

Dear Jeffrey,

We love you. We love *HAMILTON*.

The one million infinitesimal and distinctive decisions you've made in service of this property and its longevity, in service of your audience and their experience, are destined to be studied on the level of the material itself. Your work on this show is meticulous, impeccable. We stand as part of a very grateful community that a show like this exists in the way that it does. At its very best, it is life-affirming, mind-expanding Theater. Thank you for the care with which you've given it to the world.

We come together as a family today in the humblest and most respectful way that we know how, to bring to your attention what we feel might possibly be this flawless work of art's only lingering mistake.

With love, we want to make you aware of the low-rumbling and permeating pain in our midst. There is a pang that keeps the full measure of celebration and joy, of *HAMILTON*'s unassailable and unprecedented success, away from the men and women who bring it to life each night.

With the same hearts we offered to you and your audiences downtown; with the same hearts full of love, and passion we continue to offer your new audiences of thousands at the Rodgers, we offer you our perspective from inside. We hope and trust that you will hear us with a heart as equally open.

The developmental process of this show is never far from us. You all took great care to assemble a group of specialists in every discipline known and necessary to the modern American musical theater. What a time we had! Brilliant material met a group of artists who were ready to brave it.

We won't patronize you or degrade ourselves by pulling apart moments in pursuit of credit or individual attention. We were all aware from the start that the only way to reach our collective intended goal was to be made through *extreme* generosity. We gave this work all that we had; as Lin did, as Tommy did, as you did.

We are clear on this: we did not write the show, we didn't choreograph, direct, design, or produce it...

We do, however, take great pride and comfort in the knowledge that our contribution was just as vital as the aforementioned, in the creation of *HAMILTON an American Musical*.

Many of us came to you separately during our private negotiations but today we stand together, asking you in the humblest and most respectful way that we know how--begging you to reconsider our request to share in the success of this magnificent work.

There was undeniable genius on the pages we were given at the start. And once this well-chosen ensemble of artists was assembled, we all witnessed something *else* too: there was a collective emotional intelligence at work almost immediately. There was a collective genius in the *approach* to the material. That is what we brought. That is why we were chosen.

We continue to approach this material each night with a sense of reverence and generosity. It is an honor to leave an imprint and a legacy on the Richard Rodgers stage. Our intention is to leave something of ourselves in the DNA of this show that will live on long after we have gone. We *want* *HAMILTON* to live on and on and on. This work deserves that at the very least.

For our collective artistic contribution to this work, we humbly and respectfully ask that you come together with your producing and creative partners, and find it fitting to allow **the entire Original Off-Broadway company of *HAMILTON*** to enjoy the benefits of Royalty Participation starting September 1, 2015. The rule and its benefits

could easily be applied to the 24 of us in honor of our artistic contributions made during that record-breaking world premiere run at The Public Theater.

Colleagues and dear friends involved in the final 4 week workshop of *Book of Mormon* enjoy the benefits of the Royalty Participation. They've educated us on what a miracle it has been to their families throughout the show's monumental success. And miraculously, their inclusion has not hurt the life of the show; or any individual directly tied to the show creatively or financially. For *Book of Mormon*, at the Eugene O'Neill and abroad, the world has indeed proven wide enough for *all* to enjoy the fruits of their labor.

As you may or may not know, the extended run at The Public came at a great personal sacrifice for so many of us. We believe if ever there was a cast in the history of the American theater that deserved to reap the benefits of such a rule, especially when considering how uniquely personal our ensemble work has been throughout the process of making *HAMILTON* together, we'd be one of the firsts in that line. We beg you to come together with "The Cabinet" and with your producing partners; we ask that you search your hearts and put your heads together once more to meet us on this final request.

"ROYALTY PARTICIPATION

In addition to the salary the Actors earn during the Workshop sessions, they also earn a share in the future success of the show. For their contributions to the development of the show, the Actors share in contingent compensation that takes two forms. First, the Actors share in the weekly box office gross when the show is produced under contract; that is, the Actors as a group shares a percentage (usually 1%) of the gross box office receipts. However, the percentage of gross receipts may increase when there is more than one session of the Workshop. Equity determines each Actor's share based on the number of days/weeks that the Actor participated in the Workshop.

There are minimum royalty payments required when a so-called Royalty Pool is established, based on the contract used for the production.

Actors also share in any subsidiary rights income which is generated by the play. For example, subsidiary rights income can come from royalties from foreign productions, stock and amateur rights, or from the sale of motion picture rights. The Actors' share of subsidiary rights is usually 1.5% of net receipts.

At the end of the Workshop, Equity will issue a determination of the pro-rata share of royalty payments due to the Actors. The Producer is responsible for the payment and distribution of all royalties, and 2.25% dues must be deducted. Equity will provide the Producer with current address information and assist the Producer if any royalty checks are returned in the mail."

If we could add, **and this is important**, in making the decision to honor our contribution in this way, you do not just invest in the future of your show, you invest in the future of the American Theater by investing in its practitioners. While the money from the small percentage that we will share amongst us won't put a downpayment on anyone's summer home in The Hills, it will allow us to take care of our bodies and voices in the way that this work demands; it will provide studio rental, ancillary workshop and class costs, it will ease stress and provide comfort as some of us enter new age brackets and are forced to consider career transitions and crucial next steps as artists and as human beings in a business that perpetually provides so little comfort and so rarely eases stress.

In addition to the inspiration this show is providing thousands and eventually, we believe, millions of paying audiences; in addition to the thousands of school kids whom you've planned to have visiting to Rodgers in the the Spring to see the work for free and hopefully have their lives changed--this show can also provide a future that's just a little brighter and a way made just a little easier for the 24 of us who said yes to this work before anyone else. 24 artists, 24 of your family members. *That can be your legacy.* And believe us, we will tell your story.

Allowing us to share in the success of this show that we have dedicated ourselves to for so long will be the latest in a series of impeccable decisions that is sure take the *HAMILTON* legacy to unforeseen depths and heights...

There are no losers in a decision like this. Please invest in us as we have invested in you. Please allow us and our families to enjoy the fruits of our labor as yours will.

We are a part of you. We stand together. We stand with you and for you and for this glorious work. We are on standby. We humbly ask for face-time or a written reply within 7 business days to confirm that we have been heard.

The possibility of seeing this made right has given us all great hope and we vow to make the steps moving forward as a family simple and smooth. Thank you for your time and your talents. We appreciate you!

Yours always in love, respect and admiration,

DAVEED DIGGS
RENÉE ELISE GOLDSBERRY
CHRISTOPHER JACKSON
JASMINE CEPHAS JONES
OKIERIETE ONAODOWAN
LESLIE ODOM JR.
ANTHONY RAMOS
PHILLIPA SOO
CARLEIGH BETTIOL
ANDREW CHAPPELLE
ARIANA DEBOSE
ALYSHA DESLORIEUX
SYDNEY JAMES HARCOURT
SASHA HUTCHINGS
THAYNE JASPERSON
STEPHANIE KLEMONS
JAVIER MUNOZ
JON RUA
SETH STEWART
BETSY STRUXNESS
EPHRAIM SYKES
VOLTAIRE WADE-GREENE