

**OREGON SHAKESPEARE FESTIVAL
BOARD MEETING MINUTES
June 12, 2009**

PRESENT:

Board: Karen Allan, Ray Bacchetti, George Bell, Rick Bleiweiss, Susan Cain, Sid DeBoer, Kevin Cartwright, Yogen Dalal, Julie Dixon, Brad Edgerton, Bill Findlay, Mort Friedkin, Louise Gund, Lyn Hennion, Peter Koehler, Jr., Rudd Johnson, Kathryn Ma, Ed McCurtain, Fred Rehmus, Jim Risser, Angelica Ruppe, Jerry Taylor, Karolina Thompson, Roy Vinyard, Brenda Williams, Elisabeth Zinser.

Trustees: Chuck Butler, Bill Nichols, Robert Porter, Mick Seidl, Dan Thorndike.

Staff: Christopher Acebo, Alison Carey, Lue Douthit, Linda Fern, Joan Langley, Paul Nicholson, Jacob Padrón, Bill Rauch, Peter Thomas, Jerry Roos.

Guests: Jim Clark, Props Master; Tara Keaton, FAIR Fellow Education; Roberta Stebbins, Tudor Guild Liaison, Bill Tiesi, Technical Director.

ABSENT:

Board: Mary Arnstad, Bertie Elliott, Paul Hill, Celia Meese, Jody Patton, Penny Percy.

Trustees: Kelly Meldrum.

- A. Call to Order:** President Jim Risser called the meeting to order and a quorum was noted. Risser asked if there were any additions or corrections to the Minutes of the last meeting. **Motion by Bill Findlay, second by George Bell to ratify the Minutes of the March 13, 2009 meeting. Carried unanimously.**
- B. PRESIDENT'S REPORT:** Risser and Paul Nicholson, Executive Director, presented past President, Jerry Taylor, with a gift of appreciation for his service to the Festival. Risser reported on the Theatre Communications Group Conference held in Baltimore, Maryland. There were several guest speakers and panels that discussed the economy and the effect it is having on arts organizations. Risser stated several theatre companies are really struggling and are having many more financial challenges than the Festival. Theatres are shortening their seasons, doing cheaper productions, paring down. Conference attendees were interested in hearing how the Festival was making it through these difficult financial times. Risser and Nicholson participated in a panel discussion on how to create a successful and engaged Board. Nicholson spoke on the two issues that most intrigued him: the first topic of Generation Y, those in their late teens and twenties, and our ability to adapt to their values. Second, was the impact of long term societal trends. He also noted that OSF has one of the most diversified donor groups in the country—a much stronger position to be in than those companies which are dependent on a small number of large donors. The conference was helpful and reaffirming.
- C. TUDOR GUILD REPORT:** Roberta Stebbins, Tudor Guild Liaison, reported the Tudor Guild Shop has undergone some significant changes. Raj Kumaran is now the Interim General Manager. A search for this position will take place soon; in the mean time, Kumaran has done a great job and has taken on new challenges, bringing new ideas and energy to the Shop. At its recent meeting the Tudor Guild Board agreed to expand shop hours. The Guild continues to experience economic challenges, but June is going very well. A special thanks to actor Juan Rivera LeBron for his assistance with the sale of merchandise during the intermission of *The Servant of Two Masters*. Stebbins also thanked Nicholson, David Taylor, Human Resource Director and Board member Karen Allan for their support and guidance over the last month. In spite of their busy schedules,

they were able to listen to the problems and give of their time and support which was immeasurable. On behalf of the 150 Tudor Guild members, Stebbins thanked them.

- D. ENDOWMENT TRUSTEES REPORT:** Bill Nichols, President of the Endowment Fund, reported that for the fiscal year through May 31, 2009, the Endowment Fund's value declined 26.7 percent. In the short run, the numbers are coming back up. At the March Endowment meeting, the Trustees approved a modest realignment to the portfolio. The Trustees plan on making a full presentation at the September Board meeting on the Endowment and its investment approach.
- E. ISSUES FROM THE FIELD:** Nicholson stated that there is a certain amount of optimism that the new Administration will be more supportive of the arts. It appears that support is growing with the House Sub-Committee offering a 10% increase in the National Endowment for the Arts (NEA). This will bring the NEA back to where it was 20 years ago; however, the proposal still needs to go through the Appropriations Committee. The State budget is still highly problematical; State funding for the arts will not be determined until the very end of the current session. Nicholson noted that negotiations between Actors' Equity Association (AEA) and the League of Resident Theatres (LORT) have been concluded; since we have our own contract with AEA, we will review the new three year LORT Agreement to see what issues were brought to the table. An agreement was reached to lift some of the most severe restrictions with the use of actors' images and footages; this is going to be a significant help in promoting the shows. Nicholson noted that he, Jacob Padrón, Associate Producer-Company, and David Taylor, Director of Human Resources, will begin negotiations in late June with AEA for a new Ashland agreement. Nicholson shared a letter from Nagel Jackson, an actor and director with OSF in the 50s and 60s, in which Jackson noted he was the first actor to speak on the Elizabethan Stage, 50 years ago. Nicholson concluded his report by saying there was a recent article that talked about the recession and the companies that did well during post recession; two key factors contributed to their success: 1) their investment in research and development (new play development) and 2) investment in marketing. Our focus on these two areas will contribute to the future success of the Festival.
- F. ARTISTIC PRESENTATION:** Bill Tiesi, Technical Director and Jim Clark, Props Master, were introduced by Rauch, who stated that Tiesi has revolutionized the way the Scene Shop works and Clark has worked in the Props Shop for 25 years. Clark spoke on how he determines what props are needed, how they are designed and how the Props Shop builds them. He illustrated his presentation with several props used in Don Quixote, including the vulture, the owl and Dapple, the donkey. Tiesi explained there are twenty carpenters and painters in the Scene Shop and six artisans in the Props Shop. They work at a very fast pace; next season's shows will begin to be built in September – October to get an early start, since there are four shows to be completed by February. Tiesi meets with the design teams to discuss workability, costs and the director's input before they create the final design. Issues discussed during the design meetings also include such things as trap doors, balconies, curtains, doors, automations done on computer and the use of a slip stage that moves forward and backwards. Clark and Tiesi took questions from Board members covering a variety of issues: set storage in rotating rep, preparing and balancing the budget, changes in the two departments because of the commissioned work, decision-making over disposal of scenery, the flooring for each show, use of AutoCAD and the changes each has seen over the years.
- G. STRATEGIC ISSUES:**
- 1. Striving for Artistic Excellence:**
Artistic Issues: Rauch reported that the Festival is in a special window for the next 3 ½ weeks – all eleven shows are either in rehearsal or on stage. Tonight is the opening of the Elizabethan Stage with the production of *Henry VIII*. Director John Sipes has done a great job of making this play clear

and exciting. The stage is a huge challenge because whatever story you are doing, the designer needs to work with the Tudor façade. Tomorrow evening *Don Quixote* will open; this is the first time one of the plays Rauch commissioned has been brought to the stage. It was a challenging process working on a new play within the constraints of the Elizabethan; the puppetry by Lynn Jefferies is fantastic. Octavio Solis, playwright for *Don Quixote*, is the first person of color to have his words spoken on the Elizabethan Stage. Finally, *Much Ado about Nothing* opens on Sunday, directed by Kate Buckley. She pays attention to detail and her work is very relationship-based. Rauch stated he has met individually with all 108 actors to talk and listen to their desires for roles in the 2010 season. Two guest artists are in town this week- Ping Chong, playwright and director for *Throne of Blood* and Rebecca Taishman, director for *She Loves Me*. At this stage it looks like our production of *All's Well That Ends Well* will tour to China this November, with the Festival only paying the actors salaries; all other expenses will be paid by the host in China. This trip is made possible by the Artistic Opportunity Fund (AOF). Rauch commented that the morale among company members has increased because the AOF allows some breathing room. *Equivocation* will transfer to the Seattle Repertory Theatre in November. The energy about the show is growing as other theatres are eager to produce it. Rauch announced that he was awarded the Margo Jones Medal and Award. Founded by playwrights Jerome Lawrence and Robert E. Lee in 1961, the Margo Jones Medal commemorates a pioneer of the American professional regional theatre movement. Margo Jones (1912-1955) supported and nurtured new plays at the theatre she founded in Dallas in 1947, including Lawrence and Lee's *Inherit the Wind* and Tennessee Williams's *Summer and Smoke*. The Margo Jones Medal annually honors "that citizen-of-the-theatre who has demonstrated a significant impact, understanding and affirmation of the craft of playwriting, with a lifetime commitment to the encouragement of the living theatre everywhere". Representative from the Margo Jones Foundation will come to Ashland in October to present the award. The election panel selected Rauch because of his work with Cornerstone Theatre for 20 years and the ground breaking work on new play development at OSF.

Play Funding: Rauch reported the Festival was awarded a \$75,000 grant from the Nathan Cummings Foundation to support Nexthetics. He thanked Peter Thomas, Director of Development and Deb Small, Director of Institutional Giving, for their support with grant writing. This grant will help to continue to integrate hip-hop esthetics into our work; young artists use this as an important tool in reaching out to students; Nexthetics has been used in the Education department and on the Green Show Stage.

Collaborative Work Space: Rauch announced that in March, 2009, the Doris Duke Charitable Foundation (Duke Foundation) invited OSF to be one of just four arts organizations nationwide to participate in its new Innovation Lab program, managed by EmcArts, a non-profit service organization for learning in the arts. OSF wants to conceive, build and test on-line electronic work spaces where all constituents can post, organize, track, discuss and archive the design and creation of theatre productions through their life cycle. We seek a democratic tool that makes multiple ideas and viewpoints known and transparent to all participants—directors, designers, cast and crews—throughout the creative process, with forums that allow for structured, yet open, time-independent dialogue. We hope to craft a multi-layered system with personal, project, organization-wide and public levels that will meet the needs of our company, or any performing arts organization that mounts numerous productions simultaneously involving artists around the world and can serve as a research, education and marketing resource once a production has opened. The Duke Foundation supports each organization's development of a 10-person Innovation Team, project research and a five-day residential intensive retreat. OSF is now eligible for additional funding from the Duke Foundation to evaluate and implement a project prototype. Ten participants will be attending the training which will take place in Virginia- Kimberley Barry, Associate Producer Stage Management; Deb Dryden, Resident Costume Designer; Aaron Greene, Network Administrator; Rachel Hauck, Guest Scenic Designer; Kathryn Ma, Board Member; Lisa Peterson, Guest Director; Bruce Wand, Director of ITS; Rauch, Tiesi and Clark. Tom Knapp, Production Manager and Christopher Acebo,

Associate Artistic Director, will be a part of our Ashland meetings but during the week of the training they will remain in Ashland because of their production obligations.

Daedalus Project: Rauch reminded the Board that August 17th will be the 22nd annual Daedalus Project. Funds are raised to support people living with HIV/AIDS by giving funding to service organizations that provide them support. He encouraged Board members to make an effort to attend the day's events. It is a very moving day for everyone. There will be a play reading of *Angels in America* Part 2 in the Angus Bowmer Theatre. The Arts and Treasures Sale will be held in the Bowmer Lobby from 11:00am to 7:00pm, along with T-shirt sales, bake goods and a children's lemonade stand. At 7:30pm the Daedalus Project Performance is held on the Elizabethan Stage.

New Works: Alison Carey, Director of the U.S. History Cycle, reported the first production of the American Revolution will be part of the 2010 season *American Night*, written by Culture Clash. The process for creating this play was different from the norm because it was written by a team; it was a very exciting process. Carey announced the second round of theatre artists to be commissioned for the 37-play, 10-year History Cycle. The commissioned artists are: Young Jean Lee, Korean-born playwright and director, who was named by *American Theatre* magazine as one of the 25 theatre artists who will shape American theatre in the next 25 years; Universes, a touring ensemble company of writers and performers who fuse poetry, theatre, jazz, hip-hop, politics, blues and Spanish Boleros to create theatrical works and, in a co-commission with the Public Theater, Rhiana Yazzie, award-winning Navajo playwright whose recent work includes *Rainbow Crow* and *Las Madres*.

Black Swan Lab: Lue Douthit, Director of Dramaturg and Literary Development, reported that the Black Swan Lab will begin July 8, 2009. There are eight actors cast to do this project. The purpose of the lab is to allow the playwright the opportunity to see what happens to the work when it is put into the body; what does it look and sound like. Their energy that comes out of the actors is very helpful to the playwright; they learn so much. Douthit thanked Board member Brad Edgerton and his foundation for the financial support for new play development. Douthit said that creating art starts out personal, referencing playwright Bill Cain's talk at the last Board meeting about his efforts to write *Equivocation*; he had a passion and urgency to write it. Douthit commented on the special thing that happens when you provide playwrights with the space to create their art and ask them, 'what do you want to write about'?

2. Deeply Engaging with Our Audience, Students and Teachers:

Education Activities: Joan Langley, Director of Education, reported that the department is at the point of shifting its focus. During the spring they taught 611 classes to school groups; the numbers are on par with last year. There are 178 classes currently booked for the rest of this season and again the numbers are the same as last year. Given the economy, this appears to be a good sign. Langley referred to the Summer Pleasures Brochure which lists all the educational activities available to theatre goers. Tomorrow is the beginning of the Festival Noons Series, which has been expanded this season. There is a new format this year for summer lectures, park talks and workshops with something happening every day with the exception of Mondays; she outlined the new schedule which gives more variety for the patrons that come to Ashland from a distance. This year Shakespeare in the Classroom will consist of two one-week sessions for teachers. Participants are teachers and emerging teachers for middle school and high school and sometime college professors. We have received a grant for scholarships and the classes are taught by Langley and resident teaching artist, Kirsten Giroux. The goal is to teach emerging teachers that Shakespeare can be made exciting for students. Shakespeare Comprehensive will be taught by Don Weingust from SOU. He has worked with Douthit on several projects at the Festival. There will be three Wake Up with Shakespeare Sessions that will be taught by Michael Armstrong from UCLA, Steven Weeks from Lewis and Clark College and Hilary Tate, our former senior publications editor. The enrollment for these classes has been very good and there are still some slots available. An e-blast will be sent out to sell the remaining slots. Summer Seminar is a two week program set for August. There were 104 students that applied and room for 65 students. This program is in its 29th year and is an enormous undertaking. And it creates "lifers" to the Festival. On August 15th, the students perform their Swan

Song, where they present what they have learned; it will be at 10:15 a.m. in the Dorothy Stolp Theatre at SOU. Alumnus come back to watch the students as do many company members. More students have asked for assistance this year because of the economy. Current scholarship funds come from the Tudor Guild, OSF donors and the Bowmer Society. Langley noted that the OSF Literary Department and SOU have been very supportive to the Education Department. Rauch stated education is very important and encouraged every Board member to attend a least one education event; it is vital to the Festival. The education events that occur during the week of Board meetings will be listed on the Board order forms in the future.

2009 Audience Projections/Season Marketing/Yield Pricing: Bob Hackett, Marketing Manager, reported on behalf of Mallory Pierce, Director of Marketing and Communication. The marketing team has risen to the challenges of 2009, closely monitoring the attendance for all shows, especially the shows on the Elizabethan Stage. Ticket reservations for the Elizabethan shows are collectively down around 8%; he is not too concerned with the numbers at this time because ticket sales usually soar the week after opening; however, Marketing will be watching the ticket sales and will be strategically offering discounts as necessary. Hackett reported the good news that we are very much ahead of our budget projections; \$600,000 over budget with 12,000 more tickets sold than projected for this time. We have an opportunity to close out the season in a very positive way. We are up 22% in the single tickets category; however, membership tickets sold are down 12%. The “Stay closer, Go further” campaign has been our first advertising campaign. There were some media buys in certain areas and regions. The Festival was awarded a \$10,000 cultural tourism grant from the Oregon Tourism Commission which helped to generate new accounts. We are continuing to implement dynamic pricing – it has resulted in positive outcomes. Currently there are 393 performances marked for dynamic pricing; there has been relatively little negative response from patrons. Seats in the A+, A, and B are selected for dynamic pricing, the C seats remain at \$20 per seat.

3. Making the Festival a Great Place to Work:

Human Resource Report: Rudd Johnson, Chair of the Human Resources Committee, reported that with David Taylor as the new Director of Human Resources, this is a good time to review what is working and what needs to be improved. The Human Resources Committee has reviewed its charter and found three items that need to be addressed: 1) updating the OSF Company Handbook; Taylor will be doing the majority of this work and will have the updated version go through a legal review; 2) health insurance costs; many businesses have struggled for years in this area but to date we have been fortunate; however, the costs of claims has risen dramatically this year. We will be looking closely at our health insurance plan to determine how we compare in aspects of plan design, what is covered and when, how much company members should pay, etc. Johnson stated the Committee needs to delve into this matter further to get a better idea of the situation. The Human Resources Committee will report back at the September Board meeting with the results of its analysis and review; 3) the cost of Workers' Compensation is rising; April 1st was the beginning of the new fiscal year. The number of claims and costs are rising; most of the injuries involve strains (50%), cuts, punctures and being struck by an object; a majority of these injuries were in the acting company. The bulk of those injuries are also with the younger and newer members of the acting company. The veterans of repertory theatre know how to take care of themselves. Our goal is to make the Festival a great place to work, and we need to make it safer.

4. Being Thoughtful Stewards of Our Resources:

Artistic Opportunity Fund (AOF): Nicholson provided a document that describes the purpose and intention of the AOF. It exists to support the art and the company of the Oregon Shakespeare Festival. It was established by two donors who understood the need for substantial support required in these challenging economic times. This Fund allows the Festival to continue in the tradition of creating great art and for caring for the largest repertory company in the nation. The Fund was also established as a discretionary fund, separate from annual operating support, the Festival reserves and the Endowment Fund. Nicholson reported that he hopes this fund will serve as the impetus for a

smaller capital campaign. There are patrons that would like to give to the Festival and reap the benefits of the gift now, sooner rather than later. Nicholson announced that a small group of Board members will meet to help develop the smaller capital campaign to raise money for the AOF. He anticipates that a formal presentation will take place at the September Board meeting. Rauch shared the impact the funds have had on his ability to make decisions, knowing that funds were available. He would also like to replenish the funds as they get spent. Nicholson stated a report is provided each month to the Finance Committee as to the amount in the fund, what money was spent on and what work it is supporting; it is highly visible in the Committee and will remain transparent. Nicholson clarified that this is not a “slush fund”. There will be a section in the budget that will spell out what the funds are used for as well. Rauch stated the problem with season planning is that it occurs so far in advance, which brings challenges if there are significant changes in the economy.. The AOF provides some support with the decision making process. The Fund is being used in the manner that the donors had requested; they are also being kept informed on all expenses from the Fund.

Financial Picture/Investment Policy: Angelica Ruppe, Chair of the Finance Committee, reported that she was planning on presenting the investment policy to the Board, however, the document is not quite ready; she will present it at the September Board meeting. Jerry Roos, Director of Administration and Finance, reviewed the financial reports, noting that the Festival has had a difficult time with investment income and the Endowment. In the expense area, over expenditures were the result of a prior year’s Workers’ Compensation claim of \$97,000; restoration to the health insurance reserves of \$302,000 and other expenditures totaling \$177,000. Roos commented that the Finance Committee and the auditors have requested we have 1½ months of claims in the Health Insurance Reserve. The cost of claims has grown by about 28% this year and the health insurance reserve became depleted and had to be replenished. This is a very serious issue. Taylor and Roos are working with the consultants and representatives from the insurance company to help get a handle on the costs. We do not have more people participating or more claims, however, the ones we do have are more costly. Contributed income is projected to do very well at \$6,681,000, 3.1% above budget; the Bowmer Society Campaign was short of the goal, but the Artistic Director’s Circle made up for the shortfall. The membership renewal campaign has just begun and we will have a clearer picture by the September Board meeting. The Activity Statement shows projected total earned income at \$18,665,000, 2.3% above budget; total operating expenses are projected at \$25,839,000, 3.7% over budget. We currently estimate there will be a net reduction to reserves to \$130,000.

Development Activities: Thomas stated he is very proud of his staff and the work they have provided for the Development Committee. He noted the Festival needs to raise \$1 million between now and the end of the year in memberships from the Producer level and below. Thomas presented the new Premier Membership Brochure which has been redesigned and packaged. The economy is providing the stimulus for the Development office to increase its ability to segment the membership using Wealth Engine and other tools. A different and more personalized approach to Premier membership is underway. All donors that we have determined have the capacity to give at the Premier level will receive the new brochure, which means twice as many brochures will be mailed out this year. Development Committee members have agreed to make 10-15 individual “asks” to donors they have identified as friends and who are believed to be capable of making an annual gift of \$20k or more. Development Committee members will act as solicitors and staff will provide information and support as well as on-site cultivation. Each ‘ask’ will be customized. There is another group of members who have been identified as friends or acquaintances of the Board but who are not receiving \$20k requests. They will receive a renewal/upgrade letter co-signed by them and Bill and containing a personal “ps” from the Board member. All results will be reported out at the September meeting. Thomas stated that with the size of the Committee and with support of the staff, this will be a successful task. The hope is that other Board members will be asked to follow in the footsteps of the Development Committee. After the annual membership appeal and ticket pre-sale the Bowmer Society campaign seeks a second annual gift from the entire membership. This year we fell 30% short of the \$370k goal. Institutional Giving is setting new records. June marks the beginning of the membership renewal campaign.

OSF Solutions: Nicholson reminded the Board of the new business venture they approved at the last Board meeting, the MLight Software. Roos reported that money has been spent to get this business up and running, however, income into the business has not happened yet. An LLC has been formed, as a separate identity established with a new federal ID number. We have 130 good leads and have been visited by three trade publications. They would like to write an article that will include testimonials. At first people have been skeptical about the software, but after they saw the demonstration, they loved it. The software can access specifications for 800 lighting instruments and has been described as brilliant. We have also been approached about selling the software. We attended a trade show that went very well. During the spring three company members attended the USITT Conference in Ohio, where we received good feedback. There are two other lighting software companies, but they do not have the capabilities of ours. Unfortunately we are not able to get the message out about our product because we do not have the marketing staff to do so. We do have a website and would like to link it closer to the OSF website. The goal is to allow online ordering from the website. Theatre companies across the country have expressed an interest in the software; we just need to make the connections to sell it.

H. Governance Issues: Ray Bacchetti, Chair of the Governance Committee, presented a report on committee effectiveness, following the recent Board survey. Three topics for improvement were identified as follows: 1) each committee needs to develop a year long commitment; connect the agenda to the strategic plan; orient new members for the committee and to remain on task; 2) each committee chair and staff liaison need to work together to keep in contact; 3) the committee chair and staff liaison need to ensure that working relations are substantial and that each understands what is expected. Bacchetti then reported on the proposed Board Artistic Curriculum. An outline that was created by Nicholson and Rauch was previously provided to the Board for review. Bacchetti stated the bond between the Board and staff would be stronger if Board members understood the artistic process more deeply. Since Board terms are for four years, the curriculum would provide a deeper understanding of what it takes to create art on the stage over that time frame. Finally, Bacchetti noted that five members of the Board retire in March 2010 and four members will be up for renewal. Bacchetti asked for names of potential candidates to be sent to him. He noted that not all candidates whose names are submitted will be asked to serve on the Board; there are many factors to look at and research to be done. The Board members were asked to be discrete when talking about possible membership. Nicholson reiterated that it was the Board's responsibility to submit names; in the past we have not received much of a response from Board members. There is a process of cultivation that can take more than three years. With five local members retiring next March, we need to begin working on the list now. Bacchetti asked the Board members to review the Board Factors for Qualifications, which was handed out in the Board packet.

I. 75th Anniversary: Nicholson reported that a fabulous season has been planned for the upcoming anniversary year. He stated that The 75th Committee, consisting of company members, has been actively engaged in creating a year-long celebration. He outlined some of the plans that are in the works: a 75th anniversary logo; a commemorative book written by Amy Richard, Media Relations Manager and Kit Leary, Archivist; feature stories/presence in the souvenir program, Playbill and *Prologue*; a display in the Welcome Center and the New Theatre display case; new Main Street Banners; incorporation of the 75th theme into all Development events such as the Directors' Dinner, etc.; a commemorative bag from the Tudor Guild; history talk at donor events and other times as appropriate such as Festival Noons; an OSF history blog on our website; actively involving our patrons using Facebook and Flickr; collecting stories from audience and artists or anyone else who wants to share; holding a Gala event for past and present company members, Board members and trustees on July 5th and creating a commemorative video.

J. Forum for Non-Agenda Items:

Capital Campaign: Nicholson reported that the Capital Campaign is in place as far as knowing what we want to do; it is just a matter of waiting for the right time. It could be two or three years from now,

but we will be ready to move forward. This is clearly not the right time. This is also something to consider when selecting the next Board members; someone that can help the Festival with fundraising.

The meeting adjourned at 4:30 p.m.

Respectfully submitted,

Ray Bacchetti
Secretary