melleno. Bring your questions and concerns about the Pension and Health Funds, contract negotiations and the new Tier Contract. Equity's Western Office is located at 6755 Hollywood Blvd, 5th Floor in Los Angeles. Please RSVP to me: GMichelfeld@SDCweb.org.



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SDC IN A NEW MEDIA WORLD

By SDC Contract Administrator, Randy Anderson



First we made fire. Then small communities began sitting around the fire re-enacting the day's hunt. And over the next million years or so the live theatrical experience was fine tuned. In the early part of the 19th century we made cameras. By the end of that century we had invented the moving image camera. The twentieth century brought great improvements to this technology and the modern movie was born, sound was later added, then color.

By the 1950's these moving images were being beamed into living room boxes called televisions. A mere thirty years later home computing was turning basic input/output codes into moving script and images. Ten years after that we're instantly sharing these scripts and images around the world via the World Wide Web. Five years later and we're networking on laptops in airports. Two years after that we're watching television shows on our telephones in the subway. A year later, on the Cable News Network we're watching a prominent actor pause a Broadway show and publicly reprimand (in character) an audience member whose cell phone was ringing. The irony there is that this image was captured by another audience member's cell phone. (Just because it doesn't make noise doesn't mean it's any less invasive.) But this is the world we live in. Not even a full decade into the new century and what was once a fire is now liquid crystal displays powered by microscopic computer processors. And it interacts with almost every facet of our lives.

So how does this rapidly changing mediascape interact with the theatre world, and more specifically, how does it impact the roles of a director and choreographer? Over the past few decades, cameras have begun appearing at performances, capturing shows for archival purposes, cinecasts, and broadcasts. Dress rehearsals have been captured for advertisements and news reels. More recently, cameras are showing up in rehearsal halls to whet the appetite of an increasingly cyber-connected theatre-going public. The days of promoting a show with postcards, posters, and newspaper advertisements are waning, and a new paradigm of the moving image advertisement is upon us and as theatre professionals we must embrace this new reality. Doing so with care requires that new agreements be made that protect the interests of the Artist while allowing the industry to keep up with the changing world.

Over the past year there have been significant shifts in the media agreements of theatrical labor unions and employers, and SDC is no exception. As we are renewing our collectively bargained

agreements, SDC is actively working to codify new rules that protect our Membership while allowing theatres and producers to capitalize on the new technology. It is important to note that each jurisdiction may have different rules and you should always check the agreement you're working under to answer any questions about the media rules.

- **Some new allowances include:** allowing cameras into the rehearsal room for specified periods of time, allowing for capture of additional footage such as interviews and behind the scenes tours, posting a changing array of clips on the web, and capturing an entire show for the purposes of aiding in a transfer as well as festival and grant applications.
- **Specific protections being instituted include:** consultation with the director and/or choreographer on date, time, and content of capture, credit on website show pages, preventing the footage being used for discipline purposes, the ability for creatives involved to view fully captured performances when transferring a show, and putting mechanisms in place to help prevent these new recordings from being used for plagiarism.

As we continue to address the new media rules it will become increasingly important for our Membership to participate in the process of enforcing and monitoring the use of captured footage. The media universe is vast and the Union will need membership's help to effectively track all the activity. Consultation with the theatre/producer on date, time and content of footage to be shot has been a very important issue for our Membership. Be proactive and collaborative with your employers, it's the best way to ensure that everyone's needs are met. Additionally, we must be responsible with how footage is used. Before using video clips for self promotion, job applications, or personal websites, check to make sure you have all the necessary permissions. We understand that it's your work, but unauthorized use of captured material may violate our agreement or the agreements of other unions. SDC is also working toward developing tools on our website to better educate Members about our electronic rights.

This massive media explosion can at times feel chaotic, as if our ancestral fire has leapt from its pit to consume the forest around us. But with diligence and understanding we can work to manage its movement. We encourage you to give feedback on what is and isn't working in our agreements. The more information we get from you with respect to your experiences, the better we'll be able to understand and shape new rules and policies. We encourage you to not just react to what is happening, but also to visualize the future. Where might the next media trend be going? What new paradigm is around the corner? By visualizing the future we can better prepare to live in it. We can torch this new media fire and use it to illuminate our path forward.



MEMBER SPOTLIGHT: LARRY CARPENTER AND TOM MOORE, CO-CHAIRS SDC 50TH ANNIVERSARY

By SDC Contract Administrator, Evan Shoemake



Any way you slice it, reaching the 50 year mark for anyone, be it a committed couple or an organization, is a significant milestone and not one to let pass without appropriate reverence and celebration. On April 24, 2009 we began a year-long celebration of the day a small group of Directors and Choreographers came together to create what we now call the Stage Directors and Choreographers Society. As was the case back in 1959, starting a new venture

required vision and a handful of dedicated individuals to see it to fruition. The same can be said of the SDC 50th Anniversary Initiative. In this important year of homage to the past and looking toward the future, two volunteers acknowledged the need for guidance and supervision as we navigated through uncharted territory and stepped up to the task of leading us all through a year filled with substantial growth, change, excitement, honors, parties, luncheons, educational events, and outreach. SDC Executive Vice-President **Larry Carpenter** and Executive Board Member **Tom Moore** have spent much of the past year dedicating their time and energy as Co-Chairs of the 50th Anniversary Initiatives and today we sit down with them to hear their thoughts on the process as well as pay due respect to them for being willing to chair such an important and event-filled year.

How did you become involved in this celebration, what led you two to becoming co-chairs?

Carpenter: **Karen Azenberg**, our tireless and remarkable SDC Board President, asked me to head the initiative. I said I'd do it, with fear and trepidation, but only if Tom were my co-chair. I was delighted when he said yes, and we went to work.

Moore: I became involved as Co-chairman when Larry asked me to be his Co-chairman. We both felt it was our job to keep an eye on all those Anniversary committees and to just make sure that everyone kept moving forward. Of course, one's passions always come to the forefront, and our opinions were often strongly expressed. It was also our job to coordinate all of this with Laura Penn, our Executive Director, Karina Miller, Director of the 50th Anniversary Initiative, and the SDC staff.

Where do you even begin when faced with the task of planning and executing a year-long celebration of such a momentous anniversary, the birth of an organization? What was your jumping off point, what were some of your first thoughts and how have you managed to put it all together?

Moore: I think planning the 50th Anniversary celebration and Gala is very much like directing a production. You get your ideas and concepts in order, and then you begin working on them one beat at a time. It may start out as a single drummer, but by the end, it's a full blown orchestra working in tandem to make a great event.

Carpenter: When we first approached the question of what we might like to do to celebrate our 50th there was a vivid discussion filled with many voices and opinions. But there was absolute consensus that we should try to define as precisely as possible what Directors and Choreographers actually do, for our industry, for the general public, and indeed for our Membership. There was also a clear consensus that we didn't want to just celebrate the past. We felt that by naming our celebration a 50th Anniversary Initiative we would clarify our mandate to honor the past, to stand strongly on the shoulders of those who had come before, but especially to use what we're learning from our history to look forward and plan strongly for the future.

Larry, you had a strong hand in the creation of the media piece that was created to highlight members of SDC as well as shed light on the profession. What were you hoping to achieve with the media piece, how did it come together and what role is it playing in the 50th Anniversary celebrations?

The Media Piece Committee was comprised of **Walter Bobbie**, **Julie Arenal** and **Chay Yew**. As Co-Chairmen, Tom and I shepherded the project. In the initial planning for the 50th the idea of a retrospective book was discussed. However, the committee felt that the book should be some kind of media presentation instead. Furthering the Board's desire to answer the question of what directors and choreographers do, the committee felt that it wouldn't be productive to hear choreographers or directors talk about this question. Instead, we decided to ask other members of the theatrical community to do so. We then conducted a search for a director and chose DGA director Laura Belsey. We shot the footage last spring and have spent the summer and fall editing and scoring this piece.



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Tom, you were instrumental in the creation and nurturing of the newly created Zelda Fichandler award. Can you tell me a bit about the motivation behind the award, what it will honor and your role in its development?

The idea for this award grew out of a wish by the West Coast Members to do something to recognize and help those in the regional theatre. It also grew out of my passionate interest in keeping the memory of the remarkable first directors of our regional theatres alive and the extraordinary bravery and tenacity it took to establish those theatres in situations where nobody had gone before. These first directors were giants and they transformed the theatre in a profound way.

I think many young directors have no idea that these directors started literally from the ground, not that many years ago. Many young directors have no idea who these founders are, directors such as **Gordon Davidson, Bill Ball, Tyrone Guthrie, Ellis Raab, Zelda Fichandler**, and many young directors have the mistaken idea that these theatres have always been there.

It is the legacy of these directors, as well as keeping the memory of these incredible directors alive, that interests me. Of course the perfect person to represent those directors is Zelda Fichandler, a great producer, director, and teacher.

By establishing the award, the story of the founding of the regional theatre will be brought to the forefront every year, and the memory and legacy of those first directors will be cherished and honored.

The theme of the Gala and this past year of celebration is Legacy. First of all, what does legacy mean to you in terms of your profession as a director?

Carpenter: Legacy implies that one has received something from someone. It's an act of "passing-on." There are at least three pivotal people in my artistic journey from whom I've received a great deal and in each case it was an older director who sought to inculcate their aesthetic, their process of making theatre, and their passion for this live story-telling art in me. I'm grateful beyond measure to them. I could not be the artist I am today without such input and care.

Moore: Growing up and being passionate about the theatre you learn of the past and the great artists who have produced the work that excited you most. Then, when you enter the profession, you are very aware of the legacy of great directors who preceded you.

Being part of that legacy, even in a small way, has always meant a lot to me. I'm very aware, when I work in a theatre, of the directors who

have directed there before, and I'm very aware of those directors who have made the profession what it is today.

As the co-chairs of the 50th Anniversary Initiatives, what legacy do you hope to leave behind as this celebratory year draws to a close?

Moore: I would hope that our Membership and the theatre world at large will have a new understanding and appreciation of those who made our careers possible, that they will realize what a heroic task it was to form a new Union to represent directors in the face of great opposition. And I would hope that they would have an understanding of the bravery of these founders, especially those at the center of the action, who were ready to give up an important Broadway show if that's what it took to get this Union recognized. Bob Fosse always comes to mind because it was his refusal to work on *Little Me* until they recognized the Union that actually brought the SSD&C into life.

Carpenter: I hope this Initiative illuminates the fact that legacy-building is a process that directors and choreographers engage in continually, freely, and naturally. The act of story-telling is in fact a legacy-building act—an act of passing on thoughts, ideas, feelings – through the power of live group assembly. If we demonstrate the value of this act clearly in this Anniversary Year, we will encourage younger directors and choreographers to engage in the process more actively.

Can you tell us a little about the events that are occurring in various parts to the country?

Moore: There have been many changes at SDC, including the very name. The Union has been brought into the 21st century with a new website, web newsletters, and many many other improvements.

A number of events have already occurred around the 50th Anniversary Initiative. There was a lunch at Sardis last spring to honor the founders of the Union on the very date of its inception, and there will be a major celebration in Los Angeles for the West Coast directors at which the actual announcement of the first recipient of the Zelda Fichandler will take place.

Carpenter: First of all, SDC recognizes that its paramount task is to reach its national membership. Although SDC is headquartered in New York, we recognize that many of our directors and choreographers live and work outside NYC and we are redoubling our efforts to connect with them.

Initiative projects include a sister celebration to New York's November



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Gala on December 6 in Los Angeles. We have also spent a great deal of care and effort establishing the Zelda Fichandler Award and **Tom Moore** and **Michael John Garcés** deserve special thanks for shepherding the creation of this National Award. Also, **Mary Robinson** has been instrumental in reaching out to many Artistic Directors in the regional theatre. Many have agreed to create audience talk-backs, board events, and a few workshop weekends that are specifically keyed to the question: "What do a director and a choreographer do?" And have you seen our new website? It is vastly improved and user friendly. It is a primary tool for staying plugged into these events and, in an ongoing way, to access and use SDC and the Foundation.

What has this year been like for you? What have you learned over the past months? As the year winds down, how do you feel about the great things you've accomplished?

Carpenter: I feel great. I'm very proud of SDC's Board and the SDC Staff—especially our new Executive Director Laura Penn. She is brilliant and tireless. Conversely, I saw a news story about a social worker who was at work in Afghanistan, trying to make a difference. He said his great lesson was represented by the sign over his desk. It read: "Half as much. Four times as long." While it is impossible to equate the efforts of planning a year-long celebration with rebuilding a war-torn country, I was able to relate. We have taken on an enormous task and mostly, we have succeeded. I'm extremely grateful that a 50th Anniversary Initiative will roll round once in my lifetime. I'm exhausted, exhilarated, and extremely proud to have served SDC in this way.

Most importantly, I hope for a more involved membership. I hope that members will interact proactively with SDC's programs and services and not wait until they have a problem before engaging with us. There is much work to be done on many issues. No matter where you are in the country—there are ways to feel included. Please! Reach out! Make a difference!

Moore: It has been surprisingly time consuming, and the responsibilities sort of grew like Topsy....whatever that means.

We can't say we have accomplished anything until the Gala happens, only if it is exciting and fun and moving and we raise a lot of money for the SDC foundation, but I have great hope.

I want all the directors and choreographers to come celebrate with us, all the directors and choreographers. This is a once in a lifetime opportunity. And it is something we all need to celebrate together with great pride.

In a year when SDC has celebrated its legacy and that of its members, what do you see happening in the next 50 years?

Carpenter: Over the last 2000 years theatre has changed dramatically but always in relationship to the society in which it exists and about which it tells its stories. As live theatre changes in this new millennium, and it is changing rapidly, SDC must be prepared to meet and re-fashion itself to the needs and requirements of the new theatre beast. Pension and Health Insurance will be primary concerns. Identifying, defining, and including new media paradigms in our contract base will be critical. We must protect the members we have but also seek out, encourage and support new membership through the Foundation programs we already have established. Ultimately, through both the Union and the Foundation, we must seek to keep all our members vital theatre artists—financially sound, artistically strong, and politically informed.

Moore: I think the Director will become more and more recognized as the galvanizing force behind a production, and I believe directors will gain more and more control over their work and that their creative work will be protected.

The SDC owes an immense amount of gratitude to Larry and Tom for their devotion to the 50th Anniversary Initiative. The strength, dedication and guidance of these two members has allowed SDC to flourish in this landmark year. These two gentlemen have each spoken to the importance of legacy and the shoulders upon which they have so often stood in their career but they can now find satisfaction in knowing that they have left their own legacy and are now the shoulders that other directors and choreographers will stand in the present and future.

For more information SDC 50th Anniversary Initiatives, including the 50th Anniversary Gala and Party please visit www.SDCWeb.org or email KMiller@SDCWeb.org



WHERE IN THE WORLD IS SDC? **CHICAGO!**

By Renee Lasher, Contract Administrator and Gretchen M. Michelfeld, Membership Coordinator

October 17th thru 20th were productive and rewarding days for us. We truly enjoyed our visit to The Windy City (before October Gretchen had only ever spent layover time in O'Hare Airport!) and were hugely impressed by the beauty of Chicago's architecture and the graciousness of its unique theatre community.

On Sunday October 18th, we had a small but very exciting group for the Chicago Area Membership Meeting. Executive Board Member **Amy Morton** hosted us all in a beautiful Steppenwolf Theatre Company rehearsal room. **Jim Corti, Michael Halberstam, Marla Lampert, Lisa Portes, Craig Rich** and **Catherine Weidner** discussed the ways in which SDC can best support Chicago Members (look for a Chicago- area networking event and a Chicago group in the Online Directory) and how Chicago Members can get more involved with the Union. We hope to see many more Members and Associates the next time we visit Chicago. Email us (RLasher@SDCweb.org and GMichelfeld@SDCweb.org) with your suggestions and concerns.

After the Meeting, we had a blast at a matinee of *Fake*, written and directed by **Eric Simonson** and performed at Steppenwolf's Downstairs Theatre. On Monday, Renee met with folks at The Goodman, Chicago Shakespeare Festival and Steppenwolf, and then Gretchen and Renee spoke to **Lisa Portes'** very impressive MFA Directing students at De Paul University. Our visit concluded with the Jeff Awards, and we left on Tuesday morning with a great appreciation for the vibrancy and vitality of this best-kept-secret of a theatre town.

WHERE IN THE WORLD IS SDC? **PHILADELPHIA!**

Contract Administrator Randy Anderson was in Philadelphia on October 26, 2009. The trip was focused on researching the needs of the Membership, starting relationships with theatres, and expanding relationships we already have. Executive Board Member **Joe Calarco** met up with Randy in the evening to host a Membership Meeting and a lively discussion ensued about ways to increase SDC's presence in this theatre-rich city. We encourage Members living and/or working in the Philadelphia area to share your experiences with us as we continue working toward building stronger relationships in the City of Brotherly Love.

BROADWAY SALUTES *Celebrated on September 22, 2009*

By John Everson, Funds Administrator

The first annual *Broadway Salutes* celebration was held in Duffy Square on September 22nd. A joint project of the Coalition of Broadway Unions and Guilds (COBUG) and The Broadway League, the event honored the myriad of people who have collaborated to make Broadway great for decades. Serving as chairs of the event were SDC's Executive Director Laura Penn and Daniel Adamian, General Manager for Jujamcyn Theatres.

As moving stories and tributes were offered by Actors Fund President, Brian Stokes Mitchell, the names of hundreds of theatre artists, crafts people, and managers scrolled by on the billboard sized screen adjacent to Duffy Square, each having committed 25, 35 or 50 years to the Broadway community. And each honoree received a pin commemorating their years of service.

It was a thrill for me to be invited to Broadway Salutes – to receive my 35 year pin, and to reflect on the names of so many whose careers have intersected and come full circle as a part of this community over the years. These are the people and the stories that we know and don't know – New Yorkers doing the extraordinary work that defines our city.

As Laura Penn put it in describing the event, "it's about the unexpected paths people take...the people and the stories that we know and don't know. Who would have thought watching **Walter Bobbie** in the 1972 production of *Grease* that the mooning champ of Rydell High would one day be awarded a Tony for Best Director of a Musical for *Chicago*?

Many of you know that I've been with SDC and the SDC-League Funds for over 25 years. But you may not know that during the 1970's and early 1980's I worked on Broadway as an actor and stage manager, including a year with *Grease* as an understudy for the very same **Walter Bobbie**, who now serves on SDC's Executive Board, as well as former Board Member and Tony Award winning Director **Jerry Zaks**, in the original production directed by current West Coast Board Member **Tom Moore** and choreographed by former Board Member **Pat Birch**.

In addition to the personal recognition, the event took on a greater function in lifting up the enormous contributions made by those who work in all aspects of the Broadway community and the collective role we all play in keeping our industry and our community vibrant and healthy.



FOUNDATION UPDATE

The '09-'10 SDCF Observership Program is off and running with two of our twenty-five Observership opportunities for this season now complete. Early career Directors and new SDC Associates **Alexis Jacknow** and **Lexie Pregosin** were Observers on **Mark Brokaw's** *After Miss Julie* and **Les Waters' In the Next Room (or the Vibrator Play) respectively. Next to be offered is an Observership with **Jerry Zaks** on the Encores! production of *Girl Crazy* at NY City Center, as well as **Nicholas Martin's Present Laughter** on Broadway.**

More than forty potential Observers from this year's applicant pool made the trek to the SDC offices on multiple Wednesdays in October to meet each other and to have their questions about the Program answered by SDCF administrators. With mentors announced and the resounding applicant excitement, this season is shaping up to be another fantastic year of mentorship opportunities for early career Directors and Choreographers.

In other program news, the deadline for colleges and universities around the country to apply to the inaugural season of SDCF's Guest Artist Initiative was October 15th. This new grant program for American colleges and universities was established earlier this year to encourage the hiring of professional stage Directors and Choreographers as guest artists. SDCF will provide the selected shows with up to \$5000 in matching funds to enhance the guest artist's fee. The chosen productions will be announced on December 1st of this year, and all Members-in-good-standing interested in being considered for the Guest Artist position should check our website on that day to download an application.

Also in October, the SDCF's Denham Committee chose the recipient of the third annual Denham Fellowship for self-production or fee enhancement. The winner is Chicago based Associate Member **Joanie Schultz**. Ms. Schultz will be directing an upcoming theatrical adaptation of Wagner's *The Ring of the Nibelung*, entitled *Ring Cycle*, at Chicago's The Building Stage. Performances are scheduled to begin in February. This year the Denham Committee was composed of Executive Board Members **Tisa Chang**, **Sue Lawless**, **Paul Lazarus**, **Sharon Ott**, and **Mary Robinson**. The Foundation wishes to thank these committee members for all of their effort in the evaluation of such a strong pool of applicants.

SDC and SDCF would also like to thank Andy Drachenberg, the inaugural Barbara Hauptman Fellow, for his work in aiding our contract representatives during SDC/LORT Negotiation and in helping to plan the first-ever Broadway Salutes! event. We wish him the best in his new position at Jeffery Richards and Associates.

The presentation of the Joe A. Callaway Award will open SDC's Annual Membership meeting at Playwrights Horizons on November 16th. This annual award is designed to recognize "excellence in the craft of direction and choreography" for theatre in New York City outside of Broadway. Last year's recipients were **Lynne Taylor-Corbett** for her choreography in *Wanda's World* and **Giovanna Sardelli** for her direction of *Animals Out of Paper*.

Remember to check out *SDCF Masters of the Stage* on the American Theatre Wing's website, americantheatrewing.org. New conversations are streamed and made available for downloadable podcast on a weekly basis from an archive of forty plus years of one-on-one discussions with theatre's most influential artists. This program has become so popular that it has just been selected as a featured audio podcast on iTunes. iTunes editors chose this program along with twenty others out of the over four thousand performing arts podcasts that they host to be highlighted for special feature. Log-on and listen to what all the fuss is about!



PENSION AND HEALTH NEWS

By Funds Administrator, John Everson



Your Pension Benefits... Do You Know Who Your Beneficiary Is?

As you may know, pre-retirement death benefits are available to the beneficiaries of members who are vested in the SDC-League Pension Fund. It is very important that a beneficiary card be on file in the Fund Office for you, designating your beneficiary. It is not enough to name your beneficiary in your will. Legal counsel advises us that the beneficiary designation card functions as a contract, and takes precedence over a will, even if the will carries a more recent date than the signed card. If you have not filled out a card, or if you are not sure who is recorded as your beneficiary, please call the Fund Office at 212-869-8129. Following is a summary of your options for designating a beneficiary. Please note that while federal law applies to the entitlement of spouses to pension benefits, the Trustees have endeavored to equalize the options available to you regardless of your marital status.

If you are single: Anyone may be named as your beneficiary.

An institution or trust may be named.

If no one is named, the benefit is paid to your estate.

If you are married: Your spouse must be your beneficiary unless he/she waives his/her entitlement.

If your spouse waives his/her entitlement, anyone may be named.

If your spouse waives his/her entitlement, an institution or trust may be named.

If no one is named, your spouse is your beneficiary.

If you wish that the benefits be paid directly to your estate, or that they be paid to an individual who is not your spouse, child, parent, or sibling (for example, if you wish to designate a companion or member of your extended family), please be sure to file a beneficiary designation card clearly indicating your wishes. Again, if you have questions regarding this important matter, or any other pertaining to your entitlement to benefits through the SDC-League Funds, don't hesitate to call.

BWAY Health Fair Returns November 11th

The annual Fall/Winter Free Health Fair sponsored by the Actors' Fund and BWAY (Better Wellness And You) will be held on Tuesday, November 11, 2009 from 10 a.m. to 3 p.m. on the 14th floor at Actors' Equity, 165 West 46th Street. Free flu vaccinations will once again be provided (sign up prior to 2:30), along with blood pressure, cholesterol and diabetes screenings. Women may register for a free mammogram provided by Multi-Diagnostic Services, Inc. by calling Multi-Diagnostic at 800-453-8378, ext. 1. Members are requested to present their union ID cards when signing in at the Health Fair.



Alabama Shakespeare Theatre's production of West Side Story
Directed by Karen Azenberg

FROM THE CONTRACT DESK

By Mauro Melleno, SDC Director of Contract Administration



It is the season of negotiations at SDC. CORST, LORT and numerous IPA's. Broadway talks continue and the contract desks are moving theatres onto the Tier contract at a steady pace. Our focus has been on increasing health contributions, ensuring that we not only have respectable contributions within jurisdictions but that health contributions are predictable and align across all contracts. Media has been another area of focus as we work to support theatres in their efforts to use new media to connect with their audiences while protecting the artistic process and the product of your work. We are also asking theatres and producers

to begin reporting employment stats (i.e. gender, race, ethnicity). This is a long overdue effort to assist the field in understanding employment patterns for minorities and to understand how SDC can better support the full breadth of our membership. Hanging over all our talks, particularly with our non-profit partners, is the very real economic environment – many theatres across the country are struggling, making wage increases over the next couple of years hard to come by. It is small comfort to know that this is true not only for directors and choreographers but for workers across industries in the country today. We are holding our own, not rolling back, and achieving gains where possible.

Following are the salient details of LORT and CORST terms, to be presented to the membership at the NYC Annual Membership meeting.

CORST AGREEMENT

SDC and The Council of Resident Stock Theatres (CORST) reached a new four-year Agreement effective the first day of January, 2010 through the 31st day of December, 2013.

The most significant change in this Agreement is the inclusion of a health contribution on every contract. The previous Agreement(s) demanded a health contribution on behalf of Members employed on their 1st, 3rd, 5th, and 7th production per season. The contribution will be "phased in" over the four years as outlined below:

		X and Y Theatres	Z and ZZ Theatres
2010	1st contract	\$870 initial	\$850 initial
	Each additional contract	50% of initial	50% of initial
2011	1st contract	\$925	\$875
	Each additional contract	50% of initial	50% of initial
2012	1st contract	\$950	\$900
	Each additional contract	75% of initial	75% of initial
2013	1st contract	\$975	\$950
	Each additional contract	100%	100%

Salary and royalty payment increases are as follows: 0% the first year, 2% the second year, 0% the third year and 2% the fourth year. All salaries are based on an 8-day rehearsal period.

Pension remains at 8% on all compensation and per diem remains at \$45 per day with private room OR three meals a day with private room for the term of this Agreement.

CORST was represented at the talks by Teresa Staughton Marafino of Mountain Playhouse, Steven Peterson of Maine State Music Theatre, Ray Ficca of Totem Pole Playhouse and Gilbert Medina, Michael Coglan and Joe Finnegan of Williamstown Theatre Festival.

The SDC staff would like to thank the SDC negotiating committee for its diligence and dedication to the negotiation process. The SDC committee for the CORST Agreement included **Guy Stroman, D.J. Salisbury, Bill Castellino** and **Stephen Nachamie**.

For more information about the CORST Agreement, please visit our website at SDCWeb.org.



Alabama Shakespeare Theatre's production of West Side Story
Directed by Karen Azenberg

FROM THE CONTRACT DESK continued

LORT AGREEMENT

After a week-long negotiation that took place at the SDC offices this past September, SDC and LORT (the League of Resident Theatres) reached a new three-year Agreement. The salient terms of the new Agreement are as follows:

Fee, Daily And Weekly Rates

Frozen through 4/14/11; 1% as of 4/15/11, 1.5% as of 10/15/11, 2% as of 4/14/12 (non-compounding). Minimum rehearsal periods shall be extended as of 1/1/10 as follows:

- A+ to 5 weeks 5 days
- A to 5 weeks 5 days
- B+ to 5 weeks 2 days
- B to 4 weeks 5 days
- C-1 to 4 weeks 4 days
- C-2 to 4 weeks 4 days
- D to 4 weeks 4 days

Health Contributions

One of the most difficult challenges in all current SDC negotiations is securing the viability of our health plan. LORT Theatres are helping us address the issue and have agreed to significant increases in Employer contributions.

Category	Through 12/31/09	1/1/10 – 4/14/12
A+	\$870	\$1615
A	\$820	\$1435
B+	\$745	\$1358
B	\$680	\$1288
C-1	\$655	\$864
C-2	\$640	\$830
D	\$640	\$776

LORT Theatres also recognized the importance of compensating an Original Director and Choreographer whenever their work is utilized. On all Revival, Tour and Transfer activity there is now no circumstance under which the original Director and/or Choreographer fails to receive a stipulated recognition payment.

New Media was also discussed at length. All capture of rehearsal and additional footage will be done so in consultation with the Director/Choreographer as to scheduling and content. The Theatre will make best efforts to provide 24-48 hours notice of any capture. The theatre can use up to 15 minutes of edited rehearsal, performance, and

additional footage, and can change this content at any time, but may not serialize the production. Any violation of the Media Provision requires a payment to the Director/Choreographer of 7 times the daily rate. Both parties agree that they have a mutual interest in preventing unauthorized reproduction and will take appropriate action to that end.

SDC would like to thank all the LORT Theatres that participated in the talks lead by Chair Charles Dillingham of Center Theatre Group and LORT President Susan Medak of Berkeley Repertory Theatre.

The SDC negotiating Committee was Co-Chaired by SDC President **Karen Azenberg** and Former President **Pamela Berlin**. On behalf of the Co-chairs, a special thank you to our amazing negotiating committee for their contribution to our Union. It is only through the participation of such Members that we can continue to be successful with our collective bargaining efforts.

The SDC negotiating Committee included Members **Joe Calarco, Bill Castellino, John Dillon, Susan Fenichell, Kent Gash, Wendy Goldberg, Richard Hamburger, Charlie Hensley, Pamela MacKinnon, Maria Mileaf, Ethan McSweeney, Danny Pelzig, Peter Pucci** and **Seret Scott**.

For more information about the LORT Agreement, please visit our website at SDCWeb.org

REMINDER

The new TIER contract will replace the Special Contract and must be utilized at all established theatres and producing institutions beginning January 1, 2010.

The Special Contract will continue to be approved by the Union for any activity that is outside SDC jurisdiction (e.g. staged readings/concerts/ cruise ship/ theme parks/ industrials, etc.). The Special Contract will only be accepted with prior approval by SDC through a contract request link on our website (currently in development).



Alabama Shakespeare Theatre's production of *West Side Story*
Directed by Karen Azenberg

2009 AWARDS ROUNDUP

By Membership Coordinator, Gretchen M. Michelfeld

At SDC, we believe that all of our Members and Associates are winners. But as 2009 draws to a close, we'd like to congratulate those of you who've taken home that special statue or certificate!



Director/Choreographer **Julie Arenal**, Raúl Juliá HOLA Founders Award

Choreographer **Rob Ashford**, Emmy Award for the "Musicals are Back!" segment on the Oscars

Director/Playwright **Alan Ayckbourn**, Olivier Award for "Outstanding Contribution to the Theatre," Tony, Outer Critics Circle, Drama Desk Awards for *The Norman Conquests*

Choreographer **David H. Bell**, Jeff Award for *The Boys from Syracuse*

Director **Larry Carpenter**, Daytime Emmy Award for *One Life to Live*

Director **David Cromer**, OBIE, Lucille Lortel Awards for *Our Town*

Director **Stephen Daldry**, Tony, Drama Desk and Outer Critics Circle Awards for *Billy Elliot*

Choreographer **Peter Darling**, Tony, Drama Desk and Outer Critics Circle Awards for *Billy Elliot*

Director/Choreographer **Andre De Shields**, National Black Theatre Festival "Living Legend" Award



Director **Sheldon Epps**, NAACP Theatre Award for *Community Service*

Choreographer **Christopher Gattelli**, Barrymore Award for *Altar Boyz* at Bristol Riverside Theatre

Choreographer **Bill T. Jones**, Lucille Lortel Award for *Fela!*

Director **Arthur Laurents**, Drama League Award for Excellence in Directing *West Side Story*

Director **Charles Newell**, Jeff Award for *Caroline, or Change*

Director **Kenny Ortega**, ALMA Award for Special Achievement

Choreographer **Donald Saddler**, SDCF "Mr. Abbot" Award

Director **Ruben Santiago-Hudson**, NAACP Theatre Award for Lifetime Achievement

Director **Eric Schaeffer**, Helen Hayes Award for *Les Miserables* at Signature

Director **Ken Rus Schmoll**, OBIE Award Special Citation for *Telephone*

Director **David Esbjornson**, OBIE Award Special Citation for *Hamlet*

Director **Matthew Warchus**, Tony Award for *God of Carnage*, Outer Critics Circle Award for *The Norman Conquests*

And **Austin Pendleton** won the Jeff Award for his musical adaptation of Shaw's *Candida*, entitled *A Minister's Wife*, which he co-wrote with Josh Schmidt and Jan Tranen.

Coming up, the winners of the 2009 Joe A. Callaway Award will be announced at the SDC Annual Membership Meeting at 5:30 pm on Monday November 16th, 2009 at the Playwrights Horizons Peter Jay Sharp Theatre in New York City. That same evening, the winners of the 2009 Vivian Robinson/Audelco Recognition Awards for Excellence in Black Theatre will be announced at the Marian Anderson Theatre also in New York City. The 2009 Ovation Awards ceremony will take place at 7:30pm on Monday, January 11, 2010 at the Redondo Beach Performing Arts Center, home of the Civic Light Opera of South Bay Cities.

I'm sure there are awards I've left off the list. Let me know what I'm missing: GMichelfeld@SDCweb.org



CORRECTIONS TO BYLAWS AMENDMENT LETTER

On Wednesday, October 7th a letter was sent to all Members-in-good-standing proposing changes to the current SDC Bylaws. These changes will be discussed and voted upon at the upcoming Annual Membership Meeting on November 16th at Playwrights Horizons. Two inadvertent errors were discovered in the language of these proposed amendments. As a result, an email was sent to all

Members-in-good-standing on October 29th clarifying these issues. In total, four proposed revisions to the current Bylaws are on the agenda for discussion and voting at the Annual Membership Meeting. If the Members at that meeting approve these amendments, we will then send out a referendum to the general Membership to adopt these terms. Should you still have questions regarding these amendments please contact Preston Copley by email, at PCopley@SDCweb.org, or call him at (212) 391-1070 ext. 252.

NEW MEMBERS

Joe Barros

Director/Choreographer
New York City

Tracey L Bonner

Choreographer
Laguna Niguel, CA

Melinda Buckley

Directo
New York City

Tome' Cousin

Director/Choreographer
New York City

Julian Crouch

Director
UK

Buddy Crutchfield

Director
New York City

Jeffrey Denman

Director/Choreographer
New York City

Barbara Epstein

Director/Choreographer
Studio City, CA

Amy Elizabeth Jones

Director/Choreographer
New York City

Carole Healey

Director
New York City

Phelim McDermott

Director
UK

Christopher McElroen

Director
New York City

Gail Pennington

Choreographer
New York City

Stacy Shane

Director
New York City

Birgitta Victorson

Director/Choreographer
Brooklyn, NY

NEW ASSOCIATE MEMBERS

Robert Bartley

Director/Choreographer
New York City

Stephen Brotebeck

Director/Choreographer
State College, PA

Kevin Connell

Director
New York City

Adam Dworkin

Director
New York City

Wade Hughes

Director
Sedalia, MO

Suzanne Karpinski

Director
North Hollywood, CA

Lorin Latarro

Choreographer
New York City

Jenny M. Montgomery

Director
Montreal, Canada

Katharine Reiner

Director
New York City

Ed Simone

Director
St. Bonaventure, NY

Katie Spelman

Director/Choreographerr
Chicago, IL

Adin Walker

Director/Choreographer
Chevy Chase, MD

Tamiko Washington

Director
La Habra, CA

NEW/RENEWED INDEPENDENT PRODUCER AGREEMENTS

Phoenix Productions (Touring Agreement)

Inside Broadway (individual IPA)