

## 2010 Census

# Equity Encourages All Members To Stand Up And Be Counted!

**W**hy is filling out the Census so important?

Census information affects the number of seats your state occupies in the U.S. House of Representatives. It is also used to advocate for causes, provide necessary information in case of disasters and epidemics, research markets, locate pools of skilled workers, and much more. It's also the law.

An accurate count of residents can be vital for any

community. It provides data that can lead to infrastructure improvements, more services and a better quality of life. In fact, the information the Census collects helps to determine how more than \$400 billion of federal funding each year is spent on hospitals; job training centers; schools; senior centers; bridges, tunnels and other Public works projects and emergency services.

*"...an accurate count of the U.S. population forms the basis for many important but often overlooked political, economic, and social decisions that are made that end up affecting our daily lives."— C.N. Le, Professor at University of Massachusetts, Amherst*

## Online Voting is Safe, Easy, Secure

**E**quity members have the option of voting online in the upcoming 2010 National Election. Even if you did not register for e-voting before March 26, you can still e-vote when you receive your paper ballot.

To e-vote, simply go to [www.actorsequity.org](http://www.actorsequity.org) when you receive your paper ballot (ballots will be distributed starting April 12, 2010) and find the link for online balloting. Enter the **internet log-in number** (printed on your ballot) and your **Member ID #** (printed on the front on your membership card), then follow online voting instructions.

The deadline for receipt of all ballots is Friday, May 21.

### The Census and Marriage Equality

2010 will be the first time that the Census reports numbers on same-sex spouses in all 50 states. In the previous Census, if a same-sex couple indicated that they were married, they were reclassified as "unmarried partners" in official tabulations. This year, people will be counted exactly how they identify their relationship. And because the Census relies on self-identification, cohabitating same-sex couples who consider themselves married can identify as such on the form, regardless of whether or not they live in a state that legally recognizes their relationship. **So it's vitally important that you turn in your Census form.**

If you did not receive a questionnaire, call the Telephone Questionnaire Assistance Center at 1-866-872-6868. (If you prefer a Spanish-speaking operator, dial 1-866-928-2010). The lines will be open from 8 a.m. to 9 p.m. (your local time) seven days a week through July 30, 2010.

For the hearing-impaired, dial 1-866-783-2010 (during the times noted above).

For more information or questions, visit [2010.census.gov](http://2010.census.gov).

## Reminder

# Annual Membership Meeting is Friday, April 9, 2010 in All Regions

The **Eastern, Central and Western Regions** will be connected by telephonic hook-up for the April 9 Annual Meeting so that members in all Regions may be able to hear statements of candidates running for President and Council. Hook-ups will begin at 2:30 p.m. (Eastern Time).

The **Eastern Regional Meeting** convenes at 2 p.m. (Eastern Time) in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY.

The **Central Regional Meeting** begins at 1 p.m. (Central Time) in the Member Center, Room 1522, at 125 Clark Street, Chicago, IL.

The **Western Regional Meeting** starts at 11 a.m. (Western Time) in the Bellamy Room on the Fifth Floor of the Equity Building, 6755 Hollywood Blvd., Hollywood, CA.

# House Passes Health Care Bill

## No Public Plan and an Individual Mandate But Bad News for the Insurance Industry, Too

By Rachel Laforest  
Public Policy Director

**A**t press time, an historic vote was taken. On Sunday, March 21, 2010, the U.S. House of Representatives voted 219 - 212 to overhaul the nation's health care system and expand coverage to an estimated 32 million more Americans. Among many other benefits, the bill also promises to prevent insurance companies from dropping coverage of the sick, barring those with pre-existing conditions and raising premiums without just cause.

After approving the bill, the House adopted a package of changes to it (known as the budget reconciliation proposal) by a vote of 220 to 211. That package would be reviewed and voted on by the Senate within one week of its passage. It includes key compromises that will keep costs down and benefit union members and multi-employer insurance plans.

There is still much work to be done. The more detailed components of reform will be worked out after both bills are signed by President Obama. Some pieces of the bills will be implemented very quickly and Equity will monitor and provide information on anything that may impact our insurance plan and the membership.

Visit Equity's website [www.actorsequity.org](http://www.actorsequity.org) for a more in-depth analysis of the current bills and how we will be moving forward.

**Statements from Candidates for Election to Council (see page 5)**

## Your Income Tax

# What You May Deduct

## By Sandra Karas Volunteer Income Tax Assistance Program

**L**ast spring, I ran an article detailing what you may not deduct on your income tax returns – in spite of what those urban myths have been telling you. There were many who seemed surprised, but bore the painful truth with equanimity. This prompted a flurry of responses, typified by this query, "Then, what's left that we can deduct?" It seemed a good idea to review what is deductible and the substantiation that is required to survive an audit examination.

The following is a list of most of the *ordinary and necessary* business expenses incurred by members of our union, as well as the documentation required to substantiate the expense. Bear in mind that representative samples of your work, your image and other information that can inform and clarify what you do to remain in the business should be retained with your records (playbills, programs, headshots, reels, reviews,

etc.). Key to proof requirements: PR = Paid Receipts; CK = Canceled Checks; CC = Credit Card Statements; K & I = Contracts and Itineraries; J = Journal, Diary, Datebook or Organizer Entries for cash/unreceipted expenses.

**Advertising & Publicity** (Photos, headshots, composites, resumes) – PR, CK, or CC

**Accompanist/Audition Expense** (Accompanist, scene partner, audition space/equipment) – PR, CK, or CC

**Agents' Commissions/Managers' Fees** (10% (for agents) 15% (for managers) – PR, CK

**Answering Service** (Includes voice mail, beeper and answering services) – PR, CK, or CC

**Coaching/Classes/Lessons** (Voice, speech, acting, dance, movement, dialects, fencing, or any specialty performance training that maintains or improves your current job skills – No Gym Memberships) – PR, CK or CC. This one also may require you to send a 1099 to your coach.

**Entertainment for Business** (For seeking and/or

continuing professional contacts, obtaining work, etc.) – PR, CK or CC. This one also requires you to indicate who, what income-producing purpose, where, and when.

**Equipment** Audio/visual equipment, recording devices, CD/DVD players, MP3/iPods, computers, personal organizers, cell phones, etc. (for business use) – PR, CK or CC. This one also requires you to determine your business versus personal use percentage and make a good case for it.

**Gifts for business** (To agents, managers, directors, choreographers, instructors, etc.) – PR, CK or CC. This category is limited to \$25 per recipient per year.

**Make-Up & Hair Care** (While working or in preparation for a specific job. Includes wigs and hairpieces, theatrical make-up, styling you pay for when you are working a gig.) – PR, CK, CC,

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## A MEMORABLE ACHIEVEMENT

Dear Editor:

How I enjoy Equity's Black History Month programs, and this year's celebration featuring Julia Breanetta Simpson was a treat.

I especially remember a celebration several years ago. It was the first Tri-Union Celebration, when AEA and our sister unions, SAG and AFTRA, decided to present that year's program jointly, with each union to feature its respective discipline. The theme was Non-Traditional Casting.

André De Shields (Chair of the Equal Employment Opportunity Committee at that time) and Willie Boston (the AEA Business Rep) found themselves and the Committee facing a deadline to adequately put together something to represent Live Theatre. So, the Committee decided to approach Philip Rose, who had produced the Broadway production of the two-character play, *The Owl and the Pussycat*, where he had cast non-traditionally: Diana Sands, a Black actress, opposite Alan Alda, who was white.

For the AEA portion of the Tri-Union Celebration, we decided not only to recreate

## Letters to The Editor

Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 150 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members' employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

that non-traditional casting, but also a specific moment in *Pussycat's* Broadway run.

During an actual performance, Ms. Sands was ill, but performed anyway, and at some point, it became clear to the Stage Manager that she'd be unable to continue. So the Stage Manager exercised his authority, and when Ms. Sands left the stage for a scheduled exit, the Stage Manager sent on the Understudy, who was white. The audience briefly gasped, but within a few seconds, settled in and the show went on.

But the point was, that the audience was completely accepting.

Later, when we asked Phil Rose to direct Equity's portion of the Tri-Union Celebration, he thought to do a double whammy-by double casting. (In previous years, casting had been by audition, as when Casting Director Pat Golden saw 200+ actors during three days of EPAs. However, time was of the essence for the Tri-Union Celebration.) He (we) got Hinton Battle, Mia Dillon, Michael Tolan and Phylicia Rashad for the event.

As a Committee member, I stepped up to produce AEA's portion, Dwight R.B. Cook was PSM, with Phil Rose directing. He paired Mia Dillon (who is white) opposite Hinton Battle (who is Black), and this was also non-traditionally cast, for the male had never been cast Black. Then he switched the cast in the middle by pairing Phylicia Rashad (Black) opposite Michael Tolan (White).

The night of the performance, André De Shields actually made an announcement and told the audience what was going to happen, yet when Mia Dillon exited the stage and Phylicia Rashad came back on, and then Hinton Battle exited behind a screen and Michael Tolan came out, the standing room only audience went wild.

The point was made. The show went on without interruption, not missing a beat.

Some years later, Phil Rose, in his memoir, related this story, and how much that evening meant. With all his producing and directing credits, he found the First Tri-Union Black History Month Celebration that special. Wow.

When AEA presented Philip Rose with the Rosetta LeNoire Award in 1995, André De Shields noted that the award

was "a long overdue tribute to a gentleman whose entire career as both a theatrical producer and a director perfectly personified the precept of the Award" and thanked Mr. Rose "for being an innovator in the theatre and exposing Broadway audiences to a world of diversity."

I so enjoy the many special moments of the Black History Month celebrations.

Cooki Winborn, New York

## IN MEMORIAM

Dear Equity:

In this day of celebrity worship, we must take the time as serious artists to value the careers of the journeymen performers who fill our stages across this country, indeed across the world. They work day by day in small, unknown venues, making audiences laugh, weep and think, changing people's lives. Even right here on Broadway we continue to be amazed and grateful for the work being done by unknowns, actors who don't get the "reviews," but who mark our souls. When receiving Equity News, I always look first at the Letters section because this is where we often honor our unknown heroes. So with humility and much love, I write of my mother, actress/comedienne, Rowena Rollins, who passed away on January 6, 2010 at 93 years young.

From the lonely backyards of San Antonio, she journeyed at 16 in 1932 to New York City to find a life on stage that would always give her life its heartbeat. With a promise of work in the RKO Circuit, she worked seven days a week, six shows a day, before unions or decent salaries, or even decent hotels. She was a great dancer to begin with, but she always knew if she kicked those gorgeous legs just a little bit higher and surprised the audience with a funny face, the laughter that came rolling back to her was more fulfilling. And a funny lady was born. First, with my father, hooper Johnny Masters, they did a comedy ballroom act, and even as headliners at Loews State, the Paramount and Capitol Theatres in New York, The Palladium in London, in *The Passing Show* and *The George White Scandals* for years they had no benefits. The profession wasn't respected enough for them to get life or health insurance.

She began a whole new career in the '50s as a stand-

up comic, and finally was able to find some security in AGVA, Equity and SAG. The laughs lit up every state of our union at hotels and supper clubs, eventually starring at Lou Walters' Latin Quarter, the Dunes in Vegas, and most thrillingly, at the Palace on Broadway. Her talent thrilled thousands of our troops on so many important USO tours, from the sides of Korean mountains to Quonset huts in Africa. She finally went "legit" and had a wonderful regional career at the St. Louis Municipal Opera, Civic Light Opera and the St. John Terrell Music Tent Circuit, playing leads in *Bye, Bye, Birdie*; *My Fair Lady*; *No, No Nanette*; *Music Man*; *Funny Girl* and more. For almost a century she never tired of making people laugh, on stage and off. And for more than 28 years she received Equity's minimum pension, so very grateful and proud that performing artists were now being cared for.

Her Equity card sits in front of me now. It expires in April 2010, but I daresay she is an emeritus member. She paid her dues. Her legacy to all actors is simple: Respect the work and love the family that is theatre. Brava, Mom.

Barbara Andres

Dear Editor:

Upon reading in the newsletter that dear Carleton Davis had passed, I am compelled to ask that I might, please, share a few thoughts. To me, Carleton Davis is a hero. I was such a kid-at-heart, fairly new to New York when I landed a summer stock contract in one of his tours. Little did I know at that time that Carleton would become a supportive friend throughout my "growing up" years in NYC.

I need not bore my peers with the difficulties of a pursuit in "show business." Well, Carleton personified why someone would happily choose to engage in this profession. He exhibited remarkable kindness, that was as natural to him as breathing, to *everyone* within his reach. Carleton was a constant presence throughout the tour and made a point to create a positive and productive atmosphere, both on and off stage. I can easily recall his bright smile and radiant spirit at the numerous cook-outs he threw for the company. I count myself particularly blessed to have also been on one of Carleton's tours right before his retirement, during his final summer as a producer. I made a point to attend the ceremony in which he was honored with a Lifetime Membership in AEA because I, honestly, just wanted to be in his sweet company again. And Carleton being Carleton displayed such humility when everyone in the

room knew he was *more than* deserving of such an honor. Carleton was never one to discuss his numerous achievements. But once I was able to get him to share some stories about *Man of La Mancha*, in which he was an original cast member on Broadway.

Carleton's tremendous capacity to offer such active, unselfish love throughout his life made him, in the truest sense, heroic. I am saddened by his passing more than I can say, yet so fortunate to have had Carleton touch my life.

Tim Johnson, New York

Dear Editor:

Caroline McWilliams and I went to Pasadena Playhouse College and Carnegie Tech together. She always had a gracious smile and a kind word for everyone. She was a good actress and a good person. It doesn't get any better than that. Goodbye old friend. You will be missed.

Nikki Harmon, New York

## AEA Launches National Area Liaison Hotline System

Call 877-AEA-1913

Equity has established a new National toll-free hotline system for members who live in Area Liaison and office cities. The new 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



ACTORS'  
EQUITY  
ASSOCIATION 1913

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# Opportunity Continues to Knock; Equity Must Answer the Call

By Paige Price  
Acting President

Opportunity comes in all forms in our industry. It's getting a shot when the lead goes down—think Peggy Sawyer in *42nd Street*. It's being the last person to audition that day—because the casting director had a few extra minutes and agreed to see EMCs—and then getting both the role and your Equity card. It's waiting in line at the Actors Federal Credit Union and overhearing two people talk about an upcoming audition and immediately getting your agent on the phone to get you an appointment—or sometimes you're your own agent, and manage to get the appointment yourself.

For Equity, opportunity presents itself in a variety of forms as well. The art of negotiation gives our negotiating teams (Councillors,

working members, staff and Officers) the environment in which to strengthen work rules, take innovative measures in new media, and negotiate salaries and benefits that our members so richly deserve. Opportunity lies in a systematic study of where we can broaden our jurisdiction and bring those areas that have traditionally been non-union into the Equity family, providing still more job opportunities. Opportunity *is* making our voices heard in both large and small ways, on issues that directly affect us—arts funding, COBRA, affordable housing, health care and more.

If we look at our history, it's clear that Actors took the opportunities presented to them that changed not only their lives but also influenced the theatre business and, in some instances, the country. In the midst of red-baiting in the 1950s Equity took the opportunity to courageously speak out against

McCarthyism—the only entertainment union to do so. We took the opportunity to break the segregation practice at the National Theatre in our nation's capitol. We took the opportunity at the negotiating table to demand—and get—the first pension fund in the theatre industry.

Opportunity is linked to another crucial element—responsibility. The aforementioned stories didn't have happy endings solely based on luck. Those actors took responsibility for themselves—they were prepared, they were diligent and patient and finally, they took action. Every member, every elected leader and every staff member must take individual responsibility so we can turn this moment of opportunity into a successful future for this Association.

At this point in Equity's history, we find ourselves in a position to take our Union to the next level of leadership, innovative thinking and member services. We have a nearly 100-year history on which to build.

We are going to elect a new President this spring and are now engaged in a search for a new Executive Director. The individuals chosen will be challenged by a number of issues that face our Union—the economy, the “business” of the business (especially in the areas of new media technology and rising health costs) and will need to consider how best to foster Equity's long term growth.

It's an exciting time at Equity and I see it in the work our members do as Actors and Stage Managers. I see it in the number of our members who go out into their communities and try to effect positive change. I see it at the rallies to stop unnecessary funding cuts or to protect city and state efforts to tax the arts. I see it in our members who love this profession and who find work that stretches and challenges their creative lives, while struggling with new fiscal realities. I see it in our indomitable staff, which works diligently on behalf of our members.

We are making plans to

celebrate our 100th Anniversary in 2013. We are going to take that opportunity to showcase Equity's achievements, our talents, our creativity and our contributions to the American Theatre and to the culture of the United States.

It's all about opportunity. And courage. And talent. And having our Equity card—the gold standard in the American Theatre.

## Memorial Set for Conard Fowkes

A memorial for Conard Fowkes, long-time Equity Councillor and Secretary-Treasurer who died on December 14, 2009, will be held on Monday, May 3, 2010 at 6 p.m. at the Laura Pels Theatre, 111 West 46th Street, New York. All Equity members and the public are invited.



Dr. Barry Kohn administers a flu shot to Angela Lansbury.

## Broadway Gets Immunized

As the flu season arrived this winter and early spring, Broadway and Off-Broadway were prepared. Physician Volunteers for the Arts provided over 5,000 free seasonal flu vaccinations and over 500 H1N1 flu vaccinations to the theatre community. This annual free flu shot program, now in its 13th year, is sponsored by Actors' Equity and primarily funded by a generous \$45,000 grant from Broadway Cares/Equity Fights AIDS, with additional financial support from BWAY (Better Wellness And You).

Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, made “house calls” to Broadway and Off-Broadway

shows, not-for-profit theatre companies and many of the theatrical union offices to provide free flu shots to any cast, crew or staff members who requested them.

Physician Volunteers for the Arts also provided free flu shots on a walk-in basis at Actors' Equity's offices on open days in October, November, December and January, as well as on two open days at Actors' Equity in Los Angeles. These dates were arranged and scheduled by Actors' Equity for the entire theatre community.

Flu shots for the 2010 flu season will begin in September 2010. Please contact Dr. Barry Kohn at (323) 207-6822 for further information.

# John Kenley: A Century of Showmanship

By Don Stitt

We show people tend to use phrases like “unique” and “one-of-a-kind” rather flippantly, but one person deserving of such description was John Kenley, who died recently at the age of 103.

Although no immediate family members survived him, I submit to you that everyone who ever sweated through summer theatre in Pennsylvania or Ohio was a part of his extended family.

Of Mr. Kenley, no less an authority than Tommy Tune had this to say in 2006: “He is, I suppose, the most amazing human being I have ever met.”

He was born John Kremchek in Denver on February 20, 1906 (nearly two months before San Francisco's earthquake) to a saloon-keeper and his wife. John is said to have made his first appearance on the stage at the age of four. By the time he was a teenager, John was working in vaudeville in Cleveland any way he could; as a dancer, an acrobat, and as a female impersonator.

His dancing abilities landed him a job in *The Greenwich Village Follies* where he danced with Martha Graham, and there he changed his name to John Kenley.

About this time he met Lee Shubert of The Shubert Organization, and by 1930 was working as a play-reader to the theatrical titan. Kenley quickly became Lee Shubert's “left-hand man.”

It was said that in the '30s, any actor coming to New York would eventually cross paths with John Kenley. He has been credited with giving Lillian Hellman and Gene Kelly groundbreaking opportunities. When he would take a playwright or actor to lunch at Gilhooley's, he would walk them through Shubert Alley and introduce the new talent as one of the Kenley Players.

He must have liked the name.

In 1940, he opened a theatrical company called The Kenley Players in Deer Lake, Pennsylvania and after serving a hitch in the Merchant Marines during WWII, Kenley focused his life upon expanding the horizons of summer theatre in a bigger way than had previously been envisioned. He imported film and television stars to play leading roles in plays and musicals, and ticket sales began to take off.

Kenley had no hesitation about taking literary license with a script or score, and purists would often bemoan his changes. One such change was adding “What I Did for Love” to the end of Act 1 of *She Loves Me!* in 1975, which was met with a telegram from Michael Bennett. Another such change involved a tap number being interpolated into a production of *Hello, Dolly!* starring Ann Miller.

Who else would have the artistic foresight to cast Joe Namath in a 1979 production of *Picnic*?

I personally recall a popular Kenley Players tee-shirt from the

'70s that read, “Don't EVER tell me how they did it on Broadway!—John Kenley”

But he knew what his audience wanted, and he gave it to them, and it made him a wealthy man.

Suffice to say that a complete list of stars employed in summer shows by Mr. Kenley would take up more space is permitted here, but you might recognize the names Mae West, Gloria Swanson, Mickey Rooney, Ann Miller, Marlene Dietrich and Ethel Merman. A handful among hundreds.

In 1957, The Kenley Players arrived in Dayton, and a theatre in Warren and another in Columbus soon followed, with the Warren theatre relocating to Akron in '78, and Kenley eventually moving his operations to Playhouse Square in Cleveland in 1984.

Although he retired in 1995, he continued to be honored by the theatrical community and brought up on stage to take a bow until very recently.

I recall being introduced to him at Burt Reynolds' Dinner Theatre in 1979, when he was a mere 76 years old. I said, “I hear that you can still kick your leg higher than any of the Rockettes.” He smiled, and then demonstrated that what I had heard was, in fact, true.

Let us give a tip of the straw hat to a true one of a kind.

(Don Stitt is an Equity member and playwright. His *Collected Plays* have recently been archived by the Haas Library of Connecticut.)

## Member Named to NEA Post

Equity member Ralph Remington has been named Director of Theater and Musical Theater of the National Endowment for the Arts.

From 2006-2009, Mr. Remington was a City Council member of the City of Minneapolis. Prior to that, he



Ralph Remington

worked as artistic associate with Arena Stage in Washington, DC, producing artistic director and founder of the Pillsbury House Theatre in Minneapolis and as an actor with the Guthrie Theater and Illusion Theatre, both in Minneapolis.

In his new post, he will manage the NEA's grantmaking for theatre and

musical theatre, as well as develop partnerships to advance the theatre as a whole, and lead large-scale theatre projects, such as the NEA's New Play Development Program.

"I am over-the-moon excited about the opportunity to help nurture the American theatre at this particular moment in time," said Mr. Remington. "Rocco [Landesman, NEA Chairman] has a strong vision regarding theatre and musical theatre, which I wholly support, truly showing that art works."

## 2010 Annual Election Calendar

Friday, April 9, 2010	Annual National Membership Meeting (All regions via teleconference) Candidate Speeches (2:30 p.m. Eastern Time, 1:30 p.m. Central Time, 11:30 a.m. Western Time)
Monday, April 12, 2010	Distribution of ballots (from balloting company)
Friday, May 21, 2010	Deadline for receipt of ballots – 5 p.m. (Eastern Time)
Saturday, May 22, 2010	Tabulation Day

## What You May Deduct

Continued from page 1

K & I. Photos can help show your looks.

### Office Supplies

(Stationery, mailers, postage, stamps, desk supplies, etc.) – PR, CK or CC

### Repairs/Equipment

**Maintenance** (Piano tuning, equipment maintenance contracts, repairs, etc.) – PR, CK or CC

**Rental of Equipment, Studio Space, Cable TV, etc.** (Business use of contract rentals) – PR, CK or CC

### Research Supplies

(Music, scores, tapes, CDs, scripts, libretti, books, etc.) – PR, CK or CC

### Tax Preparation/Legal Fees

(Any business-related fees paid to a professional) – PR, CK or CC

### Telephone

(Long distance or toll calls, a second line dedicated to business use, cellular charges, bundled packages for talk, text, email, etc.) – PR, CK or CC. This will also require apportioning your business versus personal use, if you have only one telephone and service contract.

### Tickets for Research

(Theatre, film, opera, concert, dance tickets for the performer's study) – PR, CK or CC. Be judicious with professional viewing; connect the performance to your research and don't claim every ticket you buy!

### Tips/Gratuities

(To the dresser, maid or any related personnel) - J and include to whom and on what gig.

### Trade Publications

(Backstage, Variety, Performers' Cues, etc.) – PR, CK, CC, J

### Transportation Seeking Employment

(Bus and subway fares, auto use, taxicabs, jitneys, car services, etc. to attend auditions, go-sees, interviews) – PR, CK, CC, J

### Union Dues and Initiation Fees

(Union and professional entertainment & trade associations) – PR, CK or CC. Sometimes you will also

find amounts in your working dues pay stubs.

**Wardrobe** (No street wear is deductible. Only specialized costumes, dancewear, uniforms, footwear, etc.) – PR, CK or CC

### Out-of-Town Employment or Audition Expenses

(Lodging, air/bus/train fares, telephone, fax, meals, laundry, tips while working or looking for a job away from your home) – PR, CK, CC, J, K & I. Keep track of the days out and the cities visited and you can claim a standard allowance for meals.

In addition to the above list, you should be keeping a detailed journal or date book that indicates all of your appointments, auditions, visits to your union member centers, your agent/manager, your coach/class, etc. as evidence of your professional approach to and qualifications in the industry. Remember, the IRS doesn't know you or what you do. The burden is on the taxpayer to verify every entry on his/her tax return. The above list is a guideline for you to organize your records appropriately and be ready in the event you are called on to prove you are what you say you are. Actually, it's no different from an audition; let's just hope this is one time you're not called back!

If you have questions about these or other tax-related matters, contact the VITA office in New York by calling (212) 921-2548 or by stopping in the office on the 14th floor of the Actors' Equity building between 11 a.m. and 4 p.m. on Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays).

*Sandra Karas is Secretary-Treasurer of Equity, Site Coordinator of the AEA, SAG & AFTRA VITA Program and an attorney in private practice.*

## "Language Not Finalized" — What Does That Mean?

By Joe Garber  
Senior Business Representative

An Equity member recently raised the question why rulebook documents on the Equity website are sometimes marked "Language Not Finalized," and why it might often take a long time for Equity to post the newly completed rulebook after it has been negotiated and ratified. We appreciate the inquiry.

Equity negotiates many collective bargaining agreements (more than 30, counting both national and local agreements). Contract negotiating sessions with our collective bargaining partners may begin several months prior to the expiration of the agreement, but often the bargaining sessions do not conclude until days before if not the day of the expiration of the agreement. Upon the completion of negotiations for a particular contract, staff must quickly integrate newly negotiated terms in to the rulebook and distribute this information to Council for its review. This process takes several weeks, after which Council will then ratify the agreement or in some specific situations Council will order that the agreement be sent out to the membership for review and ratification. This process can take several months. Upon ratification of the agreement, Equity will post a summary of changes in the document library of our website and forward copies to active companies for their information. This summary is always labeled "Language Not Finalized." The work of completing the actual rulebook then begins.

Generally, Equity prepares the first draft of the new terms to be integrated into the rulebook. The employer organization then reviews the language; usually after a reasonable amount of time they will respond with their approval or further suggestions, although sometimes the employer organization takes several months to respond. In the best of circumstances, this process is simply a refinement of

language discussed at the negotiations and it moves quickly. However, on occasion, the employers may disagree with Equity's statement of what was negotiated and such disagreements then take time to be worked out. Equity staff makes every attempt to post a new rulebook on the website as quickly as possible so that Stage Managers and Deputies can have access to the new rules. In order to do that, Equity will sometimes post the draft

rulebook document before both sides have finally signed off on it and, in that case, the rulebook document is labeled "Language Not Finalized." This does not mean there is disagreement as to what was negotiated, only that both sides have not signed off on final language. In some cases there may be only one or two provisions where language hasn't been finalized. The goal is always to disseminate accurate information as soon as possible, but hopefully you understand that the overall process of finalizing an agreement involves many individuals and can be a lengthy one.



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

—Playwright Ben Hecht

Betty Allen	Henry Gibson	Kerry Michaels
Carl Ballantine	Dick Gjonola	Tommy Noonan
Gene Barry	Norma Glenn	Michael O'Dowd
Margery Beddow	Fred Grades	Lee Pelty
Jordan Ruthven	William Grannell	Martha Pepper
Benti	Charlotte Green	Carol Perea
Jimmy Boyd	Alaina Reed Hall	Herb Foster Quebec
Martin Brandt	Richard Higgs	Owen S. Rackleff
Ernest Brown	Gayle Hinckley	Trish Reading
Hugh Brown	Reby Howells	Don Reeves
Dorothy Bryce	H.W. Hunt	John Michael Reilly
Donald Buka	Lou Jacobi	William Grant
Eldon Bullock	Stephen Jordan	Richey
Douglas Campbell	Alan Kass	Soupy Sales
Richard Carlyle	Grace Keagy	Martha Sherrill
Marilyn Chambers	Dorothy Keller	Jane Simoneau
Larro Chelsi	Coulter Kent	Arnold Stang
Marlene Clary	Earlene H. Kernan	Douglas Stark
Carol Cole	Everett King	Robert V. Straus
Dennis Cole	Darwin E. Knight	Yvonne Tissot
Ann Collins	Marion J. Lauer	Mary Mon Toy
Walter Cronkite	Beniades	Stratton Walling
Frank Cruz	Jan M. Leighton	Mimi Weddell
Carleton Davis	John Lewin	Earl Wentz
Marie De Cicco	Tanya Lunstroth	Richard C. Wessler
Philip DiMaggio	Mara Lynn	Jack Whittaker
Jerome Eskow	Davey Marlin-Jones	Herbert Wiere
Lonnie Elder	Don Mayo	Leslie Wilkinson
Greg Fellows	George McCaskey	Joseph Wiseman
Conard Fowkes	Pat McEnnis	Audrie Zerul
Frank Georgianna	Mike Mearian	Lois Zetter

# Candidates for National Election Submit Statements

## NATIONAL OFFICER

### President

#### Two - Year Term (Vote for no more than one)



By Petition

#### **CHRISTINE TOY JOHNSON (INCUMBENT PRINCIPAL)**

(Residence: New York, NY)

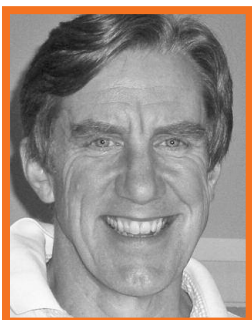
**Contracts worked:** Production, Experimental Touring, LORT, COST, CORST, Off Broadway, RMTA, SPT, TYA, LOA, Business Theatre, MSUA, WCLO, Dinner Theatre

It has been my privilege to serve on Council since 1992.

When I was first approached to run for President, I thought about what kind of person I, myself, wanted in the office.

I want this person to inspire me to know that I can truly be part of a larger community and *be heard*; to give me hope that I can have a life in the theatre and make a decent living doing it (valuing *every* contract in *every* region); and to instill pride in me about the impact we have as theatre artists. I want to know that this person has fought adversity successfully and is *not afraid to fight for the right to be counted as a vital collaborator in the creative process* — no matter what our economic, ethnic or philosophical diversity is. Someone who is a working actor, out there long enough to have a realistic view of what it takes to survive in this business, and still emerge with a sense of humor.

I am this person: a bridge builder who can lead us into our next hundred years, committed to fostering a culture of collaboration, and aware that a fight for equal rights is a fight for *all of us*. I will open the lines of communication between our regions, treat conflicting opinions as opportunities for growth instead of threats to the status quo, and be the face and voice of Equity with *strength, dignity and diplomacy*. Thank you for your support.



By the Nominating Committee

#### **NICK WYMAN (INCUMBENT PRINCIPAL)**

(Residence: Yonkers, NY)

**Contracts worked:** Production (Broadway, National Tour, Bus and Truck), Special Production, LORT, COST, Off Broadway, ANTC, WCLO, Workshop, Business Theatre, LOA, Special Agreement, Mini, Showcase, Staged Reading

Endorsed by the Nominating Committee, I offer you three attributes as your prospective President.

**Experience:** I have served over twenty years on Council (as chair or vice-chair of numerous committees) and ten years as a Pension and Health Trustee. I've worked most of our contracts (always the deputy) throughout the country, acting in both plays and musicals.

**Reputation:** I am well known in the business both as an actor and as a union leader. In the wake of the sudden departure of our Executive Director and President, my election would send an important message of competence and continuity to the industry.

**Leadership:** people look to me as a leader; indeed, authority is what I sell as an actor. I listen, I mediate conflict, I defuse antagonism with humor, and I build consensus. I've raised three children and served as mentor and surrogate father to innumerable young actors.

My agenda is to make this a union you are proud of, a union that represents, listens to, and supports YOU, no matter where you live, no matter what contract(s) you work, no matter how much money you make. I want to improve communication between membership and Council and Staff: an interactive website; online audition sign-up; an

interesting, funny, informative *Equity News*. My door, literally and figuratively, will always be open. To that end, I solicit your thoughts and ideas; you can communicate with me at [CommuNick8@gmail.com](mailto:CommuNick8@gmail.com) or on my Nick Wyman for President of Actors' Equity Facebook page.



By Petition

#### **BRIAN MYERS COOPER (INCUMBENT PRINCIPAL)**

(Residence: New York, NY)

**Contracts worked:** Production, LORT, Off Broadway, LOA-COST, Guest Artist, Special Agreement, Dinner Theatre, Mini

I've served alongside my fellow candidates on Council, as Chair and Vice-Chair of a variety of key committees and negotiating teams and as a Trustee of the Health and Pension funds. You have a wealth of experienced candidates for President. But, in a time where we face hard choices, I propose the difference between us lies in what vision you want for the future of AEA.

**Question:** How can we continue to serve the members, protect contracts, organize workweeks, and branch out into public policy when we face a projected budget shortfall?

The honest answer: We can't. Our deficit will grow unchecked without budget cuts, decreased services, or increased dues — maybe all three. Tough choices, indeed, but not if we focus on what's important. I want to lead Equity back to its core mission — serving the members.

**My priorities:** Push our executives to streamline and restructure Equity — freeing our dedicated staff to serve members' needs; organize and nurture theatres to replace workweeks lost when great institutions shuttered last year; develop better tools for Liaison City members to showcase their work; create online signups for EPAs and ECCs nationwide; remake *Equity News* into a vital link between Equity and membership; reexamine how New Media works across all contracts — all with fiscal responsibility.

My mantra this year is "It's About The Members." I want to reconnect AEA to its greatest strength, *you*, and promote a sense of ownership in Equity. Share my vision and I will make Equity's focus you.

## EASTERN REGION

#### Principal Five - Year Term (Vote for no more than eight)



By the Nominating Committee

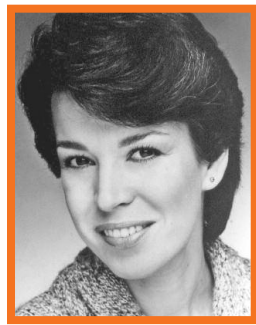
#### **DANA IVEY (INCUMBENT)**

(Residence: New York, NY)

**Contracts worked:** Production, Off Broadway, LORT, Stock, U/RTA

I am from Atlanta, GA and got my Equity card in 1965. I've served on Council, LORT, and Off Broadway committees. I continue to be concerned about loss of jobs for our Equity members. Non-Equity productions are still on the road, taking wages, health and pension from AEA members. I serve on the Alien committee because I care about keeping jobs for our members. I believe we must give our members the benefit of as much health insurance as possible, even in the face of rising costs. Pension payments are another concern of mine. Many younger performers don't think about pension coverage — I certainly never did — but they will be grateful that we looked out for them when they start taking their pension. I want to keep and strengthen the rights and protections we have under our contracts; there are many attempts by producers to erode and invade these protections. And new theatres could do better in supplying safe, appropriate spaces for actors. I support our organizing campaigns, and our campaign to brand Equity in the public mind as the only real professional theatre. Equity is celebrating its 100th birthday in a couple of years and I want to participate in creating and realizing that celebration. It has been an honor to serve as a Councillor for the last ten

years. I ask for your vote so that I may continue to serve for another five years as a Principal Councillor.



*By the Nominating Committee*

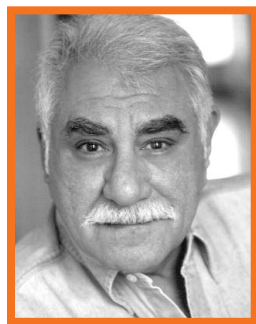
### JUDY RICE (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, Off Broadway, Business Theatre, Stock, Dinner Theatre, TYA**

Committees: President's Planning, Agency, House Affairs, Production, Staff Pension, AEA Foundation, many others.

I have had the great privilege of serving as an Equity Councillor for many years; while there have been numerous periods of tumult and challenge during that time, I cannot recall a period of more transition within the Association than these last 3½ years have represented, particularly at the leadership level. Some of the changes fell within the natural order of things, while others were unanticipated and deeply unsettling. All of them have forced Equity's leadership to step back and re-examine its priorities and its direction within the context of an ever-changing industry and challenged economy. For me, the top priority has always been, and remains, Member Services. I take pride in Equity's unique nature within organized labor and feel that the best way to serve the membership is provide it with the most highly-qualified and motivated staff possible. As Chair of the Executive Director Search Committee, I hope to have a positive impact on the choice of the executive who will lead Equity into its 2<sup>nd</sup> century. Unlike many organizations, our staff is drawn to us in large part because of a deep love of the theatre and a desire to serve its artists. While it is the Council that creates policy, it is the Staff that implements it. We need to maintain an environment where they can do their best work for us so that we can do the best work for ourselves.



*By the Nominating Committee*

### JOE ZALOOM (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, Off Broadway, Stock, SPT, Dinner Theatre**

I have been a working Equity member since 1968, serving on Council, LORT, Developing Theatres, Membership Education and Housing Committees. LORT 2nd chair and current acting

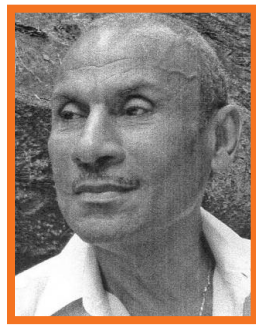
chair. I was also a member of the last 7 LORT Negotiating Teams and proud of being part of successful negotiations eliminating the Non Pro ratios from the LORT Contract on Broadway.

My Union focus is our Contracts. Contracts are Jobs and Jobs increase Pension and Health. The Equity Contract is a Member's most valuable asset. Our mission, as Members and Councillors, is to increase, improve and keep Contracts strong. I have worked in all regions, been deputy and know your concerns. I have always fought to increase the number of Equity Contracts, reduce the non pro ratios, promote fairness in casting and improve work and living conditions.

Council is about to take on the strategic task of choosing a new Executive Director, a time to reflect and change. Our future leadership and direction will be decided by this important choice. Equity's approach to Member Health Care, expansion of Tours and the use of Actor images on The Web are just 3 areas which we need to address with innovation and foresight.

As we approach the 100th Anniversary of Equity, we have a great opportunity to celebrate and promote The Equity Brand, our Profession, our Product, our History. In the next 3 years we must actively promote the Equity Brand at the Negotiating Table and to all Audiences.

Vote For Your Future!



*By Petition*

### BERNARD J. MARSH

*(Residence: Brooklyn, NY)*

Dear Colleagues,

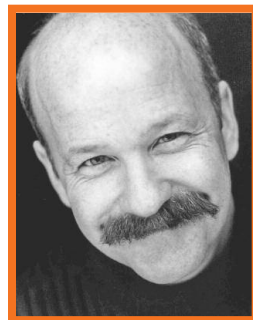
I, Bernard J. Marsh, have been a member of AEA for over thirty one years. I have appeared on Broadway, Off Broadway, Regional and in many European and Asian productions. I have served on several committees of this union including: Committee for Racial Equality, LORT, the LORT Negotiating Committee, Broadway Contract Committee. I am seek your votes for a seat on Council of the Actors' Equity Association.

I don't want to help Actors who want to act; I want to help Actors that have to act." With the help of many of my colleagues, we were successful in fully integrating the cast of "Jerome Robbins' Broadway", the casting of Asians in the Asian specific roles of "Miss Saigon", the integration of the

cast of "Will Rogers' Follies" to name a few. For a more in depth understanding of the above I suggest reading my book "Great Whiteway/ Great White Lies" ([bklnbern@aol.com](mailto:bklnbern@aol.com)).

I truly, believe that casting should be open to all members of the Union regardless of race, gender, or sexual persuasion etc. and that the wording "Artistic Discretion" be removed from the Non-Traditional casting clause. As I have noted on many occasions, this specific wording only appears where increase in minority auditioning and hiring possibilities are suggested. When the members of a union stop running the Union. The Union starts running the members.

Sincerely,  
Bernard J. Marsh



*By the Nominating Committee*

### WALLY DUNN (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked: Production, Production Tier, LORT, SPT, Casino, CORST, COST, Showcase, Off Broadway, Staged Reading/Workshop**

"Proud Equity Member since 1987." Since joining Equity, I have worked many contracts, frequently served as Deputy and have served one term as a

Principal Councillor. I bring an informed viewpoint of "life in the trenches" to Council through my varied work experiences and service on committees. I possess a deep understanding of the issues and challenges facing our Union.

In the short-term, our biggest hurdle is the hiring and retention of a new Executive Director. We need an ED who is not only an excellent manager, but also a fan of who we are and what we do, and is someone who is willing and able to learn on the job.

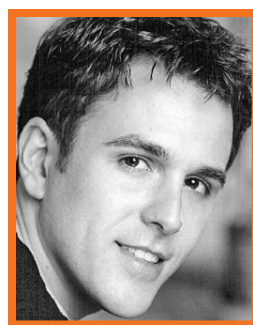
The shepherding of AEA's financial resources is another challenge of paramount importance. I will help maintain our long-standing policy of conservative budgeting and forecasting so Equity will have the means to accomplish its stated goals. AEA must continue to evolve into a more efficient organization if it is to maintain and increase the services it provides the Membership.

On committees and in Council I ask tough questions and hold people accountable for their answers. I am a consensus builder and can cut right to the heart of issues so that appropriate solutions can be found that will benefit the greatest number of Members. I am curious, committed and open-minded. I will work tirelessly to protect our contracts, make communication between Members and AEA Staff and Council more efficient, and positively position the Union for the challenges ahead.

*By Petition*

### JIM FOURATT

*(Residence: New York, NY)*



*By the Nominating Committee*

### SCOTT EVANS (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked: Special Production, Off Broadway, Midsize, RMTA, LOA, SPT, Dinner Theatre, Showcase Code**

We all want access to work, fair compensation for that work, and dignity as we do that work — simple goals, not so simple to achieve.

Work begins with access. We should continue to negotiate stricter audition protocols for EPAs and Chorus Calls to ensure that we are seen for actual jobs, not just to fulfill a requirement.

The daunting economics facing our industry, increased corporatization, and new media challenges require that we think creatively and proactively to protect the interests of our members at the bargaining table.

The ability to pursue our careers with dignity requires that we expand our influence as a union and foster a culture of solidarity:

As your Councillor and National Public Policy Committee Vice Chair, I have worked to press our interests on policy issues and argue that theatre is more than culture — it's industry. Skyrocketing costs and difficulty in achieving coverage make Health Care top priority. We must stay on top of national reform efforts to ensure the best outcome for our members and the protection of our Health Fund.

As Membership Education Committee Vice Chair, I have worked to develop New Member Focus Groups, offer more outreach seminars, and expand our use of the website and other media to better educate our members and improve our connection with those who live in the regions. The more members are actively engaged in union affairs, the stronger and more unified we will be.

In continued pursuit of these goals, I ask for your support.



By Petition

## KRISTINE NEVINS

(Residence: New York, NY)

**Contracts worked: Production, Bus & Truck, Unit Attraction, LORT, Off Broadway LOA, Dinner Theatre, RMTA, COST, WCLO, Seasonal Showcase**

Committees: ERB, ACCA, EPA, CRE, CARE, Membership Education, Deputy, Organizing, Taping, Off Broadway, OOB, Stock, Dinner Theatre,

Nominating, Ad Hoc Government Affairs, (Chair) which revitalized the Eastern Regional Housing Committee

Unions: AEA, SAG

Since joining Equity in 1982, I have served as Chorus and Principal Councillor, Deputy, and on the Negotiating Teams for the above contracts. While Chair of Off Off Broadway I strengthened the codes, forged relationships with festival producers, and assisted in the transition of numerous OOB productions and companies to contract. I continue to encourage the development of new works while protecting our contracts and support the regional member codes. It is vital we recognize the challenges that confront members living outside our office cities and address the problems of all actors working away from home.

I am committed to the fight for union jobs, working to maintain meaningful open access auditions while preserving our professional integrity. Our Union's strength lies in the contracts we negotiate and the support of our members. Let's recapture the road, reclaim touring concessions, phase out non-pro ratios, and strive for rewarding salaries in all our contracts while nurturing regional theatres and organizing new avenues of employment.

I am an advocate for Health Care Reform, Non-Traditional casting, Membership Education, Communication and Participation. I am proud of our history and prepared for the challenges ahead. It is a privilege to serve our community of actors and I encourage you to share your voice, volunteer and vote!



By the Nominating Committee

## MAUREEN MOORE (INCUMBENT)

(Residence: New York, NY)

**Contracts worked: Production (Broadway, National Tour, Bus & Truck), Off Broadway, LORT, Business Theatre, Memorandum of Understanding, Dinner Theatre, Cabaret, Staged Reading, Showcase, Workshop, SPT, Stock (CORST, MSUA, RMTA)**

Many of you know who I am, a working actor, who has worked in all three regions. I have appeared on Broadway in sixteen plays and musicals, on both principal and chorus contracts. You may also know of my years of service as a Councillor. In 2009 I created and launched "In the Spotlight", an outreach program dedicated to the cultural and social enrichment for our colleagues living at The Actors Home. If you're one of the thousands who takes advantage of the availability of free flu shots provided by Physician Volunteers for the Arts, I take great pride in having been the program's co-founder. My creating the radical "Memorandum of Understanding" applicable to: trade shows, spokespersons, interactive theatre, conventions, corporate meetings or other special events, puts the Equity member in the driver's seat in the process of negotiating ones own contract. I helped to attain workers compensation coverage for singers due to work related vocal injuries and currently I am working to bring Wi-Fi access to Members at our National office.

I haven't accomplished all that I want yet but I'll always do what I can. Live theatre should and must be a realistic reflection of life that includes people of color, performers with disabilities, seniors and women.



By the Nominating Committee

## CRAIG A. MEYER (INCUMBENT CHORUS)

(Residence: Marietta, GA)

**Contracts worked: Production, WCLO, Western Special Production, HAT, SPT, Guest Artist, Dinner Theatre, LORT, Business Theatre, COST, 99 Seat Plan, TYA**

I am a working actor.

Those are my favorite five words...ever!

I have been proud to make my living for almost my entire adult life as an actor, principally in Theatre. I have done this in Los Angeles, New York and for the last four years in Atlanta working on both Principal and Chorus contracts.

Working in a "second" market like Atlanta, the challenges facing actors are similar, yet also very different than for those living in office cities.

I believe it is vital for there to be voices within the leadership of Equity who will represent the concerns of actors who have chosen to live and create in secondary and tertiary markets.

I ran for office 15 years ago to be a part of the solution. One of the solutions I was fortunate to create and spearhead was actorsequity.org. Since its launch 11 years ago, the site has become the Union's voice, the

premiere casting site for Theatre and the primary way AEA has gone green by allowing not only dues payments but also online voting.

I had to ask, after my years of service, why I am requesting your vote for another term? I believe I still have something to contribute to the Union. I don't know what that will look like, as future challenges remain undefined. But I would be honored to be here as they arrive and help create solutions.

Please feel free to contact me at: [council@craigameyer.com](mailto:council@craigameyer.com)

Thank you for your vote.



By the Nominating Committee

## TOM HELMER

(Residence: Willingboro, NJ)

**Contracts worked: LORT, LOA, SPT, NEAT, CAT, Guest Artist, TYA**

Principal Councillor from 2004 - 2009. Present Committees: Philadelphia Liaison Area Chair, Developing Theatre, National Public Policy, Area Liaison Affairs. Prior Committees: Organizing,

Strategic Alliance/Merger. Recent efforts: Renewal of revised Members Project Code and crafting a new Philly Fringe Code.

There continues to be a shortage of representation from outside NYC in the Eastern Region. The efforts and accomplishments of Eastern Liaison areas should be represented in AEA's Eastern Regional Board and AEA National Council.

During my 15 years of service, I have gained much appreciation of the importance of why regional members should appreciate how national issues affect us: One example - We have made some inroads into reducing non-union touring. For many years, what has been the non-union tours greatest resource for talent: The thousands that graduate yearly from theatre training programs across this country that are very easy pickings for non-union producers.

We have a department of Membership Education and Outreach staffed by one person in NYC to shoulder a nationwide effort. Wouldn't it be wise to tap the resources of our Area Liaison system to support the outreach? With trained volunteers, let us actively visit those theatre programs and say: "You, the potential work-force, matter. Here is what Equity can provide for you."

I urge all members in Liaison areas to make use of your Liaison Committees to continue organizing potential Equity theatres. I look forward to your support to increase regional representation on Council and continue my service for members in Philadelphia and nationwide.



By Petition

## RONALD L. BROWN

(Residence: New York, NY)

**Contracts worked: Production (National Tour), LORT, COST, CORST, Dinner Theatre, Guest Artist, URTA, Business Theatre, SPT, LOA, Special Agreement**

Committees: ACCA, LORT, SETA, EPA, Dinner Theatre, Membership Education, Developing Theatre, Nominating.

We all work to keep theatre in America a vital and appreciated institution. We must work cooperatively with theaters to ensure their survival while continuing to strengthen our hard-fought contracts, increase work weeks and pursue methods to create more job opportunities.

I have performed in over three dozen Equity productions, most of which have come as result of an EPA or chorus call audition. I've served as deputy on most of these contracts, and have been an Equity audition monitor for several years. I'm 'in the trenches' with you. I am committed to explore more means to make auditions fairly and adequately accessible, to see that they are safely and efficiently run, and most important, to assure that our Members regard them as worthwhile and rewarding.

I believe my service as monitor and deputy demonstrates my dedication to work for our membership. I look to be a strong representative for each of you — not only an advocate for you on Council, but also as a face of Council working among you — listening, discussing, and encouraging everyone to understand how our Union operates and works for our benefit.

I'm also excited about AEA's upcoming centennial, not only for the celebrations planned for New York, but for the opportunities to project in theatrical communities across the country that Equity stands for quality and professionalism in actors and stage managers.

Please exercise your right to vote.

## Principal Four - Year Term

(Vote for no more than one)



By the Nominating Committee

### NICOLE FLENDER (INCUMBENT)

(Residence: New York, NY)

**Contracts worked: Production, LORT, Cabaret, Dinner Theatre, COST, CORST, MSUA, LOA**

Committees: Young Performer (Chair), Equity News, National Public Policy, Parents, Agency.

As a consistent Councillor of 15 years, I serve you, the members, as we support a new president, hire a new Executive Director and promote our brand for the 2013 centennial. I have worked multiple contracts in the principal, chorus and stage manager categories, frequently as the deputy. I'm passionate about increasing work weeks and subsequent health and pension contributions for all. I've advised countless members to keep track of their pension weeks and I've been instrumental in facilitating several members' access to their pensions.

As Chair of the Young Performer Committee, I traveled to Albany, joining colleagues from SAG and AFTRA where we successfully lobbied to have New York's Child Performer Education and Trust Act passed; the law reflects principles embodied in California's Coogan Law and we increased Equity's visibility in the State Legislature.

Last October, I organized and moderated a panel discussion for Young Performers and their parents covering education, taxes, different Equity contracts and trust accounts.

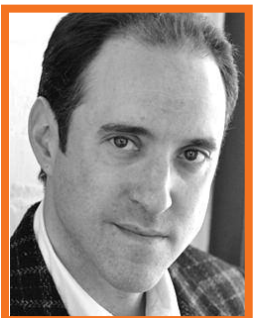
I am an active participant on the Equity News Advisory Board and a frequent contributor. Topics I've enjoyed covering range from pertinent government legislation to features on individual theaters to the 60th Reunion of Performing Arts.

I seek Equity's visibility. Last August, I organized Equity's representation at the National Dance Museum, making an important connection.

Finally, I am a Yale alumna and a working mother committed to improving salaries and working conditions for all our members and their families.

## Principal Three - Year Term

(Vote for no more than one)



By the Nominating Committee

### JONATHAN BRODY

(Residence: New York, NY)

**Contracts worked: Production (Broadway, 1st National and B & T Tours), Special Production, Off Broadway, LORT, Dinner Theatre, CAT, Workshop, Business Theatre, COST, CORST, Guest Artist, LOA, SPT, Cabaret**

I'm fortunate to work fairly consistently and support myself as an actor. Some years are better than others. Last year I worked 18 weeks under SPT and LORT — not too lucrative. Currently I'm on the National Tour of Mary Poppins — quite a bit better financially! I see first hand the range of what the union is doing for us and where things need to improve.

My experience working many different contracts gives me a well rounded view of what issues are important to our members — the big three being increased work weeks, competitive salaries and affordable health care. I don't think there's a quick fix, especially in this difficult economy, but as your representative on Council I'll pay attention to all sides of the issues, ask questions, speak my mind and then make informed decisions to achieve the improvements we need.

I feel I'm already doing beneficial work on committees (Production, Off Broadway, Member Education, ACCA, LORT) and would like the opportunity to take it a step further by representing you on Council.

So much of my employment is regional, and as a Councillor I hope when travelling, to reach out to regional offices, Area Liaisons and actors across the country to really stay connected and informed on what's important to our national membership.

I have no agenda, no hot-button issue I'm pushing. I'm just another working actor. I love live theatre and want to do everything I can to make the lives of everyone in the industry better.

## Chorus Five - Year Term

(Vote for no more than one)



By the Nominating Committee

### BILL BATEMAN (INCUMBENT PRINCIPAL)

(Residence: New York, NY)

**Contracts worked: Production (Broadway, National Tour, Bus & Truck), LORT, COST, CORST, Dinner Theatre, Special (for Long Beach CLO, San Jose CLO, and TUTS), Cabaret, Stock Jobbing, Unit Contract Stock, WLCO, RMTA, Encores, SPT, Letter of Agreement NYC, Showcase, 99-seat Theatre Plan**

Committees: Production, Advisory Committee on Chorus Affairs, Dance Captain Sub-Committee, Ad Hoc Touring Issues, SSDC Liaison Committee, Stock, Dinner Theatre, Agency, Developing Theatres.

Negotiating Teams: Production Contract (2008, 2004, 2000), LORT (2009, 2005, 2002), COST (2008), CORST (2007), ANTC (2007).

I served on Council from 1999 to 2009 and last November, Council chose me to fill the seat vacated by the sudden passing of Councillor Hal Blankenship. My main concerns are: 1) Obtaining strong equitable contracts while maintaining past achievements; 2) Enforcing those contracts; 3) Watching where the money goes so that the Union remains financially solvent; and 4) Continuing to develop theatres so that those who come after us will have the same opportunities to work that we have enjoyed. The way I see it, everything else we do as a Union radiates outward from those four concerns.

Important negotiations are coming up in the next couple of years and I intend to be on the negotiating teams to continue to work for improvements in working conditions, wages, safety conditions and the general welfare of our members. Remember: "You don't get what you deserve. You get what you negotiate!"

Serving on Council is a privilege that I take very seriously. Councillor Michael Dotson once said, "Decisions are made by the people who show up." Once again, I am willing to show up. Approaching our 100th anniversary, if elected, I will strive to keep Equity moving forward and upward into our second century. Thank you for voting in this election.

## Stage Manager Five - Year Term

(Vote for no more than two)



By the Nominating Committee

### RUTH E. KRAMER (INCUMBENT)

(Residence: New York, NY)

**Contracts worked: LORT, CORST, COST, TYA, Mini, LOA, SPT**

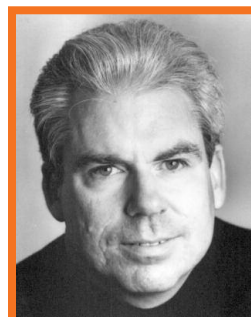
Member since 1983; Committees since 1987.

Although NYC based, I spend part of each year SM'ing out of town. I interact with a diverse group of regional Actors and have developed an ardent curiosity about the issues critical to them.

But our spotlight must remain focused on concerns common to all regions; jobs to audition for, expanding the scope of AEA's jurisdiction, streamlining the process by which producers engage members, advancing the actual practice of equal opportunity hiring, and continuing to pursue health care reform that is compatible with our multi-employer plan.

As Chair of the Eastern Stock Committee, I am committed to encouraging negotiating teams to "think outside the box" to locate solutions, adapting to these uncertain economic times while not compromising our resolve at the table, working with our bargaining partners to keep theatres open! My expertise and vision in LORT and Stock solidly complement the perspectives of my fellow Eastern SM Councillors, specialists in other contract areas.

It has been a privilege to serve on Council for the past five years, a responsibility I do not take lightly. As we move towards Equity's Centennial celebration, I look forward with optimism, confident that in our second century, we will persevere in finding creative ways to both practice our art and make a living. I ask for your participation and your support, so that I may keep on advocating, tenaciously, on your behalf, with the impartiality and good faith that the word "equity" implies. Please vote!



By the Nominating Committee

### GREG HIRSCH (INCUMBENT)

(Residence: New York, NY)

**Contracts worked: Production, Off Broadway, MSUA, COST, Dinner Theatre**

Seismic economic shifts. Rapid technological advances. These are challenging times for all unions representing theatre workers, but especially for Actors' Equity Association. It has never been more important that we strengthen our union. We must look to achieve the best possible conditions for present and future Actors and Stage Managers, securing a future where we are all are treated with respect,



while achieving the highest possible measure of financial security. My areas of particular interest are the continued expansion of regional representation, maintaining control over media and assuring we have a strong voice at the table of public policy.

We who represent you on Council know that each action we take has a direct and tangible impact on your life and livelihood. We know we must remain alert to your trust if we are to maintain it. As your Councillor I have been guided by a single principle: How will the decision before me impact your quality of life?

I have had long experience in union contract negotiations; I am a tenacious and dedicated problem solver. I am fully willing to commit my time, my energy and my experience to helping us reach the best possible resolutions to the economic and technological challenges we face. This is your union. Please vote and volunteer because it is your positive energy that will keep us strong. I ask for your vote to allow me to continue to represent you with energy, conviction and enthusiasm. Our unity is our strength!

*By Petition*

## TIMOTHY R. SEMON

*(Residence: New York, NY)*

**Contracts worked: Production, Touring, Tiered Tour, LORT, Off Broadway, LOA, SPT**

Since joining AEA in 2002 I have been fortunate enough to be consistently employed under an AEA contract and work under a variety of different contracts and certainly a variety of unique situations.

Because of this and recent experiences — I've chosen this time to become more involved in our union rather than sitting on the sidelines (and like we all do from time to time complaining) and watching others do the work.

I'd like to be elected to Council to continue to help AEA protect both actors and stage managers and I hope I can bring a contemporary perspective to the Council.

Thank you.



*By Petition*

## JASON A. QUINN

*(Residence: Yonkers, NY)*

**Contracts worked: Production, Special Production, LORT, COST, Off Broadway, Cabaret, SPT, Mini, Transition, Workshop, NYMF, Showcase, Staged Reading**

Having served my third consecutive year on the Nominating Committee, I am ineligible to receive their endorsement, which is why I appear before

you by petition.

Nearing our centennial, Actors' Equity has made enormous strides as a business, as a union and as a community, but we still have more ground to cover. Bonded League producers still have stakes in non-union ventures; we still have members on contract who earn less than they could on unemployment. We can do better and we must do better.

My voice and perspective are unique: I'm younger than many who've been serving you for years. As with most members, my career doesn't yet afford me the luxury of great job selectivity or significant overscale payments. I'm a consistently working stage manager; in the last year I've worked plays and musicals around the country and up and down the payscale from full scale Broadway to readings for \$100 and a bottle of water. But I take great pride in earning my living through Equity work.

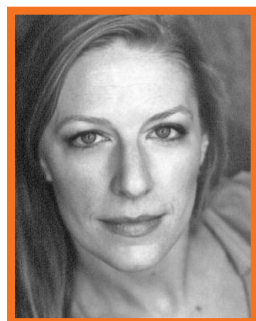
The service we offer is intangible — it exists only in the moment of creation and in memory — but the service we offer is vital. As a stage manager I work in the best interest and safety of our membership day after day; as a committee member I work toward the betterment of our union as a whole and I welcome the opportunity to continue that service by lending my voice and experience to Council.

Thank you.

## CENTRAL REGION

### Chorus Five - Year Term

**(Vote for no more than one)**



*By the Nominating Committee*

## ARIANE DOLAN

*(Residence: Chicago, IL)*

**Contracts worked: LORT, CAT, Dinner Theatre, TYA, LOA**

Committees: CAT, TYA, Dinner Theatre. Auditions, Membership Education.

I have been serving AEA as a non-Councillor board member since 2003. In that capacity, I sat on the negotiating teams for the CAT and TYA

contracts. I have been a deputy and a dance captain many times. When

the Chorus Council seat in our region came up this year, I decided it was time for me to step up to the national table

Our union is facing some "interesting times". The changes in our industry and the challenges presented by the economy are scary, but the opportunities for progress are exciting as well. We have to stay strong, but also we have to adapt, find new places to work, and support our Equity theatres in all the regions as our members everywhere struggle to make ends meet.

I feel that the most important work I've done on CRB has been as Chair of Membership Education. Knowledge is Power, folks! One of my goals this year is to work with the Chairs in the East and West to find more ways to include the Liaison Cities in what Equity has to offer. Sometimes it's easy for us in the office cities to lose sight of the national picture as we wrestle with hometown problems. I would like to urge every member to vote and get involved. You are Equity's greatest resource, and we will all need to support each other to survive these "interesting times."

### Stage Manager Five - Year Term

**(Vote for no more than one)**



*By the Nominating Committee*

## MALCOLM D. EWEN (INCUMBENT)

*(Residence: Chicago, IL)*

I am honored to be nominated to retain my seat on Council representing Stage Managers and Actors from the Central Region. This is a time of great transition for Equity — we'll soon have a new Executive Director and a new President — and this make it imperative that members of

Council approach their tasks with open minds. I promise to have that open mind. I promise to listen before I speak. I promise to try to bring common sense to bear on complex issues. I promise to tell you the truth. What I won't do is promise specific results because that would be disingenuous. I promise to work hard in your interest. Thank you for being interested in Equity.

## WESTERN REGION

### Principal Five - Year Term

**(Vote for no more than three)**



*By the Nominating Committee*

## CYNTHIA MARTY (INCUMBENT)

*(Residence: Reseda, CA)*

**Contracts worked: CORST, Dinner Theatre, Guest Artist, HAT, LOA, MSUA, Special Appearance, SPT, Stock, TYA, Unit Stock, WCLO, Showcase Code, 99 Seat Plan**

Currently serving on Member Education, EPA and five contract committees.

Who could have predicted the world we find ourselves in today? People everywhere are learning what Equity members have always known: there's little job security, health coverage is costly, and it's tough to live on what we earn. Yet many of us manage, and even thrive. How? "A little brains, a little talent," and a whole lotta Equity. As we prepare for our centennial, I cannot help but be inspired by the sacrifices and achievements made by those who came before. We take for granted being paid for rehearsals or having water backstage. Today it's how many ten-out-of-twelves a show gets, or how to get health weeks on every contract. I've lived and worked in all three regions, which helps me understand their differing issues. We also have challenges in common, such as how to create more jobs in all our cities, and what defines a "local hire." Although saddened by the recent closings of several esteemed theatres, I cheer the brave new ones who recognize our value and insist on hiring our members. Some talk of leaving Equity so they can work more, but at what cost to us all? I will never walk away from this union - I'm One for All! Please return me to Council so that I may continue to act on your behalf to keep us strong, improve our contracts, and work with our employer/partners to create more opportunities. Thank you.



By the Nominating Committee

## TOM MORIARTY

(Residence: Seattle, WA)

**Contracts worked: LORT, Special Appearance**

Liaison Chair in Kansas City - 5 years, Seattle Area Liaison Committee- currently.

As our Association approaches its 100th Anniversary, it serves us well to remember why Equity came to be in the first place: to make the lives of professional theatre artists safer, more secure, and financially rewarding. So as we move into the second decade of this 21st Century, we need to leverage our union's long experience and many successes to actively address the coming challenges/opportunities for our industry, as well as to our art.

To do this successfully, we'll need to be flexible enough to creatively approach crucial issues (such as health care and new technologies), and at the same time be steadfast in our Association's very concrete values: fairness, respect, equity. By protecting our Membership's well-being and expanding their work opportunities we fulfill Equity's original mandates, while simultaneously remaining a driving force in the entertainment industry's future.

I come to the Council with both an artistic (M.F.A. in 1989) and a business (AmeriCorps program development) background. Along with that experience, I bring a desire to listen, a desire to contribute and a passion for taking action that will ensure our Members' success for many years to come.

As professional live-theatre Actors and Stage Managers, our contribution to society is unique and irreplaceable. It must be preserved and expanded, both as a business and as an art form!

I hope you'll allow me to serve you. Thanks very much!



By the Nominating Committee

## JOHN HERZOG

(Residence: Santa Monica, CA)

**Contracts worked: Production, LORT, WCLO, HAT, SPT, TYA, LOA, Guest Artist, Business Theatre, Dinner Theatre, Periodic Performance, Special Performance**

Equity member since 1969. Member of WCLO, LORT, HAT, MONITOR, and EPA (vice chair) committees. I have twice been on the

WCLO negotiating committees. Economic activity increases where theaters are created. We need to aggressively promote this knowledge. Theater is not an expense, it's an investment. At the same time many new theaters have large non-pro ratios which hurt

our female members the most. I believe we need to close these gaps more rapidly before they become standardized for a theater. I believe we have too many contracts, some which overlap. The more complex a system becomes the more vulnerable it is to defeat. It's also expensive to administer. I want to work toward Universal Health Care. Unions are our most potent force for that. I want to work for Senior Housing for retired artists. Many of us work most of our lives outside the main economic system and forgo the middle class rewards. Shouldn't we have a decent, safe, affordable place to live when we're old? I love this union. I've had health insurance. I have a pension. Help me give back a portion of what I've been given. Vote for me.

[www.johnherzog.com](http://www.johnherzog.com)



By Petition

## BOSTIN CHRISTOPHER

(Residence: Los Angeles, CA)

**Contracts worked: Off Broadway, LORT, SPT, LOA, Stage Reading/Workshop, Member Project Code, Showcase Code, 99-Seat Plan**

Committees: Member Education, 99-Seat, 2010 Nominating Committee, 2010 Joint Officers Nominating Committee.

I've always been in support of artists standing up for themselves. I've always been the "how-to"/"rules" guy.

People have always looked to me as knowledgeable. I've been deputy for almost every show I've done.

It's been established that if I don't know the answer, I will work tirelessly until I do.

Problem-solving invigorates me.

I resolve to bring these qualities to being an AEA Councillor.

These are brave and courageous times we live in. To pursue a career in the professional theatre isn't easy. But for we, the actors and stage managers of AEA in the 21st century, it is now our time. We must continue to protect what we have attained and look for creative ways to bolster not only our work weeks, but the salary that accompanies those weeks. My goal for serving on Council is to put AEA members in a better place five years from now. A few specific goals are: Assist in developing more theatres in the Western Region, I want to help find a manageable plan to improve the 99-Seat Theatre Plan in Los Angeles, I want to help guide Equity into the world of new technologies; not only for the benefit of the union in its operations, but for the benefit of members as our world becomes more Internet-centric and lastly, helping to organize and celebrate the first 100yrs and launching the next 100! I'm grateful for your support.

[www.bostinchristopher.com](http://www.bostinchristopher.com)

(Placement of candidates' names on ballot, within each category, was determined by lottery.)





# POSTCARDS from the Regions

## South Florida

### Members meet Shindle, Berg; Say Thanks to Carol Waaser



Members of the South Florida Liaison Committee showing off the gifts bought for Carol Waaser are (back, l to r) Dave Corey, Margot Moreland, Wayne LeGette Tom Wahl, Terry Hardcastle; (front, l to r) Irene Adjan, Margery Lowe, John Felix.

#### By Irene Adjan, South Florida Equity Liaison

The South Florida General Membership Meeting was held on Monday, January 18, 2010 at the Caldwell Theatre in Boca Raton. Guests included Kate Shindle, Eastern Regional Vice President; Rick Berg, Assistant Executive Director/Eastern Regional Director; and Doug Truelsen, Southeast Traveling Representative from the Orlando office. Our guests also took the time to have dinner beforehand with me; John Felix, Secretary and Hotline Coordinator for the Liaison Committee; and Committee member and Councillor Margot

Moreland to discuss some issues that we've been wanting to address. It was a productive meeting, as well as a pleasant time.

The Membership Meeting focused on some local business, and we had our re-selection process for the Committee. We discussed the impact the economy has had on the theatre community and the arts, in general. It was noted that, under the circumstances, it could be a lot worse. South Florida is weathering the storm and theatres are making the decisions they need to make to keep operating as usual.

Rick Berg gave an overview of the events planned for Equity's 100th Anniversary.

Along with other festivities, South Florida plans to celebrate by having a community service event each month of the yearlong celebration. The events planned for the year are the Share Our Strength Great American Bake Sale to combat childhood hunger and a waterway cleanup through the Ocean Conservancy. Rick and Kate also addressed the recent transition at Actors' Equity.

The Committee spoke of the retirement gifts for Carol Waaser. Though she could not be at our meeting this year, Carol has attended countless membership meetings here in South Florida and we wanted to thank her for all her years of service to us and to Actors' Equity. We wanted to get her something she could use, as well as something reminiscent of our state, so we agreed on a crystal pitcher with Florida's iconic palm tree etched onto it. Knowing of Carol's great passion for biking, we also got three books to entice her to come back to Florida: *Road Biking in Florida*, *Bicycling in Florida*, and *Bed, Breakfast, and Bike Florida*.

It was a good meeting. Thanks to Kate Shindle, Rick Berg and Doug Truelsen for being our guests, and to all the members who attended. Thanks, too, to the members of the Liaison Committee for their hard work and contributions: Oscar Cheda, Dave Corey, John Felix, Terry Hardcastle, Wayne LeGette, Amy London, Margery Lowe, Margot Moreland, Marjorie O'Neill-Butler, Barbara Sloan, Laura Turnbull and Tom Wahl.



(Seated, l to r) Kate Matthews, Devin Rose Bozelli, Lara Maertz, Amy Seto Musser, Betsey Cassell, Megan Enler; (standing) Paul Behrhorst, Max Peterson, Rob Reynolds, Michael McNeill, Paul Borrillo, Erin Joy Swank, James Nantz.

## Denver

### Actors, Stage Managers Explore Cultivating a Positive Relationship

On February 8, 2010, the Denver Chapter of the Stage Managers' Association, with assistance from the Denver Equity Area Liaison Committee, presented *Cultivating a Positive Relationship in All Productions: A Panel Discussion Between Stage Managers and Actors*. The panel was held on the University of Colorado at Denver campus (thanks to Dan Koetting for providing the space). Panelists were Equity members Erin Joy Swank, Michael McNeil, Rob Reynolds and non-Equity Stage Manager Paul Berhorst. There were 11 other participants, including several local Equity members (Megan Enler, James Nantz, Paul Borrillo and

Equity Membership Candidate Amy Seto Musser) and Liaison Committee members Shelly Gaza (Chair), Lara Maertz and Betsey Cassell.

Ms. Maertz, an AEA Stage Manager, reports: "The panel was extremely successful and a really wonderful discussion was had about what we can all do to help each other, from pre-production through the performance process. Some of the participants were young students from local university theatre programs, and we all felt it was a delight to be able to answer questions for them. We hope they will continue to explore their love of theatre and become future Equity members. We plan to have similar events in the future."



## Boca Raton, FL

### BC/EFA Inherits Check

Caldwell Company member John Felix elected to address the audiences at last season's production of Harley Granville-

Barker's *The Voysey Inheritance* presented by the Caldwell Theatre, Florida's longest-running regional theatre now in its 35th year. John shared the appeal duties with his co-star Terry Hardcastle, who portrayed David Voysey, and coordinating the efforts with Artistic Director Clive Cholerton, John found their audiences keen and seasoned, ready to contribute what they could for the cause. "I could see people opening their purses while I was still giving the speech" he recalls. "It felt like something extra special." Over nine days of appeals, the company raised \$2,535 for Broadway Cares/Equity Fights AIDS.

## San Francisco

### Committee Members to be Selected at April 26 Meeting

The San Francisco-Bay Area AEA Membership Meeting will be held on Monday, April 26, 2010 at the Aurora Theatre Company, 2081 Addison, Berkeley, CA. Doors open at 6 p.m. and the meeting begins at 7 p.m.

Topping the agenda will be an election for members of the Bay Area Advisory Committee (BAAC). Four seats for three-year terms and two one-year alternate seats are available.

Potential candidates do

not need to be present to run for election (but it is highly suggested). However, all members will need to contact the BAAC Chair, Kelly Ground, prior to the meeting in order to provide a statement of intent to run, to confirm membership is current and to indicate for which term he/she wishes to be considered. For more information and/or to submit a name for nomination, contact Kelly Ground at (415) 302-0765 or [calamityke@aol.com](mailto:calamityke@aol.com).



At the Tri-Union picnic are (l to r) Guillermo Saucedo, AFTRA Miami Local President; SAG's Leslie Krensky; AEA's Irene Adjan; AFTRA's Herta Suarez and Steve Gladstone, SAG Florida Branch President and Equity member.

## South Florida

### Tri-Union Picnic Offers Free Food and Fun

By Irene Adjan, South Florida Equity Liaison

The first ever South Florida Tri-Union Picnic was held on Presidents' Day, February 15, 2010 and was open to members of Equity, AFTRA and SAG. Leslie Krensky, Screen Actors Guild South Region Director and Florida Executive Director, headed up the planning and organizing. SAG sent invitations to their members and Herta Suarez, AFTRA Miami Local Executive Director and Southeast Regional Director, and I sent invitations via email to members of our unions.

It was a beautiful day at Greynolds Park in North Miami; the sun was shining and there

was not even a hint of our usual humidity. Members gathered to network and spend a relaxing holiday afternoon. Sandwiches, chips, fruit, cookies, cupcakes and beverages were available for all to enjoy. There was even a bounce-house for the kids.

I spoke to a couple of Equity Actors who had recently relocated to South Florida and had questions about the area and how to get information about auditions. A SAG member who was now looking to do theatre work wanted to know more about joining Equity. The event was a terrific show of community and union solidarity. We may belong to different unions, but we share the fact that we are all union members.



## Austin/San Antonio

### Liaison Committee Selects Members at Annual Meeting

The Austin/San Antonio Liaison Area held its annual general Membership Meeting on Sunday, January 31, 2010 in the lobby of The State Theatre in Austin. Eighteen members attended, along with Western Regional Director Mary Lou Westerfield. A reception prior to the meeting drew many Equity Membership Candidates, local producers and theatre community members.

The meeting agenda

included the selection of a new Liaison Committee. Continuing are Bill McMillin, Chair; Douglas Taylor, Vice-Chair; Barry Michael Miller, Marijane Vandivier, Parker Williams, Paul Wright, Babs George, David Stahl and Sheila Gordon. Newly selected are Charles "Huck" Huckaby, Michelle Collins, Laura Walberg and Victoria Beavan.

It was a "lively, fun and informative meeting," reports Mr. McMillin, with discussion on a

wide range of subjects, including: Western Regional Director's report; Area Liaison and Western Region Stage Manager Councillor Bill McMillin's report; health care; national, state and local membership numbers (there are 127 local members and 145 EMCs); website information; hotline; EMC Day review; Stage Managers' ongoing database; "how you can hire me" sheet for local auditions; the Summer Musical (*Annie*); recently completed Member Project Code productions (*A Long Day's Journey Into Night* and *A Cherry Orchard*); auditions; AEA theatres (Austin Playhouse, Zachary Scott Theatre Center, Austin Shakespeare, St. Edward's University's Mary Moody Northen Theatre, TEX-ARTS and Greater Tuna; Austin Circle of Theatres (name changed to Greater Austin Creative Alliance), approved AEA paymaster and producer of record for the Umbrella Agreement; and AEA's Centennial.

For more information on the Austin/San Antonio Area, contact Bill McMillin, at [BillyMac57@mac.com](mailto:BillyMac57@mac.com).



## Northport, NY

### "Oliver" Fills Hearts, Purses

The company of John Engeman Theatre's production of *Oliver* in Northport, Long Island raised over \$24,600 for BC/EFA through audience appeals and sales of the

holiday CD, *Carols for a Cure*, which featured cast members from the Engeman Theatre's previous production of *Little Shop of Horrors*, as well as over two dozen Broadway

show casts and other special guests. Jane Blass, the production's "Mrs. Bumble" made the appeal each night. "I was happy to do it," she says. "But it sure never hurts to have a bunch of adorable children standing in the lobby with buckets. Audiences on Long Island were so generous. They love live theatre and meeting cast members after the show, and the kids love hearing how good they were. Even after the show as I would be leaving the theatre, people would stop to show me the CD they bought and to say how much they enjoyed the entire evening. So with a little laughter after a great show, we were able to pull both on the heart strings and the purse strings."



## Washington, DC

### Woolly Mammoth Audiences Dig Deep for BC/EFA

Boasting a company of 36-strong, collections at the Woolly Mammoth Theatre Company raised \$2,036 in just one week of fundraising for Broadway Cares/Equity Fights AIDS. Michael Willis, a cast member in Woolly's production of Charles L. Mee's *Full Circle* spearheaded the campaign with a great appreciation for his community. "We have

very intelligent theatergoers in DC," he said, "and they're a supportive audience." Michael, a 25-year veteran of Woolly Mammoth, made the curtain speech, as he's done for the past three years. "I say to the audience, 'We know you've dug deep in your pockets to come to the theatre tonight and we're asking you to just dig a little deeper.'"

## Save the Date

### New York

### Asian Heritage Month to Be Celebrated With Performance of "Once On This Island"

The Eastern Regional Equal Employment Opportunity Committee (in conjunction with the Manhattan Community Arts Fund) will celebrate Asian Heritage Month on Sunday evening, May 16, 2010 at 7:30p.m. at the York Theatre, 619 Lexington Avenue with a concert performance of *Once On This Island* by Lynn Ahrens and Steve Flaherty. Directed by original cast member (and AEA member) Gerry McIntyre, this one-night-only free event will feature an all-Asian American cast of Broadway veterans.

For updated information, check the Equity website, [www.actorsequity.org](http://www.actorsequity.org), or contact EEO Business Representative Pearl Brady at (212) 869-8530, ext. 346 or [eeo@actorsequity.org](mailto:eeo@actorsequity.org).