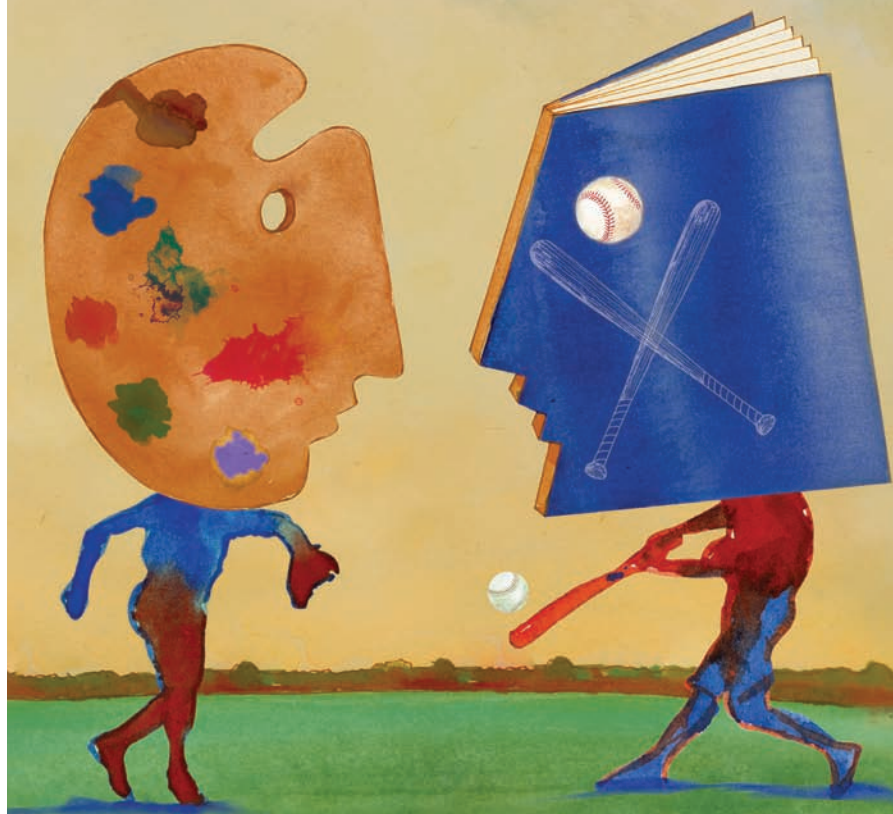


**OFFICIAL PROGRAM**

**SATURDAY, AUGUST 20**

# **ARTISTS v. WRITERS**

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The East Hampton Artists Writers Annual Softball Game is dedicated to building a community of artists, writers, celebrities, volunteers, and friends who are focused on supporting organizations that serve those in need on the East End of Long Island. As the longest continuing tradition in our area, we come together each year to create a fun and festive event in the spirit of entertainment and competition for the mutual benefit and advancement of the interests of local charities that provide vital human services.

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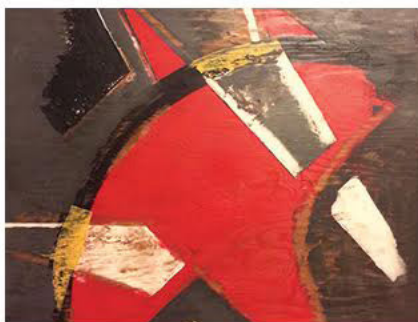
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# A Brief History of the Game

The Artists & Writers annual softball game began as a picnic on Sundays in the summer of 1948. It was played by artists such as Franz Kline, Willem de Kooning, Philip Pavia, Jackson Pollock, and Joan Mitchell. Everyone brought a dish. Some brought drinks. Two writers joined in this picnic, Barney Rosset of Grove Press, whose girlfriend was Joan Mitchell, and Harold Rosenberg, an art critic. All this took place on Wilfrid Zogbaum's front yard.

The artists had moved to Springs and the East End for cheap rent, larger studios and an easier life. They talked of art, gossiped, ate, drank, and shared in camaraderie. Some recall what a glorious time it was. The war was over, the world's depression lessening, and more artist's work was being seen in New York galleries. Some were successful in sales and reputation. Some drank too much. Most were just young artists anxious to be part of the emerging art scene. Writers joined the artists in the '60s and '70s. Irwin Shaw, Willie Morris, and James Jones were among the group who expanded to include politicians, actors, musicians, publishers, editors, and television personalities. The game has included governors, mayors, senators, a former President and a Supreme Court justice.

Most importantly the game is now played for four local charities that provide vital human services and it would not exist if it were not for the humor & determination of Leif Hope, who has for more than 50 years kept this Game alive—with a little help from his friends. Leif's charm and wit have endeared many along the way—mostly women—to help keep him organized. Hats off to them. So have fun, buy lots of raffles, shirts, hats, posters and notecards. Enjoy our burgers, hot dogs, ice cream and Snapple. It is all for good causes!

We thank you for coming to the 68<sup>th</sup> Annual Artists & Writers Game!

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AROUND THIS GAME!**

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Mike Lupica running, Jeff Meizlik at shortstop

## Reflections on the Game

CRAIG MACNAUGHTON



Safe! We think

## Juliet Papa

### *From the Broadcast Booth at the Artists/Writers game*

**I**t's not often you get to sit next to one of your journalistic idols, watch a multi-media mogul in action, or meet a future president on the ball field—in plaid shorts—on a dirt field behind your local supermarket. But that's been the strange and happy trajectory of my path to the broadcast booth for the Artists and Writers game.

It literally began at the grass roots—just like the game itself, when I meandered over to Herrick Park one fateful Saturday afternoon. It was fascinating to see the high-profile talent so not in their natural habitat. There was the lean and handsome actor Roy Scheider, a giant on screen from blockbuster movies such as “Jaws” and “The French Connection. “He was perched on the pitcher’s mound sporting shorts, a tee, and a deep dark tan. Domestic doyenne Martha Stewart stepped up to the plate carrying a basket of her home-made cookies. If you looked real hard behind the catcher’s mask, you found Carl Bernstein of Washington Post and Watergate fame. And it was only after I had plunked myself onto a sparse patch of grass along the third base line that I realized I was sitting next to Bernstein’s boss, the handsome and elegant Washington Post executive editor Ben Bradlee. He was charming, gracious, and curious—and I was hooked.

I played in the game the next couple of years, got in an inning or two, and knew I wasn’t cut out to hit the power home run or make the diving outfield catch. So I thought I’d stick to what I know best—reporting the story!

That’s when I found myself behind the raggedy cyclone fence backstop, sitting at a very unimpressive wooden table, and baking in the sizzling sun. No shade, no scorebooks,

the line-ups were late on arrival. Welcome to the “broadcast booth!”

And there were big shoes to fill and mics to manage. Predecessors included the impressive public relations powerhouse John Scanlon, and CBS network’s then- president Howard Stringer, both of biting wit and running commentary. New York radio’s midday maven Joan Hamburg also threw a few good curves.

I formulated an “opening ceremony”—a way to introduce the spectators to our unique and endearing spectacle; we sang the National Anthem, announced the starting players, the celebrity first pitch, and then it was “Play Ball!” I had the good fortune of sitting between two seasoned pros: the iconic host of “Inside the Actor’s Studio,” James Lipton, and the incomparable sports announcer Bert Sugar. Late Night and Jon Stewart comedy writer Fred Graver later joined the crowd with good humor and a light touch. Never mind the play-by-play; there were the unique challenges of announcing the call the umpire changed for the third time, handling players’ trash talk, to us, calling out raffles, lost dogs, or children. And a lot of laughs in between.

But it’s a whole ‘nother ballgame when a former President of the United States—the one who years ago showed up as governor of Arkansas in those plaid shorts—comes out of nowhere, walks onto the field and stops the game in its tracks. And it’s a whole ‘nother broadcast experience when you grab the mic, grab him, and do a live interview right then and there for the crowd. Will history repeat itself if another President Clinton is elected? Stay tuned ! ■





Ed Hollander at bat

## Eric Ernst

The head of NBC News lay sprawled in the dirt, his face a Kabuki mask of pain and confusion, his shoulder twisted and contorted at an unnatural angle while nearby, on first base, stood the former heavyweight boxer and one-time Great White Hope, whose heads up hustle (and bone crushing collision) had won him an infield single.

Among the spectators, who had come to see celebrities like Paul Simon, Christie Brinkley or Regis Philbin, the initial response was a kind of shocked silence. Midst the startled hush while the television executive was carted off the field and taken to Southampton Hospital, I heard someone nearby ask, "What the hell was that? I thought this was a friendly game."

A game made up of friends perhaps, but in the many years since I started watching the game as a child I've seen the textbook evolution of a competition that is, in the deluded minds of the players themselves, as intense and legitimate as the Red Sox against the Yankees, Muhammad Ali versus Joe Frazier, or the Celtics facing the Lakers. Motivated by the same explosively flammable combination of competitive drive and repetitive familiarity (absent, of course, any discernible athletic prowess), the Artist Writers game illustrates with immediate clarity that victory is most satisfying when it's over those one



Benito Vila running it out

is most familiar with.

As I once thought I heard the noted author Ken Auletta intone, he whose graceful fielding at first base is so often accented by quotes from Louisa May Alcott, "Rivalry adds so much to the charm of one's conquests."

So when might this blood feud have actually begun? Some have maintained it started when the writers began showing up more regularly and insisted on playing by legitimate rules. Up to that point the games were distinctly pick-up affairs where



Leif Hope, Artists Manager and Umpire Ray Kelly





Elisa DiStefano from News12 LI



Matthew Montemaro scores



Bill Collage strikes a hit



Billy Strong drives the ball

regulations were less important than libations and where the final score was often unknown to but a few who had actually paid attention.

All of a sudden, however, a premium was placed on actually knowing the intricacies of the game, subtleties often lost on artists like Willem deKooning, Esteban Vicente, or my father, European émigrés all who loved American baseball but had been raised playing soccer.

As for the writers, each year always seemed to boast a dramatically better line-up than the year before with luminaries like George Plimpton elegantly patrolling center field like a WASP Joe Dimaggio, Neil Simon slinging wisecracks and cracking doubles over Larry Rivers' head, or Jimmy Lipton, playing a scrappy second base like a cross between Dodger great Eddie Stanky and an angry badger.

Against this kind of line-up throughout my youth the artists never provided a serious contest so no true rivalry developed until Leif Hope expanded his role from artist manager to P. T. Barnum-like promoter on behalf of the various worthy causes the game serves to benefit.

The germination for the idea of raising money for charity began when the game was used to gather campaign funds for Eugene McCarthy (the only poet/Senator to ever run for President) and then a few years later to help defend artists Bob Gwathmey and Bill Durham in a landmark civil rights case which involved their arrest for flying a bath towel painted to look like the American flag with a peace sign where the stars would be.

Having realized it was possible to raise funds for a candidate who couldn't possibly win as well as helping to keep artists with a whimsical sense of political protest out of jail, an idea was born and Leif, while now seeing the altruistic possibilities the game presented, also recognized that in order to attract attention

it would be necessary to promote the game in a whole new way.

As a result, his first promotion was fielding an all-girl team of artists and hiring a professional woman softball player to fire 90 mile per hour inside fastballs at the writers' which, for some inexplicable reason, many of the scribes found distinctly unfunny. They didn't find it entertaining when she pitched a scoreless first inning and they were even more demonstrably unhappy when she was brought back into the game to squelch a writer's rally in the ninth. The artists ended up winning a game for the first time in modern memory and, among the writers, the manager of the artists had earned the lovable nickname "that son of a bitch Leif Hope".

Over the years other professional athletes were to follow including Dale Berra, Wesley Walker, Pele, and Marty Lyons (whose mammoth home run into the tennis courts is still spoken of in hushed tones), but it was the actual accumulation of talent on the artists' team in the early 1990s that truly leveled the playing field. Admittedly, the definition of artist had expanded to include just about any profession that even remotely could be construed as "creative" but, at the same time, as soon as the game became competitive the meaning of "writer" also became significantly more elastic as well.

The artists would add a landscape architect which would be parried by an advertising executive who writes copy which was upped by a lawyer who has an artist for a client which was then offset by a real estate agent who once wrote a short story. And so on.

One wonders, then, what new manifestation of gamesmanship will be required for the two teams to remain competitive in the coming years, especially as the core players for each team inevitably must bow to the inevitable inroads of time. Already within the past few years, a number of incidents of the use of performance



Mayor Paul Rickenbach and Dan Nevans, a double amputee veteran, from the Wounded Warrior Project



Walter Bernard at bat



Ken Auletta throwing



Brian Pfund, MVP of the game



enhancing substances have been documented including an overdose of Red Bull (leading the overly energized and wide-eyed runner to forget that one can't go from first to third by bisecting the diamond) and steroid use (actually a cortisone injection for a bad shoulder but, hey, it's a steroid). Further, at least one storied member of the artist team has for years been a known aspirin and milk junkie.

It should be pointed out, however, that even absent these recent evolutionary trends towards more competent contests, the historical enmity between artists and writers will always guarantee a measure of personal animosity regardless of talent on either side. This has been true from the moment in 1456 when the Renaissance sculptor Donatello taped a 'kick me' sign to the back of author Leon Battista Alberti's cloak, it was evident when heavyweight Gerry Cooney flattened NBC's Andrew Lack, and it'll be just as apparent this summer when sportswriter Mike Lupica has his annual collision at home plate with sculptor Randall Rosenthal. ■

## Ken Auletta

Every Saturday for 35 years a group of us play softball in Sag Harbor. Only one Saturday each Summer do we play in the Artist & Writers softball game. I've played in the annual game for about thirty years, half of them as captain of the writers' team. We trash talk each year about how we writers plan to thrash the artists, about how they cheat by smuggling in football players and house painters who can slug a ball four hundred feet.

In between winks, we're united in a belief that no matter how sometimes foolish we look on the field, we're luring fans to contribute to worthwhile local charities; we're helping fortify a sense of community on the East End; and we're laughing with, not at, each other. After the game, which are usually nail-bitingly close, we repair to a pub together to tip a glass and to wait to learn how much money we raised for our favorite local charities. ■



The Choral Society of the Hamptons singing the National Anthem



Geoff Prisco



Richard Wiese



Mike Lupica



Eric Ernst with Fox News Rick Leventhal



Brett Shevack smashes the grapefruit

# Thirty-Nine Years and Still Swinging An Interview with Artists & Writers Veteran, Jeff Meizlik

By Ximena Castillo

## How did you come to play in the A&W game?

I'm originally from Brooklyn and became friends with Elaine de Kooning around 1971. About 5 years later I was talking to her about a job teaching bronze casting at a college. She called back and said Willem de Kooning (everyone calls him Bill) wanted to make some new sculptures, would I like to come out to the Hamptons and be Bill's assistant? I said yes.

While working there, word got around that there was a softball game of artists versus writers. I was a pretty good athlete (I think I'm still a good athlete) so I went down and found out when the game was and tried to get myself into it. That was 1976.

## Which team do you play on? Tell us about your art.

I'm a sculptor. I work in bronze, which is my main medium. My sculptures deal with primitive shapes and forms that are found in ancient China, Africa, Egypt, etc. They are temples, memorials, altars and totems. They each have a sacrifice. My latest series was based on Viking rune stones.

I also did a series of softball sculptures to be auctioned off at the yearly fund raiser. Each sculpture in the series of "You Gotta Have Balls Too Play This Game" is a different baseball pitch. So, there is a sculptures named, "Screwball," "Sinkers," "Forkball," etc.

## How many times did you win MVP?

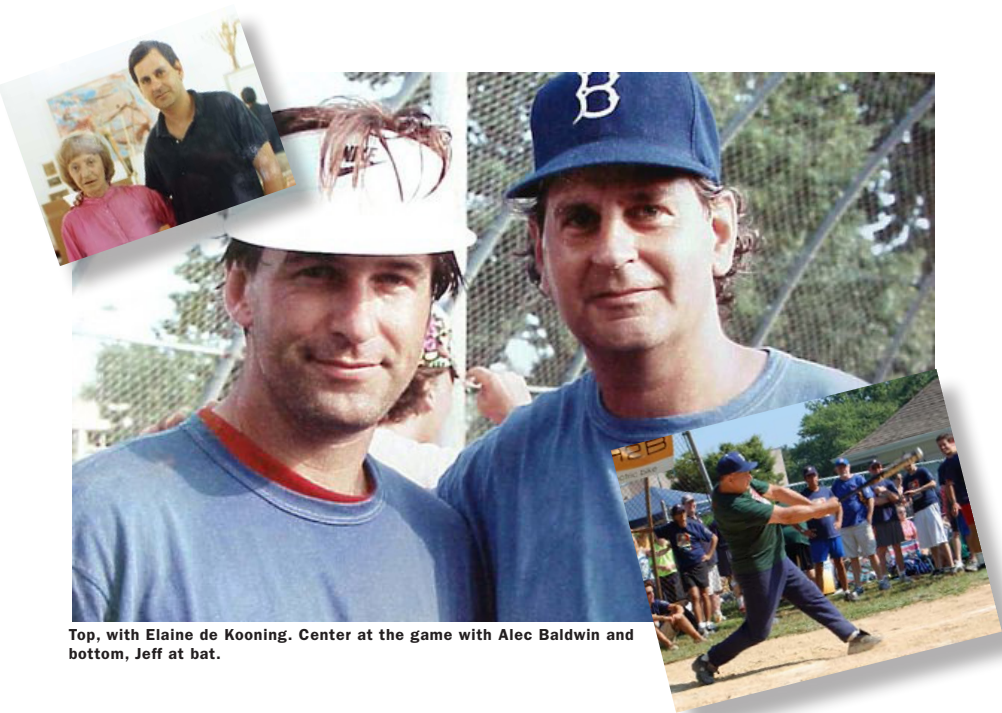
At least twice. The first game that stands out I was playing short stop. I hit a home run or two and made some excellent plays on defense. That year, Tag Heuer was awarding a watch to the MVP, so that was nice. The funny thing about that game was that Paul Simon was playing left field. At the time they put up the usual fence of metal poles with a plastic wall. On one of the plays, Paul Simon went way back and caught the ball and chipped his tooth on the metal pole. When I got the write-ups on the game it was all about Paul Simon and his tooth chipping. I was briefly mentioned. But I did win the MVP and got the watch. It was also nice because I had brought my wife to the game for the first time. That was one of the years when they were giving out a nice reward. Paul Simon never came back.

## Do you have fond memories of the players in the game— artists or writers?

Generally hanging out and getting to meet some of these people you wouldn't ordinarily meet, especially famous writers like Avery Corman, George Plimpton, John Irving. I was even there when Bill Clinton was the umpire. When I was growing up didn't get a chance to rub shoulders with people like that. I remember one incident when I was playing 3rd base and Martha Stewart was up and I could tell she wasn't the greatest ball player. She hit a soft ground ball to me and took two steps and stopped. I held the ball for a few seconds and thought, "she's here to play ball, so she should have to run like all the other players." I waited for her to realize she should keep running to 1st base and then I threw her out. Just meeting these people and having experiences like these is what makes it great. People like Laurie Singer and Alec Baldwin you don't normally get to meet, especially in Virginia, but on the playing field, they're nice average people – easy to talk to and great to play with. Roy Schieder was a sweetheart. Leif Hope is the best and has been with the game since before I was born. Mike Lupica is a ball of energy and a great guy.

I have to give extra thanks to Eric Ernst. I had a place in the Hamptons the first couple years I got out there, but after I left for Virginia I would visit and stay with Elaine de Kooning, then Dallas Ernst and for the last fifteen years or so I've stayed with Eric Ernst. I only come on the weekend of the game so he fills me in on who's on first and what's on second and we always have a great time. So I have to give a shout out to Eric for being so generous.





Top, with Elaine de Kooning. Center at the game with Alec Baldwin and bottom, Jeff at bat.

### **What kept you coming back year after year?**

For one thing, it's the tradition, then there's the people and of course the game. It's obviously nice to have a week in the Hamptons and nice to visit old friends. Elaine de Kooning was around for quite a while and it was nice to visit Bill de Kooning after I left to Virginia. Being an athlete draws me back too. I played semi-pro baseball and went to the University of Tennessee on a baseball scholarship. I still play in a senior baseball league. I love baseball. When the game gets rained out, I get to stay out here for about two weeks, see more people and "celebrities."

### **What is it like missing a game after 39 years?**

This would have been forty without missing a year. I wanted to make it forty. Besides my knee hurting, my ego is hurting. But I shall rise from the ashes and plan to be out there next year with my Brooklyn Dodger hat. So even though it breaks the streak, I will get my 40 years in...with a new knee.

### **Any other thoughts on the Game as a whole – the charities you benefit – the turns it has taken?**

It's interesting, during all those years, seeing the progression of the game from when I started in '76. The field that we play on now was not there. Before if you went in from Newton Lane, the game was under the trees. It was a lot of fun. Since we had to make out a field, there were certain ground rules like, "if the ball hit the trees, it was dead."

The artists were a real rag tag bunch of guys—real artists. The game was probably the only softball they played all year and they took it very lightly, as a joke. The writers on the other hand had a set team. They would practice regularly and they would win every year. To pat myself on the back – after I arrived, some other good artists players showed up and since then the outcome of the games have been about 50/50, as far as artists winning.

And it was tough getting into the line up! My first year in '76, the artists had some regulars on the team. They put me in for one inning (maybe two) and I hit a home run. Every year after that, I've played the whole game or most of it.

In the early years, there wasn't any admission or funds or charities - just artists and writers getting together to play. I don't know what year the fundraising started, but it just mushroomed after that. Then celebrities were invited to drive people in. I've seen it grow over these 39 years.

My driving knee got replaced, so it will take a while to get back into the swing of things. There is a possibility I'll get out to the Hamptons for the game, though I surely won't play. But who knows, I may surprise people. ■

# ***Casper at the Bat:***

*Memories of Casper Citron at the game by Roger Kahn*

Given at the celebration of his life at The Historical Society May 10, 2002

Courtesy of Christiane Hyde Citron

**I**n a wondrous poem called “An Ancient to Ancients”, Thomas Hardy wrote of “the thinning of our ranks each year.” What Hardy knew continues in our time.

Pee Wee Reese, the great shortstop and champion of integration of the major Leagues. Ring Lardner, Jr., so quietly heroic. Woodie Brown . . . was there ever a more congenial gentleman? And now Casper. I’m reminded of lines Grantland Rice addressed to Charon, the ferryman on the River Styx: “Why do you always look my way? Why do you take my friends?”

But we are not here for a dirge but for a celebration of a most extraordinary life. I’m sure others can recall Casper at his cultural landmark, the Algonquin. Casper the cultural landmark at a cultural landmark. Myself, I’m concentrating on Casper at the Bat.

Forty years ago we played tough fast-pitch softball usually against each other, on a splendid green and brown and white ball field in East Hampton. At 10 o’clock on Sunday morning the church bells rang and our doubleheader began. Eli Wallach played and perspired into my favorite glove, ruining it. Cy Rembar played a first-class shortstop. A local Laundromat person, Buna O’Connor, threw with a major league arm. We did not have set teams. That would have been dangerous. Competition was ferocious and we agreed that each Sunday morning we’d choose up sides, the way children do. The same softball teams week after week would have led to fist fights.

Casper liked to play third base. He did not have the greatest hands on earth, but no third baseman—Cox, Robinson, Nettles—ever faced drives more bravely. Casper stopped many with his glove. He stopped just as many with his chest and gut and forehead. If you catch the sense that Casper was a competitor, you get my drift.

One Sunday, for forgotten reasons, third baseman Citron had to play left field. Casper was not only a talk-show host, he was a talky ball player, always chatting in a way designed to make you lose your concentration. He’d get you mad. You’d over swing. Pop up to short. On this one afternoon when he was way out in left, he had to holler to be heard. Casper hollered. I came up with winning runs on base and I heard from Casper, “I’m playing this



Christiane Hyde Citron



**Casper Citron, radio talk show host for 43 years and an early player in the game**

guy shallow. He can't hit one over my head." A pitch I never saw before or since came in—a perfect pitch to hammer—and on this one occasion I had a hammer. I was into my best home-run lope, rounding second base when I thought, "Where is everybody? The fans, the gorgeous girls, my cheering team mates?"

Everybody was rushing out to left. To prove that I couldn't hit a ball over his head, Casper had jumped to the planet Pluto. Landing, he ruptured a mess of blood vessels in one leg. Painful sounds followed. Rather than cheer my hit, my whole team and the gorgeous girls turned themselves into paramedics. Forever after I'd say to Casper, "You owe me one moment of glory." "Fine," he said, come down and do my show."

We did a bunch, but the one I remember most vividly was the last one. I was staggering through a book tour and I showed up sleepless and dull. "Were you at the greatest game in Ebbets Field?", he asked me.

"Which one was that?"

"Don't you know?"

"Er-um, Jackie Robinson's debut?"

"Wrong. I was there. It was the night Johnny VanderMeer threw his second consecutive no-hitter." That was, I can tell you, June 15, 1938. I looked it up.

The moral, I suppose, is never do a Casper Citron Show when not fully awake. His great intelligence demanded no less.

If there is a great baseball diamond in the sky, as Spring comes, Casper is trotting out to play third base. He's being welcomed now by Pee Wee, Ring and Woodie. Casper would like that very much. He loved good company and he was good company. ■

*Hail and farewell.*

---

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Albert, Calvin	Brooks, James	East Hampton Girls	Heller, Joe
Alda, Alan	Brown, Larry	Softball	Heller, Woodie
Alexander, John	Brown, Ted	Ebersole, Christine	Henry, Sherrye
Allen, Woody	Brukenfeld, Richard	Eftimiades, Maria	Herzog, Arthur
Angel, Johnny	Burke, Mike	Elmaleh, Victor	Hilding, Roy
Anson, Robert Sam	Burns, Brian	Ernst, Eric	Hilford, Jeff
Anthony	Burns, Ed	Ernst, Jimmy	Hoffman, Abbie
Arrick, Larry	Caglioti, Victor	Fabricant, Florence	Hoffman, Dustin
Asinof, Eliot	Cane, Michael	Feiffer, Jules	Hofmann, Bill
Atlas, Nancy	Cardiello, Jay	Feith, Tracy	Hoglund, Rudy
Aubert, Claude	Carpentier, Ralph	Feuerstein, Mark	Hollander, Ed
Auletta, Ken	Castagna, Lawrence	Fischl, Eric	Hope, Leif
Aurthur, Robert Alan	Castelli, Leo	Flavin, Dan	Hope, Nisse
Bacall, Lauren	Cavett, Dick	Fleming, Bridget	Hren, Kim
Baer, David	Cederling, Siv	Foster, Katrina	Icahn, Carl
Balaban, Bob	Cestaro, Pete	Fox, Connie	Irving , John
Baldwin, Alec	Chamberlain, John	Franke, Linda Bird	Irving, Clifford
Baldwin, Billy	Charles, Josh	Freundlich, Bart	Jackowski, Ed
Baldwin, Stephen	Chase, Chevy	Friedan, Betty	Jackson, Anne
Basaldua, Carlos	Cherry, Herman	Friedman, Leon	Jackson, Curie
Bastore, Bill	Christensen, Carol	Gasby, Dan	Jagger, Bianca
Belafonte, David	Christensen, Dan	Geiser, David	Javer, Harry
Bello, Gregg	Citron, Casper	Gelman, Michael	Jennings, Peter
Bellow, Saul	Clinton, Bill	George, Linda	Johansen, Chris
Benson, Elaine	Clohessey, Tom	Gikofsky, Irv	Johnson, John
Berliner, Uri	Cohn, Sam	Gilbert, Rod	Johnson, Lester
Bernard, Stephen	Coleman, John	Giuliani, Rudy	Johnson, Richard
Bernard, Walter	Collage, Bill	Goldstein, Mike	Jones, James
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Bleier, Ed	de Kooning, Willem J	Greene, Balcomb	Kennedy, Scott Hamilton
Blue, Russell	de Lesseps, Countess	Griffin, Ted	King, William
Bluhm, Norman	LuAnn	Grove, Elaine	Kitt, Eartha
Borgenicht, Grace	Della Femina, Jerry	Gurney, Ellamae	Klemensrud, Judith
Borish, Peter	Deutsch, Donny	Gwathmey, Bob	Kline, Franz
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Lawrence, Dennis	Noy, Ron	Rocks, Burt	Straehan, Bruce
Lawrence, Josh	O'Connell, Jerry	Rohatyn, Felix	Stringer, Howard
Lear, Norman	O'Donnell, Lawrence	Rose, Charlie	Strong, Billy
Leger, Phoebe	O'Malley, Susan	Rosenberg, Harold	Strongin, Ted
Leo, Jackie	Oreck, Sandy	Rosenblatt, Roger	Sugar, Bert
Leo, John	Otter, Jack	Rosenquist, Jim	Suna, Michelle
Leventhal, Rick	Paluck, David	Rosenthal, Randall	Sweeney, DB
Leyritz, Jim	Papa, Juliet	Rosenthal, Tony	Teitelbaum, Stan
Lieber, Jerry	Parker, Ray	Rosset, Barney	Tennenbaum, Silvia
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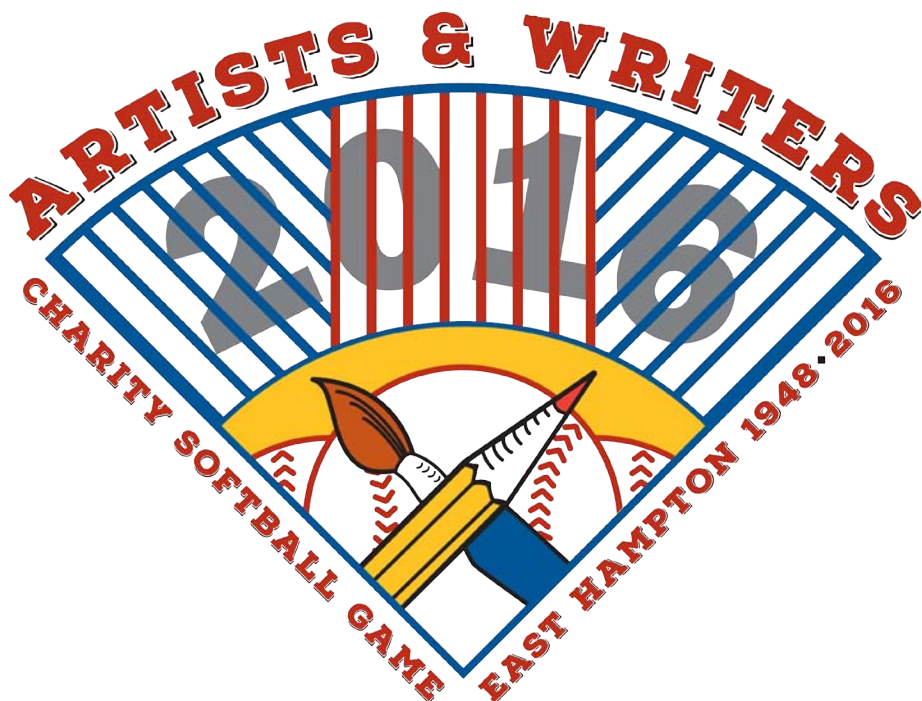
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**AUGUST 20, 20016**

TEAMS	1	2	3	4	5	6	7	8	9	10	TOTAL
Team A	10	15	20	25	30	35	40	45	50	55	330
Team B	12	18	22	28	32	38	42	48	52	58	350
Team C	8	14	19	24	29	34	39	44	49	54	310
Team D	9	16	21	26	31	36	41	46	51	56	325
Team E	11	17	23	27	33	37	43	47	53	59	340
Team F	7	13	18	23	28	33	38	43	48	53	290
Team G	13	19	24	29	34	39	44	49	54	59	360
Team H	6	11	16	21	26	31	36	41	46	51	270
Team I	14	20	25	30	35	40	45	50	55	60	380
Team J	5	10	15	20	25	30	35	40	45	50	250

[illegible]



## ARTISTS

Greg Ammon  
Gregg Bello  
Walter Bernard  
Russell Blue  
Peter Borish  
Pete Cestaro  
Michael Dougherty  
Dennis Duswalt  
Eric Ernst  
Colin Goldberg  
Ed Hollander  
Leif Hope  
Dennis Lawrence  
John Longmire  
Eddie McCarthy  
Jeffrey Meizlik  
Matthew Montemaro  
Ron Noy  
Joel Perlman  
Brian Pfund (MVP '15)  
Geoff Prisco  
William Quigley  
Ronnette Riley  
Randall Rosenthal  
Lori Singer  
Stu Sleppin  
Joe Sopiak (MVP '07 & '08)  
Bill Strong

## WRITERS

Ken Auletta  
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David Bernstein  
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John Franco  
Mark Green  
Zack O'Malley Greenberg  
Age Hollander  
Keith Kelley  
Rick Leventhal  
Mike Lupica (MVP '09)  
Lee Minetree  
Mark Montemaro  
Richard Reeves  
Michael Safir  
Brett Shevack  
Stan Teitelbaum  
Richard Torrenzano  
Benito Vila  
Mark Weinstein  
Richard Wiese

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the field and for the community

