

Annual Membership Meeting is Friday, April 10, 2015

The Eastern, Central and Western Annual Membership Meeting will be held on April 10, 2015. During the Annual Membership Meeting members in all regions will be able to hear statements of candidates running for election to Office and Council.

The statements will begin at 2:30 p.m. (EST), 1:30 p.m. (CST) and 11:30 a.m. (PST).

The meeting in the **Eastern Region** will convene at 2 p.m. EST in the Council Room on the 14th floor of the Equity building at 165 West 46th Street, New York City, NY.

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award
- Report of the Executive Director
- Report of the President
- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Membership Discussion Period in accordance with the by-laws

The meeting in the **Central Region** will convene at 1 p.m. CST in the Conference Room on the 3rd Floor of the Equity building, 557 West Randolph Street, Chicago, IL.

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award
- Report of the Central Regional Vice President
- Report of the Central Regional Director
- Membership Discussion Period in accordance with the by-laws

The meeting in the **Western Region** will convene at 11 a.m. PST at a location in Los Angeles to be announced in the coming weeks. Please check ActorsEquity.org for updates.

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award
- Report of the Western Regional Vice President
- Report of the Western Regional Director
- Membership Discussion Period in accordance with the by-laws

For members with disabilities who would like to request an accommodation to participate in the Membership Meeting, please contact Governance Associate Allison F. Bodwell at 212-869-8530, ext. 318 two weeks prior to the meeting.

African American Actors on Broadway: Life, Work and Inspiration

AEA Celebrated Black History Month with an Exclusive Panel

When asked how she keeps moving forward through the hard times this industry undoubtedly possesses, Montego Glover remembered how she got through her Broadway debut.

While understudying Celie in *The Color Purple*, Glover was given a 15-minute notice that she was about to perform the role onstage for the first time. Because ushers didn't have time to stuff programs, the PSM delivered a verbal announcement to the audience—and was met with instantaneous "boos."

"The curtain billowed from the booing," she remembered. She was thankful to have the support of her cast. "Thank God for an acting company."

In that moment I thought, 'No matter what is coming at you—boos or otherwise—you're going to make it!'

Glover, who went on to get Tony-nominated for *Memphis*, and will be in this spring's upcoming *It Shoulda Been You*, imparted her experience along



(L to R) Marva Hicks, Alton Fitzgerald White, Montego Glover and (far right) Michael Potts spoke about their lives working on and off the stage. Moderated by (2nd right) Alyson Tucker, and standing next to the chair of the National EEO committee, Christine Toy Johnson, the Black History Month event took place on Feb. 9, 2015.

with theatre vets Marva Hicks (*Motown*), Michael Potts (*The Book of Mormon*) and Alton Fitzgerald White (*The Lion King*) at Actors' Equity Association's annual Black History Month celebration event in New York City, "African American Actors on Broadway: Life, Work and Inspiration" on Feb. 9, 2015, in Equity's Council Room.

At the panel discussion, which was sponsored by AEA's National Equal Employment Opportunity Committee, the event encouraged the Equity panelists to discuss their careers, what inspires them and how working on Broadway has changed their lives. Moderated by AEA Councillor Alyson Tucker (who described the panelists as an "embarrassment of riches" sitting next to her), the group discussed in front of a packed house everything from getting started in the business to some of the issues faced by working actors of color.

When dealing with a casting director who might not hire you, Potts simply said "call them on it." The actor remembered when auditioning for the role of Molière — and he was the best

fit — the director asked him to do it again, and possibly even once more, only to be met with, "I haven't decided on the cultural casting of the play yet." While laughing, Potts said to the director, "Yes. You have. I know when I'm being apologized to."

"So, call them on it," he said. "I make sure that they really want to see me. I'm not there to make them feel good about themselves."

The panel also agreed that an African American performer, along with any race, must go into the audition room prepared to convince any director that he or she is the best for the role. More than that, they agreed that once you've landed a job, you must deliver both on stage and off.

Adding to the idea of delivering on stage and off,

(continued on page 2)

Tax News: What You May and May Not Deduct on Your Income Tax Returns

By Sandra Karas, Director, VITA Program

Sounds like a no-brainer, right? But you might be surprised — pleasantly or not — to learn what are and what

aren't considered "ordinary and necessary" business expenses for those in the entertainment industry. Since I haven't written on this topic in a while, I thought it would be prudent to review the list of the usual expenses most of you incur while pursuing and plying your trade and profession. And keeping good records and receipts is a must if you're going to survive an audit, so stay tuned for next month's article on audit tips.

Here is the list of the generally recognized business expenses in the theatrical industry:

- 1) **Advertising & Publicity:** photos, résumés, websites, IMDb, Showfax, Inc., etc.
- 2) **Accompanist/Audition**

Expense: accompanist, scene partner, audition space/equipment.

3) **Agents' Commissions/Managers' Fees:** 10 percent (for agents); 10-20 percent (for managers).

4) **Coaching/Classes/Lessons:** voice, speech, acting, dance, movement, dialects, fencing — any specialty performance training.

5) **Entertainment for Business:** for seeking and/or continuing professional contacts, obtaining work, furthering income production, etc.

6) **Equipment & Software:** audio/visual equipment, recorders, MP3 players, comput-

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In honor of Women's History Month, what female AEA member has inspired your career?



E. FAYE BUTLER

There are many inspirational women within our union that deserve praise; however, the women that are sometimes forgotten that I find a special kinship with are our female stage managers. Four in particular inspire me to be my best. They are focused, no nonsense, extremely intelligent, caring, the salt of the earth and make me feel appreciated and safe, and they are magic. Susan R. White, Barbara Burton, Lucia Lombardi, Amber Dickerson — ladies I salute you. You are the best at what you do. Brava!

Debra A. Acquavella. She was my stage management teacher and mentor at Emerson College. In addition to answering all my questions about stage management and teaching me the skills, she taught me how to get "enough" out of a career in the theatre — how to get enough money, enough satisfaction, hope when you're not working and enough peace when you are working. I think of these things almost every day as I'm making my way through this career.

VANESSA M. COAKLEY



Area Liaison Hotline system

Call 877-AEA-1913

Equity has a national toll-free hotline system for members who live in area liaison and office cities. The number is 877-AEA-1913 (honoring the year of Equity's founding). Each Area Liaison city has its own extension, where members can access news and information in their region.

(1) Dial 877-AEA-1913

(2) Dial your city extension:

- 811 Atlanta
- 812 Austin/San Antonio
- 813 Boston
- 814 Buffalo/Rochester
- 815 Chicago**
- 816 Cincinnati/Louisville
- 817 Cleveland
- 818 Dallas/Fort Worth
- 819 Denver
- 820 Detroit
- 821 Florida – Central
- 822 Florida – South
- 823 Houston
- 824 Kansas City
- 825 Las Vegas
- 826 Los Angeles**
- 827 Milwaukee/Madison
- 828 Minneapolis/St Paul
- 829 Nashville
- 830 New Orleans
- 831 New York**
- 832 Philadelphia
- 833 Phoenix/Tucson
- 834 Pittsburgh
- 835 San Diego
- 836 San Francisco
- 837 Seattle
- 838 St. Louis
- 839 Washington DC/Baltimore

African American Actors

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Hicks said, "I just did the last episode of a series, and I know that character is coming back."

Tucker asked the guests how recent racially-charged events, such as the deaths of Trayvon Martin and Michael Brown, have affected their professional life.

"You have to work to be better," said Hicks. With upbringing in the era and area where racial tensions were at a boil, Hicks tries to guide her fellow, younger cast members with which she works by reiterating, "Have your personal character together so that when these instances come, you can say 'This is who I am; We've got to be more.'"

The group agreed that the recent events also reminded

them that this union is like a home and the members are family. And part of their responsibility to their union, and family, is sharing their experiences, helping others learn, which led Tucker to her last question: "What do you want your legacy to be?"

For all of the guests, it was being remembered as someone who brought integrity to their work. Summing up, White said, "I'd like to be known as someone who showed up on time and did his work consistently well."

For White, it should be no problem. Twelve years and 4,000 performances later, the actor is still performing as Mufasa to sold-out houses in Disney's *The Lion King* on Broadway.

Tax News

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ers, personal organizers, smart phones, tablets, recording and editing software, mixing/audio, etc. for business.

7) **Gifts for business:** to agents, managers, directors, choreographers, casting offices, etc.

8) **Makeup & Hair Care** – While working or in preparation for a specific job, including wigs, hairpieces and theatrical makeup.

9) **Office Supplies:** stationery, mailers, postage, stamps, desk supplies, etc.

10) **Repairs/Equipment Maintenance:** piano tuning, equip. maintenance contracts, repairs, etc.

11) **Rental of Equipment, Studio Space, Cable TV, etc.:** business use of contract rentals, video subscriptions, recording or rehearsal studio, etc.

12) **Research Supplies:** music, scores, DVDs, scripts, libretti, books, downloads, iTunes, etc.

13) **Tax Preparation/Legal Fees:** any business-related fees paid to a professional.

14) **Telephone:** long-distance or toll calls, a second line dedicated to business use, cellular phone business use, call waiting, call forwarding, data packages, etc.

15) **Tickets for Research:** theatre, film, opera, concert, dance entry fees for the performer's study.

16) **Tips/Gratuities:** to the dresser, maid, doorman or any related personnel.

17) **Trade Publications:**

Backstage, Variety, Performers' Cues, Call Sheet, etc.

18) **Transportation Seeking Employment:** bus and subway fares, auto use, taxicabs, jitneys, car services, etc. to attend auditions, go-sees, classes, interviews.

19) **Union Dues and Initiation Fees:** union and professional associations, working dues.

20) **Wardrobe:** specialized costumes, dancewear, uniforms, footwear, etc.

21) **Out-of-Town Employment or Audition Expenses:** lodging, air/bus/train fares, telephone, Wi-Fi, meals, laundry, tips while working or looking for a job away from home overnight.

Here is a list of what's not deductible:

1) **Gym Memberships:** unless it's a specialty dance or educational studio where you're taking classes to stay in shape, it's not going to reduce your income tax.

2) **Hair Cuts:** maintaining your look for auditions or to keep up with that 5-year-old head shot is just not a business deduction. If you get a gig, however, go right out and get that look spruced up and take it off your taxes. It's for the employment contract and only if your employer does not provide hair and other grooming services for your role.

3) **Hair Coloring:** Same deal here. Maintaining the color or colors of your best style won't be any kind of deduction unless you've just gotten a job and you

AEA's 99 Seat Theatre Plan Proposals

For more than 30 years, the theatrical landscape in Los Angeles has been built around the 99 Seat Theatre Plan. This plan considers participants to be volunteers.

On February 6, 2015, Equity's National Council put forward a three-part proposal to make substantive changes to the plan to eliminate availability of the plan. These include two new internal membership rules that allow for members to continue to collaborate without benefit of a contract. The third proposal is for a 99 Seat Theatre Agreement under which members would receive minimum wage for rehearsals and performances.

The process for putting

forward these proposals to the membership is defined by a 1989 out-of-court settlement agreement between Equity and the 99 Seat producers. This process includes a series of meetings between Equity representatives and the Review Committee, a special membership meeting called by Equity to discuss the proposals with its members; an advisory referendum of the members in Los Angeles County; and a final determination by Council.

For more detailed information and downloadable .pdfs on the 99 Seat Theatre Plan proposal, visit "Proposed Opportunities for LA Membership" in the Member Portal.

can then justify the color and style for the work you're doing — if that's what you need to use on the job. If the employer provides hair care, you're out of luck with this expense.

4) **Makeup:** You already know the answer, right? Unless you have an upcoming employment contract, you can't really justify replenishing your makeup kit, so wait until you do get a gig and go right out and stock up with what you'll need at the theatre. If you're going on a set or other job where they're doing your makeup, you might only be able to justify some of your costs.

5) **Cosmetic Surgery and Dentistry:** These are not even deductible as medical expenses unless they are performed to correct an accidental, congenital or traumatic disease or defect. The exception might be someone who does dental product commercials. Maintaining your smooth skin or bright teeth is simply part of good grooming, according to Congress.

6) **Audition Clothing:** If it's suitable for wearing on the street, it's not deductible on your tax returns. Only specialized clothing, dancewear, costumes, uniforms and the like may be taken as business tax deductions. Cleaning and laundering your own clothing used on a set or in a show is fully deductible — just not the cost of the clothes themselves.

7) **Over the Counter Medicines and Supplements:** even those recommended and prescribed by your physician are not considered medical deductions if

they can be purchased over the counter. So, those baby aspirin, antacids, anti-reflux products, vitamins and other doctor-recommended items are on your dime and not on your tax return.

8) **100 Percent of Equipment for both business and personal use:** this includes your phone (if you only have one phone and one line) and your computer (if you only have one of those, too). You must apportion your time and business use to see what percentage of the time you're using these items for business purposes. It's not easy, but we recommend keeping a log for one week in every calendar quarter and then averaging the 4 weeks to see what your business use is. If you have a land line, your cell may be considered 100 percent. If you also have a tablet or notebook, that second computer may be taken 100 percent on your returns.

If you have any questions about these or other tax matters, stop in your nearest VITA office. The New York City office is located on the 14th Floor of the Equity Building, 165 West 46th Street. Hours are 10:30 a.m.-4 p.m., Monday, Wednesday, Thursday and Friday, or by phone: 212-921-2548. You may also get tax assistance in Orlando at the Equity office and in Los Angeles at The Actors Fund VITA Program.

Sandra Karas is Director of the VITA Program, Secretary-Treasurer of Equity and a NY Local Board member of SAG-AFTRA.



EQUITYNEWS

Editor: JOSH AUSTIN

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In honor of Women's History Month, what female AEA member has inspired your career?



LIZA VEST

Bess Marie Glorioso is continually an inspiration to me. I met her years ago when I was just starting out and she had just moved to the city, and over the years I found a way to follow her and finally work with her. Bess is not only respected by her peers as one of the top Broadway stage managers, she is generous and kind in how she shares her time with the community and her friends. She serves on committees with BC/EFA and her shows are often fundraising winners. She rallies support for individuals in our community — and still saves time to make dinner with her husband on her nights off. I am lucky to count her as a friend.

Ellen Geer. I returned to the business after a 20-year absence. Studying with Ellen and watching her perform has instilled in me the confidence that I have a long, rich future practicing the craft that I love.

DEBI TINSLEY



2015 Annual Election Calendar

Friday, March 6, 2015	Deadline for Nominations by Independent Petition (materials due in all three regional offices by 2 p.m. Eastern Standard Time) List of all nominated candidates will be available on Equity's website by 5:30 p.m. EST.
Tuesday, March 10, 2015	Deadline to submit eligibility protests
Wednesday, March 11, 2015	Deadline for Candidates' Statements for <i>Equity News</i> , Equity website, and Ballot Brochure (due in all three regional offices by 2 p.m. Eastern Standard Time)
Friday, March 20, 2015	Deadline for registration to vote electronically
Friday, April 10, 2015	Annual National Membership Meeting (all regions via teleconference) Candidate speeches
Monday, April 13, 2015	Distribution of Ballots (from balloting company)
Tuesday, May 12, 2015	Deadline to request replacement paper ballot from balloting company
Wednesday, May 20, 2015	Deadline for Receipt of Ballots
Thursday, May 21, 2015	Tabulation Day
Thursday, June 4, 2015	Deadline to submit election protests

Additional information about the election process is available in the Member Portal, members.actorssequity.org.

EquityWorks – THEATRE NEWS & NOTES

Chicago, IL – Erasing the Distance, a nonprofit focused on highlighting mental health issues through theatre will transition from LOA-PP to CAT Tier N for its sit-down productions.

Chicago, IL – Rasaka Theatre Company, the Midwest's first South Asian American ensemble, is a new CAT Tier N Theatre.

Chicago, IL – Royal George Theatre will present a commercial production of *First Date the Musical*, operating on CAT 3 with at least five Equity contracts. Additionally, the commercial production of *Louis & Keely: Live at the Sahara* will operate on CAT 6 with no less than nine Equity contracts.

Chicago, IL – Windy City Playhouse, a new CAT Theatre opening this month, will now offer at least 12 Equity contracts in its inaugural season.

London, England – AEA negotiated for the full company of Broadway's *The Elephant Man* starring Bradley Cooper, to transfer to the West End under a special agreement with Equity UK. In the official press announcement, Cooper said: "*Never did we think we would have the privilege to perform this show on Broadway, let alone in London. I'm honored that Alessandro, Patricia, the entire company and I have the opportunity to continue to tell his story.*" The production will open May 2015 at the Theatre Royal Haymarket for a limited engagement through August 8.

Sacramento, CA – AEA negotiated a new four-year agreement with **California Musical Theatre** that includes salary increases over each year.

San Francisco, CA – The Collected Works, a small

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From the PRESIDENT

To Join or Not to Join? My Rejoinder

At our January Eastern Membership Meeting, a member asked what to say to young non-members who are trying to figure out whether they should join Actors' Equity Association as soon as possible or wait a while or just keep working non-Equity. In response, a couple members gave heart-warming testimonials on the value of AEA. We have no official AEA party line, but let me weigh in with my personal response.

Surprisingly, your president does not adjure every young actor to grab his or her Equity card at the first opportunity. My advice is to wait until you're ready: get your training, get experience. Develop those chops, build that résumé. Then, when you are ready to compete with the very best, go for it — and "go for it full out," as Director/Choreographer Jerry Mitchell says. And don't hesitate overlong before jumping in: The lookism and physical demands of the business can make one's 20s some of his or her most employable years.

Another argument for sooner rather than later is that a union card offers the opportunity,

through Equity Principal Auditions and Equity Chorus Calls, to be seen for desirable jobs. A young University of Michigan grad told me how grateful she was that after a stint at the St. Louis MUNY, she had taken the opportunity to get her Equity card. Because of EPAs and ECCs, she was getting in on auditions for Broadway, touring and LORT jobs for which her classmates, who hadn't had or hadn't availed themselves of the same opportunity, were unable to be seen.

I have heard of people making the argument that they plan to stay non-Equity because, if they "go Equity," they will never work or they will work much less. This line of reasoning is fear-based, and anybody who thinks that way is unlikely to make a career of the theatre. And I very strongly feel that anyone who wants to make a career of the theatre HAS to be Equity. Why would one not want the opportunity to work at the very highest level of the business? Why would one not want the protection and support of bargained-for working conditions? Why would one not want a defined benefit pension?

And for those who claim they don't need a union because their non-Equity job pays them good money, I say that a non-Equity job that pays good money is an Equity job in waiting. We are committed to organizing, to creating more work opportunities for the members, and we will move aggressively to bring any theatrical employer with the ability to pay decent salaries into the Equity fold.

Perhaps most importantly, union is solidarity. Our union is 50,000 people supporting one another in a very difficult business; 50,000 people committed to creating the best opportunities for one another to make a *life in the theatre*. Why on earth would an actor or stage manager wish to give his or her energy and talents to an enterprise that vitiated, undermined or militated against the success and efforts of their fellow workers? Theatre is Family. *Union is Family*. Why would one hurt one's family members?

So what I say to young people considering whether or when to go Equity is this: If you are determined to have a career in the theatre, you NEED to be Equity. First get your training and get some experience, but do it as quickly as you can; and as soon as you feel ready to compete with the pros, do whatever you can to GET THAT CARD! I will be proud to sign it.

Council Takes Action on Membership Meeting Resolutions

During the Eastern Regional Membership Meeting held on January 9, 2015, the members present passed the following two resolutions:

1) RESOLVED that AGMA access to Equity Principal Auditions shall be by a separate audition list, similar to what Equity Membership Candidates currently do.

2) RESOLVED that a meeting would be scheduled within sixty days between Members of the Union and the Union-appointed Trustees to the Equity-League Fund to discuss how Members' funds are handled.

These resolutions were presented to the National Council for consideration at its meeting on February 17, 2015.

The Council RESOLVED to postpone acting upon resolution #1 until further information could be obtained.

In response to resolution #2, the Council RESOLVED that AEA will host an informational meeting within the next six months, wherein the Equity Appointed Trustees will present an overview of their responsibilities and their decision-making process. There shall be a question and answer period to follow.

A roll call vote to approve

this amended resolution was taken and passed unanimously with the following voting in favor:

Mr. Smith, Mr. Brown, Ms. Nicole, Ms. Robinette, Mr. Zaloom, Mr. Bundonis, Mr. Quinn, Ms. Nevins, Ms. Lehman, Ms. Ivey, Mr. Rogers, Ms. Price, Mr. Brody, Mr. Denmark, Mr. Cooper, Ms. Williams, Mr. Cahn, Mr. Knapp, Ms. Cameron, Mr. Kennedy, Ms. Dolan, Mr. Shavzin, Mr. Girolmo, Ms. Fallon, Mr. Kaplan, Mr. Ewen, Mr. Carfrae, Ms. Arnett, Mr. Bott, Ms. Daly, Mr. Dotson, Mr. Gammell, Mr. Herzog, Ms. H. Lee, Ms. M. Lee, Ms. Loeb, Ms. Marty, Mr. McDermott, Mr. McMahon, Mr. North, Ms. Tross, Ms. Roberts, Ms. Simpson, Mr. Kilgore, Mr. Topol, Mr. Meyer, Ms. Kramer, Ms. Horne, Ms. Slusser.

In honor of Women's History Month, what female AEA member has inspired your career?



REN HANAMI

Jan Stapleton because she made a personal connection with me when I was a student at U.C.L.A. waiting to find out if I was cast in a musical. She was in the lobby and noticed me anxiously pacing. She came up and asked what I was waiting for and I told her I had auditioned for my first musical production. She said, "Yes, waiting is always the hardest part of this business." She waited with me and when I saw my name on the list I thanked her for her encouragement and she gave me a hug. What a talented, beautiful, funny and gracious woman who touched my heart and brought me luck!



CONSTANCE JEWELL LOPEZ

Earnestine Phillips interprets text better than anyone I know. When I see her completely disappear and a King comes forth, it is the height of reverence. She works from a place of truth and has inspired me to do the same.

CELEBRATING WOMEN

By Josh Austin

"Every character that I've played stands up for women. Every one.

What you find in that woman is where her heroism is."

- Tyné Daly

"I think that women bring a different set of lenses to the table."

- Elizabeth Shuler

This month's *Equity News* features articles about two women from two very different parts of our world. One became the youngest person on the AFL-CIO executive council and the other is one of the theatre's most beloved actresses. However, the similarities in their journeys — and their connection to unionism — are striking. Both cite the influence of their parents — specifically, their mothers — on their early engagement with their careers and their participation in union work. Both women's stories illustrate how both concentrating on just doing the work, and on being open to the opportunities that come their way have contributed to where they are today. Finally, both exemplify the humility that underlies that work, making them shining examples of success during Women's History Month.

- Paige Price,
1st Vice President, AEA

REFLECTING ON A CAREER



Tyné Daly first joined Actors' Equity Association in 1963 after apprenticing for Bucks County Playhouse and the American Shakespeare

Festival. She went on to make her Broadway debut in a brief, 12-performance run in *That Summer - That Fall* in 1967. In honor of Women's History Month, the Tony Award-winning actor talks with *Equity News* about female inspirations, opportunities for women in the field and why she would love to play *Captain James Hook*.

***Equity News:* How did you earn your Equity card?**

Tyné Daly: I earned half my Equity card at Bucks County Playhouse being an apprentice with a little part in a play, which was kind of a trick because my dad and my mother and my little sister and brother were in it, too.

I might have earned my first half by apprenticing at the American Shakespeare Festival. But in those days if you did two summers of apprentice work you would sort of earn your card, and that's how I got my Equity card.

***EN:* Is there an AEA member(s) — specifically female — who's inspired your career?**

TD: Well my mother, Hope Daly, who got a dispensation from Equity once to do a play with me out at the old Helen Hayes Theatre in Nyack,

New York. That was another summer's work. We took the Helen Hayes and did *A Taste of Honey* together. But, yes, she was my first actress as dad was my first actor. So certainly mom is there at the top of the list.

I'm thinking about Nancy Malone in terms of a union mate. Nancy just passed from us. She was very active in the Screen Actors Guild, too, but hand in glove with Equity. Nancy was just one of those wonderfully energetic women who felt that actresses should consider the idea of having power.

***EN:* Are there specific playwrights, directors or theatre companies that showcase or have changed the theatre landscape to showcase the talent of women in leading roles?**

TD: I would say Zelda Fichandler, certainly. I would say the Delacorte Theater, which was started by Joe Papp. I think Joe Papp was aware of the value of all different kinds of actors and tried to promote that, including actors of the female persuasion.

***EN:* Is there a character(s) you've played or would like to play that you believe is a symbol for women's rights?**

TD: Every character that I've played stands up for women. Every one. What you find in that woman is where her heroism is. Even if she's an axe murderer, you have to find the hero inside anybody you play.

***EN:* Are there any roles that are traditionally played by men that you would love to sink your teeth into?**

TD: I do have a dream role and I've had it for probably more than 60 years — and it's *Captain James Hook*.

***EN:* Why's that?**

TD: Why's that? I adore the smiling villain, the comic villain. The comic villain is really fun.

He also has the best speech about fame. The fame speech just knocks me out, and I quote it every once and a while.

***EN:* Tell us about your character and the show you'll be starring in, *It Shoulda Been You*, coming to Broadway in March.**

TD: Yeah, she's a momma. You know, I've played every kind of momma in the world, except sort of a specifically Jewish momma, whatever that means. My sister Glynnis says the "ish" people are the same. So you



We asked the staff at the Arden Theatre Company to tell us about the company; this is what they had to say:

When the founders of the Arden Theatre Company launched a new company 27 years ago, they didn't know that they would greatly affect the landscape of Philadelphia theatre, helping the City of Brotherly Love to become a burgeoning theatre town that today is home to approximately 50 professional theatres.

Telling Great Stories with the Arden Theatre Company

"When the Arden began producing and working with Actors' Equity, it was a big deal," said Managing Director Amy Murphy. "There were not many other Equity theatres in the city yet — mainly the Walnut Street Theatre, the now defunct Drama Guild, the Wilma Theater and People's Light & Theatre Company — and all of them but People's Light & Theatre cast out of New York. There were also not many working actors who called Philadelphia home."

Since its inception, the Arden has maintained a commitment to two things: its mission to tell "great stories by great storytellers" and to the ever-growing



Ian Merrill Peakes as Elomire (left) and Scott Greer as Valere (right) in the Arden Theatre Company's production of *La Bête* by David Hirson.

Philadelphia artist community.

The mission serves as the Arden's compass in its choice of

work for the five-show Mainstage series and the two-show Arden Children's Theatre series. Works ranging from Dostoevsky to Dr. Seuss move across the two stages, in a thriving two-theatre performing arts complex that they purchased as an abandoned building in 1995 in Philadelphia's Old City neighborhood. The company's presence has helped Old City emerge as one of the region's most popular destinations.

During the 2014/15 Season, Arden audience members will be treated to some of what the

Arden does best: a bold adaptation from classic literature (Charles Dickens's *Great Expectations*, adapted by Gale Childs Daly), a thrilling Shakespearean adventure (*Macbeth*), and a daring and ambitious musical (Stephen Sondheim's *Passion*.) Next up at the Arden is *Under the Skin*, a world premiere by local playwright Michael Hollinger that grapples with the complicated notion of the American family.

Maintaining the same high production values as the Mainstage series, 2014/15 Arden Children's Theatre offerings include a fresh adaptation of a classic fairy tale (*Beauty and the*

ON AND OFF THE STAGE

know the Irish, Jewish, Spanish, Swedish — it's all the same mother. She's the mother of the bride and that's going to be fun. I'm about to actually be the mother of the bride later on this year in October; my last-born daughter is getting married.

It's an art imitates life situation. My character thinks she's loving and generous and nice and her daughter thinks she's impossible. You know, that's all.

EN: What do you hope to inspire in today's generation of theatre actresses and audience members?

TD: Well I think it's pretty basic: interest in the living theatre. We live in a mechanized world where you can get anything and anybody right in front of your eyes. But the living theatre, live theatre, both for the performer and for the audience is a tradition that I hope never gets replaced by shadows on the screen. I've done both. I've been in a couple or three movies and a lot of television and that's all shadows on the wall. When you come to the theatre, and I come to the theatre, with "hey, guess what, we're both here" — that is irreplaceable.

EN: What advice could you offer to actors — specifically female — who want to forge a career on stage?

TD: Keep your heart high. I have no secret formula for making a career. But, I think if you honestly explore all of the different women that you are interested in playing it will grow you as a woman, it will make you into a better woman if you really look at them. About how to forge a career? I don't know. How to forge an interesting life? Look around. It's all out there.

COMING TO THE TABLE



AFL-CIO Secretary/Treasurer Elizabeth Shuler isn't just the first woman to take on the job, she's also the youngest person to join the Federation's executive council.

Elizabeth Shuler has learned that when it comes to having and maintaining a career in a union, you can't let gender, race or age be the first set of lenses through which one looks.

When Shuler became the executive assistant to the president (similar to a chief of staff) at age 34 for the IBEW International, she knew what she had to do in order to succeed within her career.

"It wasn't about me being the first woman in the position," she said. "I put my head down and worked really hard — and tried to just let the work speak for itself."

Taking on the executive assistant job wasn't the only first "first" for Shuler. Her current role as the secretary-treasurer for the AFL-CIO also marks the first time a woman has been elected to the position. Additionally, she holds the title of youngest person to date to join the executive council, which was when she was 39 years old (current AFL-CIO President, Richard Trumka, held the record at 40).

Still, with records broken and titles earned, the Portland, Oregon, native never expected to see herself in her current career, let alone position. Graduating from the University of Oregon with a degree in journalism, Shuler's professional journey with unions continually catches her by surprise.

Though her father worked what she called a "good union job" as a power

lineman, Shuler hoped to come out of school and find a reporting job, and aspired to be like NPR's award-winning legal affairs correspondent, Nina Totenberg.

Instead, the college graduate found herself in an employment-barren market, piecing together a few part-time gigs to make full-time work.

One of her jobs was at the local utility company in Portland, Oregon, alongside her parents. Shuler worked as a clerical worker during a time when the women were trying to organize into a union. She was hired by the IBEW local to help with



house calls, and, though the campaign to organize failed, Shuler found herself a new, full-time position in the union.

"I think that they were clear in that if they were going to organize clerical workers — because they already represented the linemen — they needed to have some women, they needed to have some younger people," Shuler said.

Wearing many hats with her position (she worked on education and training, lobbying, press, community outreach, etc.), Shuler found herself, just five years later, at the age of 28, working for the IBEW International as an international representative in Washington, D.C. Six years later, she was asked to tackle the role of executive assistant to the president.

"As the president's executive assistant, the nomenclature makes it sound like you're a secretary, but it's the opposite,"

she said, "which often became confusing for people, with me as a woman and at a young age. Most people thought I was in a clerical role as an administrative assistant, which often added an additional challenge in doing my job."

Shuler was assigned to work closely with the AFL-CIO on numerous initiatives and got to know then Secretary-Treasurer Richard Trumka.

As Trumka was assembling his ticket for president of the AFL-CIO, he approached Shuler, and in her mind, very unexpectedly, asking her if she would consider running for Secretary-Treasurer.

"It seemed like every five years I was kind of thrust through an unexpected door that opened," she said. "And so, at 39, I was elected secretary-treasurer in Pittsburgh at the convention."

Part of Shuler's mission since joining the executive council in 2009 has been to increase the presence and importance of women, people of color and youth in the labor movement.

"I think that women bring a different set of lenses to the table," Shuler said. "The more women we

have around that table, I think the richer the dialogue, the richer the problem-solving, the richer the set of solutions will be that we can craft to address challenges."

In addition to focusing on women's issues and participating in many women's causes, Shuler's outreach to youth has included the AFL-CIO's NextUp young worker initiative, which strives to educate, empower and mobilize youth both inside and outside the labor movement.

"I think there are more opportunities for this generation than what previous generations had in terms of opportunities for young people and women in our movement. But I would say we still have a lot of work to do to open up the possibilities, and it's an exciting part of my job to be able to help make that happen."

Beast by Charles Way) and the world premiere of a new adaptation of Rudyard Kipling's *The Jungle Book*, adapted by Greg Banks.

This breadth of work has helped the Arden maintain its second commitment: to support the Philadelphia artist community by continually deepening and providing growth opportunities for current artistic relationships while forging new ones.

The Arden's 2014/15 season opener, *La Bête*, is just one example. Producing Artistic Director Terrence J. Nolen said, "We were compelled to produce *La Bête* because we wanted to see Equity members Scott Greer and Ian Merrill Peakes play the roles of Valere and Elomire.

Scott and Ian are two of the Arden's most treasured collaborators: *La Bête* marked Ian's 18th Arden production (including directing *Freud's Last Session* in 2012 and playing *Macbeth* later this season), while it's Scott's 28th."

Said Greer, "The Arden is my artistic home, and then some. My wife, Equity member Jennifer Childs, and

I began dating while doing the Arden's *The Taming of the Shrew*. Three years later, after closing *Midsummer*, we had our wedding reception there. Our daughter has grown up playing



Doug Hara, Josh Carpenter, Lindsay Smiling and Sally Mercer in Arden Theatre Company's production of *Great Expectations*.

Photos: Mark Garvin

ping pong and hanging out in the green room. I have made my living as an Equity actor for 22 years and it is impossible to imagine my career without the Arden."

The Arden also seeks to bring new artistic perspectives and different approaches to its work. This season marks the directorial debut for two Arden artists. *La Bête* was directed by Emmanuelle Delpech, a brilliant theatre-maker and actress herself whose work is physical, inventive, and unique (she staged an adaptation of *Oedipus at Colonus* performed at FDR Skate Park in South Philadelphia that featured skateboarders as the Greek chorus), and Alexander Burns, who will direct *Macbeth*, opening in March.

Burns hails from Philadelphia's Quintessence Theatre Group, founded in 2009, and has gained critical acclaim for his direction of epic works of classic literature.

Recently, James Ijames, an AEA member who has appeared in numerous Arden productions, was commissioned to write a play that the company plans to produce in an upcoming season.

The Arden Theatre Company is now the second highest attended theatre in Philadelphia, with over 110,000 patrons annually. During the 2014/15 season they will contract 55 AEA members for a total of 617 work weeks largely governed by a LORT C contract for Mainstage productions and a TYA contract (Theatre for Young Audiences) for Arden Children's Theatre.



NATIONAL NEWS

Chicago

Actors' Equity Association's Equal Employment Opportunity Committee, will present "Body and Soul: Career Management and Understanding the Emotional Realities of the Theatre Artist," on Saturday, April 11, 2015, from 9 a.m.-12 p.m.

"Body and Soul" is the first in a series of career empowerment workshops exploring the journey of theatre artists. The workshop topics will include dealing with the reality of rejection, image versus talent, developing a sense of self-care and identifying new directions for one's career. Hosted at the Greenhouse Theater Center in Chicago, there is no RSVP needed for this event. For more information, contact Business Representative Luther Goins at 312-641-0393 ext. 237 or lgoin@actorsequity.org.



Correction

In coverage of December's *Gypsy* in *Equity News*, it was incorrectly reported that Alton Fitzgerald White closed the show. In fact, Tony Award winner Lillias White brought the show to a grand finale leading the "Celebration of *The Wiz*" company back on stage with her stirring performance of the show's anthem "Home!"



Cincinnati, Ohio

The Comedy of Errors Raises an Abundance of Riches

The company of *The Comedy of Errors* at Cincinnati Shakespeare Company felt incredibly heartened, raising \$2,600 for Broadway Cares/Equity Fights AIDS in just two weeks — especially in a theatre that seats only 160. The 14-member cast all pitched into the fundraising, led by Equity stage manager Alice Flanders and company member Brent Vimtrup.

"I'm a huge advocate for Broadway Cares/Equity Fights AIDS," Vimtrup said. "I believe very strongly in its mission, so when the idea to collect donations came up, I really pushed for it." Flanders, in her second fundraising effort, agreed. "Brent gave the speech every night. His

enthusiasm encouraged most of the giving. I had multiple actors come to me after a matinee and tell me that they had been exhausted, not at all prepared to do a second show, only to have their spirits buoyed again by our incredibly kind and giving patrons," she said.

Vimtrup added, "We at the Cincinnati Shakespeare Company love that we can help in whatever way we can, year after year." Broadway Cares/Equity Fights AIDS helps fund Cincinnati's Caracole, Inc., one of more than 30 AIDS service organizations in Ohio funded through BC/EFA's National Grants Program, which totaled more than \$100,000 for the area in 2014.

Atlanta, Georgia

On Jan. 26, 2015, the Atlanta Liaison Committee met to discuss upcoming and current projects in the area. With 47 members in attendance, the committee talked about its successful fundraising for Open Hand Atlanta, an organization that is dedicated to assisting people prevent or better manage chronic disease through Comprehensive Nutrition Care. The nonprofit "combines home-delivered meals and nutrition education as a means to reinforce the connection between informed food choices and improved quality of life," according to its website.

The committee and its Atlanta Cares/Equity Fights Hunger Fundraising Drive has raised over \$85,000 over the past four years in support of Open Hand Atlanta.

Additionally, the members spoke about upcoming

and codes, pointing to the new online Deputy portal as an example of the progress. Meanwhile, Equity business representatives are available to help.

Other opportunities may await in community theatre productions. Such organizations in other liaison cities have enjoyed the benefit of paying Equity actors to work with their casts. "Send us their information and we'll do some outreach for you," Stamatiadis said.

"It's tough to figure out how to make a go of theatre," Wyman said toward the meeting's end. "We need to keep exploring how theatre can best serve its communities in a way no other art form can offer."

Albany, New York

Greater Albany Area Liaison Meeting

By B. A. Nilsson

"How can we make it easier for area colleges to hire us?"

"How can we become part of the area's community theatres?"

The Greater Albany Area Liaison committee held its annual meeting on February 16 at Capital Repertory Theatre, welcoming (in spite of the single-digit temperature) AEA President Nick Wyman and Flora Stamatiadis, National Director, Organizing & Special Projects, along with 14 area members.

Discussing how local colleges are willing to hire actors, but the paperwork has proven daunting, Stamatiadis noted that Equity is always working to simplify its contracts

education and outreach projects as well as potential salons put on by area AEA members for other Equity members. Committee selections were also held; Jackie Prucha, Jon Goldstein and Clifton Guterman were selected to retain their existing seats on the committee.

Due to Winter Storm Juno, special guests Rebecca Kim Jordan, 2nd Vice President, along with Tom Carpenter, Assistant Executive Director, Eastern Regional Director and General Counsel, had to Skype into the meeting rather than make an in-person appearance. Aside from answering questions the membership had, Carpenter and Jordan talked about the upcoming Production Contract negotiations, and discussed combining many of the Developing Theatre Contracts and the "Ask If It's Equity" campaign.

In honor of Women's History Month, what female AEA member has inspired your career?

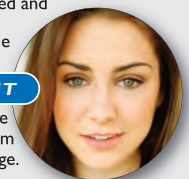


JUDY MARTEL

Pamela Singer gave me a job early in my Equity career and gave me the confidence to jump into the world of New York theatre. Brandy Kline has had my back for the past eight years. Judith A. Lewis has nurtured and enabled my passion for (addiction to?) live theatre in every way. Ruth Schudson, who co-founded the Milwaukee Chamber Theatre — my home-base for almost 30 years — has been a colleague, confidante and consummate role model for living a gracious and conscientious life in the theatre, the community and the world.

The great Cherry Jones. She is such a powerhouse and has played amazing roles! She approaches her work with this astounding physicality and strength, but somehow holds on to the most delicate emotional core. I attended her alma mater (Carnegie Mellon), so I've had the chance to meet her several times. From those short but memorable encounters, I'd say she's as kind and warm as a person as she is compelling onstage.

KC WRIGHT





Minneapolis, Minnesota

Minneapolis Theatre Breaks its Own Fundraising Record

The Jungle Theater in Minneapolis once again put the needs of others first when it appealed to audiences on behalf of Broadway Cares/Equity Fights AIDS. The cast and crew of *On Golden Pond* raised nearly \$10,000 during three weeks of

fundraising. Equity member Michael Booth, who portrayed Bill Ray, said that though he'd never been a part of BC/EFA week before, it was a joy. "In my career of more than 20 years, it just wasn't something I'd thought to do," he said. "When I found out that

was rewarded and surprised by the generosity of the audiences." In addition to Open Arms, BC/EFA also funds six other Minnesota-based charities, including Minnesota AIDS Project and Minnkota Health Project, awarding \$80,000 to the area in 2014.

Broadway Cares/Equity Fights AIDS helps fund Open Arms of Minnesota. I was hooked. A friend of mine volunteers there and I know the good work they do. I made sure to let our audiences know the money they were giving would come back to our community."

The six-person company took turns making the nightly speech. "I'm not a person who is comfortable asking for directions, let alone money," said Booth. "I

Photos: Monica Simoes



Houston/Galveston, Texas

The annual Houston/Galveston Actors' Equity Membership Meeting was held on Monday, February 9, 2015, at The University of Houston's School for Theater and Dance, which currently hosts the Alley Theatre during the renovation of its space.

Prior to the meeting, AEA Western Regional Board Chair and Western Regional Vice President, Doug Carfrae, and Equity Business Representative Albert Geana-Bastare as well as the local liaison committee had an informal lunch meeting at a local restaurant. That evening there was a small reception before the meeting was called to order by Houston liaison chair Joel C. Sandel. New liaison committee members were selected; joining the committee, this year, are Amanda Passanante, Joe Kirkendall and Joseph Corri.

Geana-Bastare provided a detailed rundown on all of the contract activity in our area over the past year and briefly spoke

about the desire to transition several of our theatres, which have been using actor contracts regularly, to SPT status. It was noted, specifically, that Stark Naked Theater Company would be taking that step next season. Carfrae then gave members an idea of what was going on nationally and the exciting idea of 'rebranding' AEA in order to make the general public more aware of who we are as a union.

While at the meeting, members took the opportunity to share some thoughts: One of the stage managers expressed concern about long tech rehearsals, where actors have to wear extreme costumes and compression garments for extended periods of time. Another member stated an interest in doing a show under the Members Project Code. At the conclusion of the evening Carfrae expressed his admiration of the local membership for its enthusiasm and involvement.

New York City

VITA opens for year 39

Arriving around 8:20 a.m. for free tax return preparation from VITA, Equity member James Mills was gone by 11:15 that morning.

Of course, keeping with what feels like tradition, members showed up during the early morning hours on Feb. 2, 2015, patiently waiting for VITA (Volunteer Income Tax Assistance) to open its doors in the NYC Equity building for its 39th season.

"This is a great service the union provides, and I have always used VITA's services since becoming a member eight years ago," said Mills.

Headed by Director and AEA Secretary/Treasurer Sandra Karas, VITA is the only IRS-sponsored tax assistance program in the country specializing in performers' tax returns. The program prepares thousands of complex federal, state and local tax returns for members. Additionally, the assistance program is offered in Los Angeles and in Orlando for members.

For Mills, and many other



AEA members, getting their taxes done anywhere else feels like a mistake.

"These people are in the business," he said. "They know how to help you and carefully watch for any red flags. The volunteers truly understand how taxes can apply to performers."

Operating Monday, Wednesday, Thursday and Friday through the end of tax season, VITA is open from 10:30 a.m. to 4 p.m. in the NYC Equity office on the 14th floor. Tax worksheets are available for download in the VITA section on the Members Portal, members.actorsequity.org. These worksheets, which comply with IRS law, are required and must be completed before an appointment.

Editor's Note: Tax assistance is also available in Orlando at

the Equity office and in Los Angeles at The Actors Fund VITA Program.

South Florida

South Florida General Membership Meeting

By Irene Adjan, South Florida Equity Liaison

The South Florida General Membership Meeting was held on Monday, Feb. 9, 2015, at The Wick Theatre in Boca Raton.

On hand to share information and answer questions were Senior Business Representative, Beverly Sloan and Eastern Regional Vice President, Melissa Robinette. There was a lively discussion about a number of topics, including how our region can



better educate new companies and stage managers to avoid potential future conflicts, what efforts can be made to educate the house managers and ushers at Equity theatres — so they can speak knowledgeably about the union to audience members who may ask — and a desire to have business representatives visit the region with more

frequency to help enrich the relationship producers have with the union.

It should be noted that it is absolutely true that a union — or any organization — is only as strong as its members, and you can only be heard and counted if you show up. It was truly wonderful to have so many members attend the meeting

In honor of Women's History Month, what female AEA member has inspired your career?

VALISIA LEKAE

Audra McDonald! When I got the opportunity to work with her, I knew it would be a valuable lesson. Getting to watch her on and off the stage, she always displayed great leadership, talent and wisdom. It was a life changer for me. I knew then that as a person, and soon to be star, my greatness would have to extend beyond the stage. She is the epitome of excellence, and with every song that she sings history is being made. For that, I will be forever grateful for the lessons that I continually learn from her.



Lois L. Griffing, who was a production stage manager at the Goodman Theatre when I first came to Chicago, and is currently the PSM for *Kinky Boots* on Broadway, has always inspired me by handling complex and challenging productions with incredible steadiness and great humor. She is simply one of the best.

KIMBERLY OSGOOD



Equity Works

continued from page 3

theatre company, will embark on its first professional Equity show using the **MBAT Agreement**.

Tracking What You Are Owed

AEA staff secured approximately \$2,500 in vacation compensation for 10 members, and \$1,000 in unpaid deductions for three members at the close of the season for a **LOA-CORST Michigan theatre**.

Under the **LORT Casual Employment Rider**, AEA in the **Central Region** recouped over \$500 in educational fees for a member working on a contracted production.

The **Central Region** staff uncovered several under payments pertaining to updates to the **CAT Agreement**. These included recovery of an extra week of salary and benefits for

an on-call understudy, per a new agreement rule; \$150 in compensation for rate variance for members signing commercial consent forms; and missing tech week supplements totaling \$21 per member.

Following contract negotiations for **Dinner Theatres in Chicago**, AEA staff processed retro salary increases for several members at two different theatres, with payouts totaling \$700 and \$1,000 for members at each respective company.

Equity helped to recover over \$2,800 in a lost baggage claim for a **Western Region** member who worked under a **LORT Agreement**.

Based on the review of weekly reports, AEA made salary claims on behalf of seven members who were underpaid while working on various **Western Region LORT Agreements**, totaling approximately \$1,000.



IN MEMORIAM

It is with deep sadness that I write of my friend Edward J. Gryska's unexpected and sudden death from a heart attack on January 15, 2015, while caring for his elderly parents in his home town of Chicago.

He had just finished producing and directing his sixth annual production of *A Christmas Carol* at the Lawry's dinner theatre in Las Vegas, where he was currently living.

Ed founded The Salt Lake Acting Company, where he served as producer/director for over 20 years, directing traditional shows, new plays and musicals, while always choosing scripts that were provocative, entertaining and eye-opening. As director of SLAC's annual, hilarious production of *Saturday's Voyeur* (a take-off of Mormon ethics and mores), he helped nurture hundreds of local and visiting Equity and non-Equity actors with his passionate

Letters to The Editor

Letters received from paid-up members on subjects of concern to Equity members will be considered for publication in *Equity News*, provided that they are no greater than 175 words in length. Letters selected for publication may be edited for space requirements. Actors' Equity Association reserves the right to decline to publish letters at its sole discretion. When multiple letters on the same topic are submitted, the Editor may decide to select a smaller number of representative letters for publication. Letters must be signed and must provide preferred contact information for verification purposes, but names may be withheld from publication in certain limited circumstances, at a member's request. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

knowledge of theatre, extraordinary work ethic, generosity of spirit, kindness and joyous wit. His indomitable spirit will be truly missed.

My condolences and deepest sympathy go to his family, friends and long-time business partner Brandon Klock.

— James Dybas

EPAS

Dear Editor:

I was once interviewed for *Equity News* on the value of EPAs. I said they were useful and had gotten employment from them. I want to amend my opinion. I've been informed that some jobs I planned to attend EPAs for went 'straight-to-offer,' or have been 'cast' in spite of notices saying "all roles available." One theatre company did put 'offer out' in its casting notice and kudos to them. Actors should have the right to make informed decisions as to whether they want to spend hours at EPAs on the off chance that the

person offered the role turns it down, and CERTAINLY be told if it's been cast.

Giving actors an 'opportunity' to audition for roles that don't exist is disrespectful and wrong. I have been a working member of Actors' Equity for over 35 years. Even with an agent, I'll go to EPAs if there's a job I want to be seen for. I hate to think that my time and that of my fellow union members is of so little value these days.

— Sandy Rosenberg

Editor's Note

Dear Sandy:

Thank you for reaching out to us; we understand the concern. While we understand that it can be frustrating for our members, producers are not prohibited from casting roles by direct offer prior to holding their required Equity auditions. They are encouraged (and in some cases contractually required) to note in their casting notice any roles that are already cast or out on offer.

FINAL CURTAIN

"Were I to die and go to heaven and find it populated by actors, I would not be unhappy."

—Playwright Ben Hecht

(Reported between 11-15-2014 and 02-19-2015)

Al Alu	A. Gino Giglio	Julia Neary
Roy E. Andrews	Kristin Gillies	Mike Nichols
Edward Atienza	Michael Goz	Phillip Piro
William Austin	Doris G. Gramm	Ed Preston
Brenan Baird	Barbara Ann Grimes	Larry L. Randolph
Eyleen Barry	Joan Harvey	Rhodes Reason
Quinn M. Bass	Edward Herrmann	Gregory Reuter
Ted Beniades	Pam Hunt-Spradley	Meredith Rich
Dianne Benjamin-Hill	Jeffrey Jacob Hyke	Geraine Richards
Dean Bennett	John Randolph Jones	Susan Riddiford
Dina Bennett	Linda Kane	Brooks Rogers
John Branon	Charles Kindl	David Ryall
Allison Brennan	Leesa Troy King	Richard Schaal
Joyce Campion	Joel M. Kramer	Vernon Ray Schwartz
John Carpenter	Walter J. Laughery	Charlie Serrano
Martin Clark	Robert Lavelle	Michael Tartel
Ralph Cosham	Bruce Marc Levine	Andrea "Spook" Testani
Louis Criscuolo	Carline Lewis	Richard Lyle Thomas
Jack Dabdoub Jr.	Paul Lukather	Matthew Tomlanovich
Gunnar Dahlberg	Rick Lusby	Leonard Tucker
Rockford Evan Davis	Geraldine Mc Ewan	William J. Vistein
Maggie DeVora	Jerry Mc Gee	Mark Weston
George Dickerson	Allen C. Mitchell	Billie Whitelaw
Steven R. Donner	Mary Ann Mobley	Rae Whitney
Leo Ferstenberg	G.D. Naga	Phyllis Wilcox
		Marsha Zamoida



How I Got My Equity Card

Ellen Touatt



I got my Equity card over 50 (ahem) years ago in March 1963 while still a very young student at Antioch College in Ohio. Antioch had a work-study program and I had chosen to take a non-paying job as an assistant to director Stuart Vaughan, who was mounting a production of *The Taming of the Shrew*, under the auspices of the Phoenix Theatre at the (old) Anderson Theatre on Second Avenue and 12th Street in New York City. Since NYC was my hometown, I was able to forgo the salary and live at home, which made me an extremely attractive job applicant for the producers, T. Edward Hambleton and Norris Houghton.

During rehearsals, I remember how secretly thrilled each actor was to discover he was the one to be clothed in a bright red costume. It wasn't until tech night, when all the actors gathered on stage for the first time, that there was a realization that all of them were clothed in variations of the same, bright hue. I still remember the open-mouthed astonishment as they looked around them.

As luck would have it, Vaughan needed someone to move a table for an on-stage scene change and no one was available. Thus, I became a non-speaking servant to Petruchio and was inducted into Actors' Equity Association.

Years later, as a seasoned actress, I was pleased to again work for the aptly named Phoenix Theatre, which had arisen once more, this time under the auspices of Hal Prince and the New Phoenix Repertory Company. Here, I spent three blissful years doing repertory on Broadway in the Lyceum, Helen Hayes and Ethel Barrymore theatres. Often we would perform one play for the matinee and a different one at night.

I remember Bill Moor stepping out into the dressing room hallway wearing his white shirt and his dark green visor from his costume for *The Great God Brown* and his voluminous black velour pants from *Don Juan*. "This is your repertory quiz," he announced. "What play are we doing?"

I look back with fondness at all my wonderful years in the theatre. But I most particularly remember the thrill of playing Petruchio's mute servant because it brought me one of my most cherished possessions: my Actors' Equity card.

In honor of Women's History Month, what female AEA member has inspired your career?



CLARA HARRIS

Growing up in Chattanooga, Tenn., movie musicals were the closest I got to professionals doing the kind of thing I wanted to do — and chief among them was *The Sound of Music*. Julie Andrews belting out, "I have confidence in confidence alone, besides which you see, I have confidence in me!" was the most inspiring moment of the most inspiring movie to this little girl. For years, I thought "proper" singing involved a British accent, and I tried my best to imitate her sound as I acted out the movie in front of the television during its annual network showing. When I start to falter and lose faith, the best remedy is to pull out that movie and remember the confidence that little girl in Tennessee had — and then get back to work.

I had the privilege of working with Jinni Pike in Kansas City a few years ago and she is my inspiration as a stage manager. Her professionalism, positive attitude and calm demeanor in a crisis inspire me every day. Personally and professionally, she embodies the definition of a strong woman.



RENEE CALDWELL