

"Our doubts are traitors,
And make us lose the good
we oft might win
By fearing to attempt."
—William Shakespeare
Measure for Measure,
Act 1 scene 4

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Reminder

Annual Membership Meeting is Friday, April 13, 2012 in All Regions

The Eastern, Central and Western Regions will be connected by telephonic hook-up for the April 13 Annual Meeting so that members in all Regions may be able to hear statements of candidates running for Office and Council. Hook-ups will begin at 2:30 PM (Eastern Time), 1:30 PM (Central Time), 11:30 AM (Pacific Time).

The Eastern Regional Meeting convenes at 2 PM (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 PM (Central Time) in the Member Center on the 1st Floor of the Equity Building, 557 West Randolph, Chicago, IL.

The Western Regional Meeting starts at 11 AM (Pacific Time) in the Bellamy Board Room on the 5th Floor of the Equity Office, 6755 Hollywood Blvd., Los Angeles, CA.

Get Ready to Vote for Officers, Councillors

AEA's 2012 Election is about to get underway. On Monday, April 16, 2012, ballots will be distributed by Election Services Solutions to all paid-up members.

There are three ways to vote:

(1) **Paper Ballot:** Paper ballots will be mailed out on April 16. Fill out your paper ballot and return it per the instructions provided. If you vote by mail, you must tear off the top portion of the ballot.

(2) **Paperless Balloting:** If you registered for E-voting prior to March 22, at approximately

11:59 PM Eastern Time on April 16, you will receive an email from Election Services Solutions with instructions for voting online. Make sure this message doesn't get caught in your spam filter. The email will come from actorsequityhelp@electionservicescorp.com. You will not

receive a paper ballot.

(3) **Vote Online:** Even if you did not pre-register for E-Voting, you can still vote online. When you receive your paper ballot, go to <https://www.esc-vote.com/ae2012> and find the link for online voting. Enter your unique internet log-in number (from your paper ballot) and your Member ID# (printed on the front of your membership card) and follow online voting instructions.

NOTE: All ballots must be received by 5 PM (Eastern) 4 PM (Central) 2 PM (Pacific) on Wednesday, May 23, 2012.

Statements from Candidates for Election (see page 3)

Your Income Tax

Go Phish! Dependents Can Cost You! Marriage Equality – State Only! I099s and Your Responsibilities, ID Theft IRS Emailed you a Warning? Not!

If you have found yourself a little short at tax time, you're not alone. Even if you're one of those who usually relies on getting a refund, you still might be caught in an attempted email scam to capture your personal information and credit card numbers. Many taxpayers have been the victims of Phishing expeditions, receiving emails, purportedly from the IRS, stating that there was a shortfall in their withholding, a mistake in their computations, a recalculation in their li-

ability – or some similar language, that leads the taxpayer to believe s/he owes money to the feds. This can be frightening – not only because it's from "the IRS," but because it says you owe them some dough! No one wants to hear from the IRS and absolutely no one wants to hear that they owe back taxes. Delete the email and do not open the attachment, if there is one! Here is the real deal on this. The IRS does not email taxpayers to collect taxes or to inform them about their returns. Period. If your instincts told you it was a scam, you were right. Stay tuned, however, for the state procedures on this as they do not always conform to the federal.

W-4 Form – Withholding Allowances

If you are an employee receiving one or more W-2 Forms, you might find yourself with a tax bill at the end of the year, even though you had some tax withheld. It is important to fill out your W-4 Form accurately, so that the tax withheld will be sufficient or come close to what it should be. The best rule to follow is to use your actual number of dependents. We hear that members claim several children, helping them take home more pay because the withholding is lower – and that's certainly true, but it often costs them later when they find out they had too little tax

withheld. What it also may do is pull them up short when they file their returns. What happens if you claim dependents you don't really have? You reduce your income and your income tax withholding, but you run the risk of having to pay the difference back in April – and

pay a penalty for the incorrect withholding. So, if you're single and you don't support anyone but yourself, put "Single" with zero or one withholding allowance. (The lower the number, the greater the tax withholding.) If you are married, only one of you may put "Married" on the W-4 form (don't ask; it's an arcane policy determination having to do with two incomes on one form). The other spouse puts "Single" or "Married, but Withhold at the Higher Single Rate." Then each of you claims only the exemption that includes yourself. If there are children or

other dependents in your household, determine which of you claims them or divide them up on your respective W-4 forms. Don't claim more people than actually exist in your household.

Equal Under the Law – The State Law, That is!

While VITA has prepared returns for same-sex married couples, this year it expects many more whose marriages are recognized by the state in which they live or who have recently decided to tie the knot. Filing returns for these couples is always a challenge because their unions are regarded differently by the federal government and the state in which they are married. The Defense of Marriage Act (DOMA), signed into law in 1996, defines marriage as a "legal union between one man and one woman as husband and wife" and further says that no state "shall be required to give effect to any public act, record, or judicial proceeding of any persons of the same sex that is treated as marriage under the laws of such other State..." What this means is that a couple can be legally married in one or more states, but not married under federal law. And that same couple's status may vary from state to state – unlike those of opposite-sex couples. This

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Outreach to Senior Members Mines Centennial Gold

As the Centennial year celebration approaches, excitement at Equity is growing at a rapid pace. With all of the activities to be unveiled in the coming months, one of the most exciting is *The Narrative Project*. This dynamic salute to the first 100 years of Actors' Equity creates a multimedia history of the Union through the eyes and experiences of its membership.

Last November, more than 3,500 letters were sent to senior Equity members throughout the country. Because much of the Centennial's work has been via the Centennial website,

<http://aea100.org>, and the Centennial Facebook page, <https://www.facebook.com/AEA100>, Equity staff wanted to make sure that all members without computer access had an opportunity to take part in this once-in-a-century endeavor.

From a memory of working under the cold gaze of McCarthyism where Equity refused to name names during the Blacklist, to a rank-and-file member in Pennsylvania watching her granddaughter get her own Equity card, the stories have been truly inspirational.

If you have not yet

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EQUITY NEWS

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Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

811 Atlanta
812 Austin/San Antonio
813 Boston
814 Buffalo/Rochester
815 Chicago
816 Cincinnati/Louisville
817 Cleveland
818 Dallas/Fort Worth
819 Denver
820 Detroit
821 Florida – Central
822 Florida – South
823 Houston
824 Kansas City
825 Las Vegas

826 Los Angeles

827 Milwaukee/Madison
828 Minneapolis/St Paul
829 Nashville
830 New Orleans
831 New York
832 Philadelphia
833 Phoenix/Tucson
834 Pittsburgh
835 San Diego
836 San Francisco
837 Seattle
838 St. Louis
839 Washington DC/Baltimore

Outreach to Seniors

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participated in *The Narrative Project*, there is still time! If you don't have access to a computer, mail your stories to Actors' Equity Narrative Project, VP+C, 13 Crosby Street, Loft 502, New York, NY, 10013. Please send copies or scans of any photos or other memorabilia, as we will not be able to return any originals.

If you would prefer to be interviewed over the phone, please leave a message at 212-996-3759 ext. 100, and a *Narrative Project* team member will be in touch.

Among those who have already participated in *The Narrative Project* are Ed Asner, Fredric Cook, Barbara Orson, Joann Yeoman, Judith Boxley, Raymond J. Barry, and Laurie Franks, to name a few.

To read their stories and much, much more, visit <http://aea100.org/narrative-project>. More is added every week!

Your Income Tax

continued from page 1

creates a complicated set of tax returns for the couple as their federal forms must be filed under the *single* filing status and their state forms must be filed under either the *married-joint* or the *married-separate* filing status. Four sets of returns must be prepared before the couple can meet its legal responsibility of filing income tax returns! For these same-sex married taxpayers, the discrimination between the federal and state laws is clearly unfair and imposes an additional burden on them when they file tax returns. There are approximately 1138 federal rights and benefits accorded to opposite-sex married couples that are denied to same-sex couples under DOMA (among them, no veterans or social security benefits, federal retirement plans under the Employee Retirement Income Security Act (ERISA), Health plans, such as under the Consolidated Omnibus Budget Reconciliation Act (COBRA), Qualified Domestic Relations Order (QDRO) benefits, IRA transfers, estate tax credits, etc.). In some states, benefits allowed to opposite-sex couples are still not allowed to same-sex couples if the marriage or union is not recognized in the state in which they now live. Currently, there are nine jurisdictions that allow marriage between couples of the same-sex: Connecticut, the District of Columbia, Iowa, Maryland, Massachusetts, New Hampshire, New York, Vermont and Washington. There are



"When I decided to settle in Denver after moving from NYC, I was committed to supporting Denver as a city where professional Actors could both live and work," says Chip Walton, Co-Founder and Artistic Director of Denver's Curious Theatre Company. "This desire played a large part

Western Region

Curious Theatre Housed in Denver

(produced by Hunger Artists) in the 19th century church located just a few blocks south of the Denver Art Museum and State Capitol that the theatre still calls home. The company used Equity's Special Appearance Agreement in early 2000, then moved to the Guest Artist Agreement in 2002-2003,

professionally run and I always enjoy working for them. Their support of Equity Actors and Stage Managers is deep and I am grateful that they have given us the opportunity for another Equity theatre here in Denver."

Erik Sandvold, a long time Company member, also has high praise for the theatre. "Along with paying Actors a professional wage and helping them earn benefits like pension and health, Curious wants the artists who have contributed to its success to have sustainable lives and careers. Actors, like myself, who have been fortunate enough to have established a lasting relationship with Curious are frequently invited into discussions—formal and informal, general and personal—about what Curious can do, within its very clear mission, to help us create balanced and fulfilling lives on artistic, professional, family, and community levels. Artistically speaking, Curious' commitment to bringing the best possible contemporary playwrighting to our audiences has been immensely satisfying for me. I've had the opportunity to play wonderfully challenging and satisfying roles in *many* of the best plays written in the last two decades (a true embarrassment of riches) and interact with many of the playwrights. As a prominent Small Professional Theatre in Colorado, employing quality Equity and non-union Actors in the same cast, Curious serves as an excellent introduction to Equity procedures, protections, and benefits for Actors considering Equity membership."



Front of the 19th century church housing Denver's Curious Theatre Company.

in the impetus to create a company that would prioritize making roles available for local Union Actors and Stage Managers. Today, we operate proudly under an SPT-3 contract, and work closely with almost all of the Union members and committees within the city."

Curious Theatre Company has made good on this pledge, as Equity Western Business Rep Albert Geana-Bastare, who oversees CTC, notes: "Their contract history is unblemished. It is a pleasure to work with this company and it is adamantly dedicated to following the rules and making sure their employees are happy."

Curious was founded by a group of artists who met 14 years ago while mounting Tony Kushner's *Angels in America*

moved on to SPT-2 in 2003 and upgraded to their current SPT-3 in 2006. Curious produces five mainstage shows per season; the award-winning Curious New Voices education program; the fun and innovative Denver Stories (honoring area luminaries); and myriad special discussions and classes.

"My experience as an AEA Stage Manager at Curious has been wonderful," says Claudia Carson. "I have worked at many different theatres under numerous contracts from LORT B to SPT. And of all the SPT theatres I have worked in Curious is by far the most attentive to the rules. It is very impressive to walk into a theatre and know that you do not have to 'feed' them the rules of the contract and that you will be treated with respect. Curious Theatre Company is very

several other jurisdictions that either accept alternatives to marriage or that recognize outside marriages as legal in their states. As developments in this area continue apace, stay in touch with your own legislators to learn what's happening in your state. And, if you are in a same-sex marriage, get good tax advice before you file your returns.

Identity Theft on the Rise

It is probably no surprise that, when someone's identity is stolen, a fraudulent tax return might be among the crimes perpetrated with the stolen personal information. This crime has not been very prevalent in the last decade, but has risen sharply in the last year. VITA has seen a few of

these incidents and has assisted taxpayers in filing the IRS investigative forms with their tax returns. Incidents of identity theft increase where there is inadequate or no destruction of your personal information after you have surrendered it (doctor's office, daily log sheets for background work, anywhere you might submit your name, SSN and date of birth at the same time). So, it is vitally important that, unless you are absolutely required to submit all three items, simply retain your SSN. The free website is annualcreditreport.com. There are no other free credit report sites, in spite of what the commercials might tell you. Check one of the three

reporting agencies (Experian, Equifax and Transunion) and wait a few months before checking the next and so on. You get one free report each year from each of them, so it's good to spread out the reviews in the event you need to clear up any discrepancies and have to check again.

For more information on these and other tax issues, consult your own tax adviser or stop in at your VITA office. The New York VITA office is open Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays) from 10:30 to 4 on the 14th floor of the New York Equity building. Telephone 212-921-2548. Check the website (www.actorsequity.org) for other VITA programs.



ACTORS' EQUITY ASSOCIATION 1913

EQUITY NEWS

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Candidates for National Election Submit Statements

OFFICERS

President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

NICK WYMAN (INCUMBENT)

(Residence: Yonkers, NY)

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

I am honored and delighted that the Nominating Committee has seen fit to give me their imprimatur for reelection. For most of the time that I have been President, I would demur when folks asked me if I liked being President by saying that "like" was not the precise verb — that I felt "useful and well-used."

I still feel useful and well-used, but I now like this job; I am absolutely looking forward to the next three years. These will be years of celebration and conflict. We will spend the next year celebrating our hundredth birthday as a union, and I intend to do everything I can to raise the profile and exalt the brand of Equity, to make you proud to be an Equity actor or stage manager.

In addition to the celebrations, I anticipate plenty of conflict. Unionism and unions are under attack. The business model of road tours is changing. Not-for-profit theatres are in budgetary crisis. Equity is in the fight of its life; we may well be in a fight for our life. Sometimes we will be fighting against our bargaining partners for better wages and working conditions; sometimes we will be fighting alongside them for arts funding and a more supportive government. And I'm sure there will be other battles. Whatever the battle, my sleeves are rolled up, my fists are clenched, and I am ready to give my all to expand our opportunities to work and to protect the opportunities we currently have.

First Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

PAIGE PRICE (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production (Broadway, National Tour), LORT, Business Theatre, Dinner Theatre, STOCK, SPT, COST, WCLO.

Actors' Equity Association is about to celebrate its 100th Anniversary, beginning this May. The year-long celebration will bring awareness to not only our members but also the public at large about how Equity has, in fact, helped create a "national theatre," and fought for wages, working conditions and collective bargaining rights that at this very moment are being challenged across America.

Over the last dozen years that I've had the privilege to serve the union, I have learned to appreciate our member-driven democracy. However, I think this Centennial is a good time to take a hard look and see how the union could be more facile, more nimble, more responsive (instead of reactive) in today's world.

The access to health insurance continues to drive many of our personal working decisions – I am working to gain more benefits in the world of show development – readings, labs, workshops – for members that do this work. Because it is work.

I ask for your vote to help me reinvigorate the union *from the inside out*. That means finding future leaders and voices from our currently working membership to add their insight and express their concerns, frustration and ideas for the next 100 years. As we watch our sister unions consolidate their efforts in merger, it's time that we, too, looked to strengthen our backbone.

Second Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

REBECCA KIM JORDAN (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, Special Touring Agreement, LORT, MSUA, COST, WCLO, Dinner Theatre, Special Agreement.

I have been working as a professional for over 25 years and consider myself fiercely committed to uphold the integrity of our contracts. On Council for almost 20 years, I have become inspired by all of the possibilities within our jurisdiction. It is imperative that we continue to fight for health care on all contracts. We must continue to improve the salaries and conditions, and we must organize work that previously has not been under contract, understanding that all of our contracts are not right for all members. I have been a proud member of the last four Production Negotiating Teams and of the last three in Stock, as well as Off-Broadway, ANTC and NEAT contracts. The last three years as VP have been my proudest. We held a successful search for our new Executive Director, we completed in record time a positive negotiation with the League and we have new relationships with our sister unions. It is a challenge for AEA to represent nationally. Members in different areas of the country have varied needs. It is possible to make our union more inclusive and stronger by better communication, transparency, and consistency. The chorus is where my heart lies. I have worked diligently to make ACCA a recognized, cohesive, organized group and to make sure we have members from all regions. I consider myself lucky to be a member. It has been a privilege to be a Councillor and I would like to continue to be your 2nd VP.

Third Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

IRA MONT (INCUMBENT)

(Residence: Brooklyn, NY)

Contracts worked: Production (Broadway, Road, Special), LORT, Off-Broadway, Stock, TYA, SPT, LOA.

Member since 1987.

I am honored to have been nominated for a 4th term as an officer of Actors' Equity and I am pleased to have the opportunity to continue serving the membership. I chair and sit on many committees and have chaired and served on many negotiating teams, responsibilities I enjoy. I am proud to be a trustee of both our Pension & Health and 401k plans and to represent the Association at the AFL-CIO, FIA and COBUG. I look forward to assisting in guiding us through continuing instability in our nation's economy and view towards arts funding, to being a part of our continuing efforts in public policy and to being a part of our new Executive Director's strategic planning. I believe that I have a good understanding of what is important to all of you and that I have the ability to translate that into action within our union. Thank you for voting.

Secretary/Treasurer

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

SANDRA KARAS (INCUMBENT)

(Residence: New York, NY)

Contracts worked: LORT, LOA/COST, Guest Artist, LOA, URTA, SPT, Workshop.

I have more work to do! You probably already know me from our work together in the theatre, from my *Equity News* income tax articles, or maybe I've prepared your tax returns or helped you with your audit. Whatever the case, I want to continue to represent you on Equity's Council. So, I seek a second term as your Secretary/Treasurer to continue my efforts: 1) To lobby for Tax Legislation – to increase the

number of members eligible for the Qualified Performing Artist provision (and lots of tax savings into the future!). Since 1986, I've been part of the efforts to effect change in your favor. We've achieved much and can't stop now! 2) To represent you in overseeing Equity's budget and monitor how your dues are spent. I will continue to work with the HAC (your budget committee) and Equity staff to safeguard our Treasury and preserve our position at the bargaining table for years to come; 3) To support and work with our new Executive Director McColl to strengthen our negotiations and our standing in the industry; 4) to help to celebrate Equity's first 100 years and brand the union for the next century as Treasurer of the Centennial Committee. If you will return me as your Secretary/Treasurer, I pledge to continue these efforts to the best of my ability and remain available to all of you. Contact me at smgkaras@aol.com.

Eastern Regional Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

KATE SHINDLE (INCUMBENT)

(Residence: New York, NY)



By Petition

MELISSA ROBINETTE (CURRENT CHORUS COUNCILLOR)

(Residence: Astoria, NY)

Contracts worked: Off-Broadway, LORT, SPT, LOA, Manhattan Experimental Cabaret, Dinner Theatre, Showcase Code.

Committees: Chorus Councillor, ACCA, Membership Education (7th Vice Chair), EPA (5th Vice Chair), Off-Broadway, LORT, Developing Theatre, New Media, Cabaret, Stage Managers (Observer), Councillor Liaison to Greater Washington/Baltimore and Equity News.

Unions: AGVA and AEA.

I am a working Actor who does not have an agent and seeks employment solely through EPA and ECCs.

I have worked to improve both small and large issues: new skin parts, more rehearsals for understudies, higher salaries, more contracts and better payments for new media.

I have started a Health and Wellness section in Equity News and promoted a "definitions" section to better explain the Equity terms in our contracts.

Through the EPA and ACCA committees, I have fought for quality access to auditions and creating better access to more job opportunities.

In Membership Education, I have worked to educate and empower all Equity Members through endorsing seminars to improve job and audition skills.

I support and observe the Stage Managers Committee. I believe strongly in having an ASM on all contracts.

On Council, I have pushed to make Equity a more progressive union in new media and branding. Through new media we can build awareness, education and branding to AEA: from our members, to producers, to audience members, in the hope of creating more jobs.

I am currently working to bring solidarity with our sister unions (IATSE/AFM).

As a Vice President, I look forward to continuing all of the work above, and will continue to find and create opportunities in job creation.

Central Regional Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

DEV KENNEDY (INCUMBENT)

(Residence: Northbrook, IL)

Fellow members,

It's my privilege to have served as your Central Regional Vice President, and I respectfully ask again for your vote. The last three years have brought a great deal of change to our Union, especially in terms of leadership. Fortunately, I feel

we are in a great place with both Mary McColl and Nick Wyman. They work well together, and that has made my role as VP easier.

Change however is not limited to that, and we have some large tasks in front of us. The SET contract will be negotiated as will the LORT

contract, among others. This next term will bring the celebration of our Centennial, which leadership has been hard at work planning for some time now. There are other events and issues that pose serious questions. How does a merged SAG and AFTRA affect AEA? What about the other live performance Unions? How will the Presidential elections affect pending health care legislation? How will the rise in anti Union sentiment across the country affect our ability to organize? How will the overall economy perform and how will that affect our industry as a whole? The next three years will be crucial and experienced Officers are vital to successful navigation of these times.

AEA is poised to take advantage of these interesting times and produce good outcomes for our members. I need your input if you are willing to give it, and I ask for your vote.

Western Regional Vice President

Three – Year Term

(Vote for no more than one)



By the Nominating Committee

DOUG CARFRAE (INCUMBENT)

(Residence: Las Vegas, NV)

Contracts worked: Production, Special Production, Casino, RMTA, MSUA, LORT, WCLO, CORST, COST, HAT, Business Theatre, Dinner Theatre, Guest Artist, SPT, TYA, Staged Reading, 99-Seat Theatre Plan, Showcase Code.

AEA Committees: P&H, Trustee; 401K Plan, Trustee; Casino, Chair; Western Developing Theatres, Dinner Theatre, and Guest Artist, Chair; Hollywood Area Theatres, Chair; Phantom, Jersey Boys and Peep Show Las Vegas Negotiating Teams, Chair; Production, Bay Area Theatres, WCLO, Centennial and House Affairs; Phantom Las Vegas, Deputy

As Actors' Equity Association approaches its Centennial Anniversary and we look back over our hundred years, we have so much to be proud of as a union. It is amazing how far we have come. And now is the time to pose questions of where we want to be in another hundred years.

When (or if) will health care costs come down and how do we increase the number of members covered by our Health Plan? How do we increase audition/work opportunities for our members in areas outside of our major office cities? How do we "tighten up" our touring agreements while keeping the Road from going non-union? How do we better communicate with our members? How do we make AEA a leaner/meaner organization, which can continue to support our membership on a balanced budget?

These are some of those challenging questions facing us today, which will determine our future. And, I think, we have a unique opportunity now, with our new Executive Director, to make progress on them. I don't/won't pretend to have all the answers, but am absolutely committed and willing to work toward solutions for our future, for our next hundred years.

Thanks.

EASTERN REGION

Principal Five – Year Term

(Vote for no more than five)



By the Nominating Committee

DAVID SITLER

(Residence: Jersey City, NJ)

Contracts worked: Production, Off-Broadway, ANTC, LORT, LOA, Business, SPT, Casino, URTA, Outdoor Drama, Guest Artist, Dinner Theatre, Stock, Special Appearance, TYA, Showcase Code.

Equity – 99 years and still vital. I'm a proud working member since 1984, serving frequently as Deputy. I started serving on committees (Developing Theatre, LORT, Guest Artist, URTA) 11 years ago, was on the negotiating teams for 2 URTA contracts, and volunteered for Christmas baskets and VITA. I am running for Council to step up my service to you the members and help forge the next 100 years.

I know what it means to get on line at 6 am. I have benefited greatly from the EPA system (my first job, national tour, among others) and want to keep it a productive audition experience. I want to explore the possibility of online chorus sign ups, and perhaps even EPAs in the future. Let's also explore expanding self-submission to Casting Directors, as we can with LORT, to other contracts. We need to organize and educate producers on the benefits of hiring AEA Stage Mangers and Actors to accrue those invaluable health & pension weeks. We've been in a holding pattern or worse the last couple of years, but now is the time to make more work available for all our members across the country.

I make my living working Equity contracts and care about where this union goes in the next 100 years. I not only ask for your vote to continue to serve you, but also encourage you to get involved. Know that as Councillor you will have someone who will stand with you. More info at www.davidsitrler.com.



By the Nominating Committee

CHRISTINE TOY JOHNSON (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, Off-Broadway, LORT, CORST, COST, SPT, Guest Artist, LOA, Business Theatre, WCLO, Stock, RMTA, Workshop, TYA, 29-Hour Reading, Showcase Code.

I am grateful to be a working Actor. I am committed to staying vigilant on new ways to revitalize our work weeks and maintaining the standards of our working conditions no matter where we are, making contracts more accessible – without sacrificing their integrity – so that we can work in more venues, and always remembering what we stand for: the rights of professional theatre artists who deserve to make a decent living and to be treated with respect for the contributions we make to the American landscape. Art matters. Our voices matter. There's a huge gap between the work that's being done at Equity and the membership's understanding of it; a chasm between the perception that Equity is a monolith out to give away our rights and the truth that Equity is only as strong as we, the membership, commit to making it. As chair of the Equity News Advisory Committee, I am also committed to using this vital communication tool to lessen the chasm between all of us. As co-chair of the Equal Employment Opportunity Committee, I wave the flag daily for equal rights for all of us, and I mean *all of us*, leading meaningful initiatives and policy to increase true inclusion. We must stare our differences in the face and consider all sides. I get it. I am out there working and looking for work every day, just like you; fighting for our rights with a fair and open heart. I welcome your thoughts. ChristineToyJohnson@gmail.com



By the Nominating Committee

IRA DENMARK (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, LORT, COST, CORST, SPT, LOA, WCLO, LOA/WCLO, Dinner Theatre, Guest Artist, 99-Seat Theatre Plan, Showcase Code, Staged Reading.

A proud member since 1978, my involvement with union business began while I lived in Los Angeles in the 1990s and subsequently I've served on Council, ERB, WRB, LORT, Off-Broadway, Midsize, Developing Theatre, Menopause the Musical, SETA, P&H Caucus, 99-Seat and WCLO committees. I frequently serve as deputy and I've served on nominating committees as well as negotiating teams.

I'm passionate about committee work. I believe this to be the backbone of our union. I show up and I speak up. I pledge to work for: 1) equitable contracts; maintaining existing levels of employment; strengthening agreements and looking for opportunities to increase them, 2) health availability for the most members possible, 3) improving wages and bettering salaries and 4) supporting our developing theatres and encouraging them to grow.

I encourage our members to educate themselves about AEA and learn about our history. Knowing from where we've come and knowing about our battles fought and won is important. I am proud that in September 2010 AEA honored Philip Loeb, activist and member, for his role in securing paid rehearsal time, which in 1934 was \$15.00 a week. A great achievement!

My goal is to be part of the solution and contribute to the resolution of the problems and challenges we face in this ever changing world.

I excel with numbers and figures – an asset when negotiating budgets and contracts. I'm willing to volunteer my time. I pledge to serve. Thanks to the nominating committee for their support.



By Petition

BARBARA CALLANDER

(Residence: Silver Spring, MD)

Contracts worked: LORT, LOA, SPT, TYA, Guest Artist, Special Appearance, Periodic Performance, Umbrella Agreement, Showcase Code, Members' Project Code.

I was a Western Councillor 1991-2006, while living in Seattle – one of the first elected from outside an office city. I now live in the DC area, and ask for your support in electing me to Council again.

I currently serve on the Washington/Baltimore Liaison Committee, Developing Theatre and TYA Committees, and as an Observer to the P&H Caucus. Other committee experience includes: National Organizing, Area Liaison Affairs, Film/Recording, VITA (NY and Seattle), and the committee-of-three that developed the National Representation Plan.

The diversity of our membership is one of Equity's greatest strengths. As we approach our centennial, we must continue to build a strong, cohesive, national Union that is also flexible enough to be responsive to the needs of all our members. To do this, it is essential that we have Councillors who live throughout the country.

As a Councillor, I will work hard to find solutions to problems of

concern to you.

Organizing and Developing are areas of particular concern to me. Especially in the current economy, we must find new and innovative ways of creating new jobs: encouraging theatres to grow, organizing non-union theatres, identifying new areas to organize. I am also very interested in health insurance issues and in member education and outreach.

I have lived and worked in NYC, as well as regional cities on both coasts. I look forward to the opportunity to use my varied experiences and perspectives to serve you on Council. Thank you.



By Petition

MATT DeANGELIS

(Residence: New York, NY)

My name is Matt DeAngelis. I am a proud and passionate Equity member. I am 28 and have been on production contract for the past 3 years. I feel the young working professional is a demographic that is vastly underrepresented. The voice of the people who are doing a majority of the work could be

louder. I feel we need to find a more creative way to work with the League and have more financially equitable treatment of actors, especially those on the road. I am a great communicator, I feel as though I am well suited to working with people who may disagree with me. I also feel like some of what our union needs is passion, someone who has worked under these tiered contracts and is willing to, in the appropriate circumstances, disagree with the status quo and think outside the box. I believe in branding our union, getting people to learn what and who we are. I want to encourage young membership and encouraging people who feel like this union doesn't work for them to stand up and come to a meeting and help us change it. I have a lot of ideas about how to steer our union in a new direction. I am also eager to learn the ins and outs of collective bargaining so I can better help move our union forward and guarantee long term safety and financial stability for our members. Thank you very much for your consideration. I appreciate your vote.



By the Nominating Committee

MARGOT MORELAND (INCUMBENT)

(Residence: Miami, FL)

Contracts worked: LORT, LOA/COST, Cabaret, Dinner Theatre, SPT, Guest Artist, Special Appearance, Menopause, Midsize, URTA, CORST.

In this time of economic unrest and political distress, our only strength is in the protection of our Union, yet we fight apathy and misinformation on a daily basis. I have brought a unique perspective to Council and feel knowledgeable in its workings while serving its members in their best interests. I have been honored to represent those outside the office cities with a strong voice. We, as individuals, need to feel our opinions and experiences matter to the Union as a whole. Our voices need to be heard and counted. There are differences in the regions that reflect our National membership, but our common concerns *unite* us. I won't pretend to have all the answers, but I do have the skills, resources, experience, and connections to research the questions before formulating my opinions; always keeping the big picture and possible obstacles in mind. I recognize the answers when they appear and implement the solutions to get things done with my votes, weighing each side of the debate before reaching a balanced, fair minded result. In this anti-Union climate, we must continue to build a stronger Union that is willing to make changes in our practices and open our minds to help sell our product-being responsive to the needs of all member issues, be it health coverage, work weeks, salaries, or benefits. There are major problems within our industry and no easy answers, but solutions must be found. Strengthen your voice. I will listen, react, and represent you passionately.

MorelandAEA@aol.com



By Petition

DOUGLAS LELAND

(Residence: New York, NY)

Contracts worked: LORT, LOA, CORST, Dinner Theatre, Guest Artist, Showcase Code.

Be prepared!

A proud Equity member for 30+ years.

I bring Professional experience, insight and practicality to daily Union issues. Yet I am not afraid to take a firm stand. We need to listen to our members and one another.

For 16 years I have been one of your Volunteer Equity Monitors. I am at audition venues 3 or 4 days a week, interacting with actors and producers, hearing the concerns of both sides. I have served and contributed on several Equity Committees. I have become a "go to" person for our member's questions.

I am in contact w/members from all across the country, not just the Eastern Region.

The constructive use of 21st Century social networks, like Facebook and Twitter are important to Equity's present and future.

Fiscal responsibility is key. We need to hold the line and be *practical* and *responsive* to our members needs in current financially unstable times.

The strength of EPA's and ECC's must be respected and guaranteed especially for our unrepresented members. More education is imperative. Be Prepared!

I am a 3rd generation Union member. I know how to get the job done. Who better to serve you on Council than a proactive, "grassroots" Equity Member?

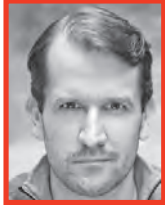
I have brought many important issues to Council's attention on members' behalf.

If you Vote for me, I'm Prepared! Are you?

Please Vote

Be Prepared

You can communicate w/me on Facebook @ *Vote for Douglas Leland for Equity Council 2012*



By the Nominating Committee
JAMES MOYE (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production (Broadway, National Tour, Tiers C & D), Off-Broadway, LORT, CAT, TYA, Dinner Theatre, LOA, SPT, COST, WCLO, Guest Artist.

It has been an honor to serve you on Council over the past four years. Our commitment to each other shows the true strength of our membership. I have witnessed that commitment while serving you on five committees and our most recent Production Contract Negotiating Team, which secured much needed raises in salaries and benefits on behalf of our members. But we need to do more. And I will not be satisfied until we've reached our goals.

This economy has been difficult for all of us. That's why I'm offended when management criticizes us for seeking our fair share. We should never apologize for seeking to provide for our families and manage the ever-increasing cost of living. We must remain strong and united in our efforts to holding onto Equity contracts, and to expand opportunities for Equity members. Management must realize by investing in us, we will help grow our business to new heights, together. But I am concerned that non-profit theaters remain vulnerable across the country. Equity must advocate for more public funding, so that our Equity theaters are well protected.

My door is always open to you. I seek more than your support. I seek your participation. Join me. There is too much at stake, and we have too much pride to sit quietly. We must always be willing to defend our members with the same passion that we pursue our craft. As we celebrate our 100th anniversary, let's make this next century our defining legacy.



By Petition

PAUL V. AMES (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, Off-Broadway, COST, LORT, Special Production, Business Theatre, Guest Artist, Dinner Theatre, TYA, LOA, Showcase Code, Staged Reading.

I joined Equity in 1977, SAG in 1980, AFTRA in 1984, and am happily vested in the defined benefit pension plans of all three. I made more money in SAG/AFTRA, but I've donated my modest services to Equity for 10 years now for a simple reason – The founding of AEA and the founding of the Actors Federal Credit Union (on whose Board of Directors I sit) share a story line: actors, faced with a problem, figured it out, and I'm a sucker for that story.

On Council, as Housing Committee Chair, I've spoken up most often on affordable housing & public policy. Since I'm New York based, the cobra/mongoose connection between public policy & housing is especially acute. Ever hear of Workforce Housing? Inclusionary Zoning?

Fifteen years ago I hadn't, but I'm guardedly hopeful that as Equity develops its public policy voice, perhaps along with COBUG, SAG/AFTRA, and the Actors Fund, entertainment industry professionals might successfully speak with one voice (remember the COBRA campaign?) & achieve for our members a better standard of living. To that end, I currently sit on the Advisory Committee of the Actors Fund Housing Development Corporation.

Too many members seem to think there always was an Equity, and there always will be – not so. People pay money to sit in the dark and listen to us tell them stories – we must not be shy about telling them our own.

For more of mine, check *Plan-And-Scope-Committee.com*. I ask for your vote.

Principal One – Year Term (Vote for no more than one)



By the Nominating Committee

KRISTEN BETH WILLIAMS

(Residence: New York, NY)

Contracts worked: Production, LORT, Tier D, Off-Broadway, MSUA, Guest Artist, URTA, SPT, 29-Hour Reading.

I've been an AEA member for almost a decade. In that time, I've worked on almost every contract imaginable – from 29-hr. Readings and SPT to a Tier D National Tour and Production. I've served as Deputy on numerous occasions, and I've been an active committee member since 2010.

Why do I want to run for Council, you ask? In short, I want to be a voice. I think there is a massive gap in the communication between Equity and its Members. I've witnessed it and how destructive it can be. I want to bridge that gap. I want to take all the official union jargon (that, let's be honest, sometimes sounds like the teacher from Peanuts), put it into layman's terms, and then, I want to *talk* to you about it. I want *you* to talk to *me* about it.

A few things I will focus on:

- LORT – the contract is up. We've postponed negotiations until next year, and having worked on many LORT contracts, including the "great LORT-way"-I plan to be a major player in those negotiations.

- Member Education – How much do you know about how Equity works? How much do you *not* know? Bridging that communication gap starts here.

A voice. For you *from* Council. From you *to* Council. This is *our* Union. We can achieve so much by just talking to each other.

There is much to do, and I'm ready to get to work! I would greatly appreciate your support and your vote.

Chorus Five – Year Term (Vote for no more than two)



By the Nominating Committee

AL BUNDONIS

(Residence: New York, NY)

Contracts worked: Production, Production Tiered Tour, WCLO, RMTA, Off-Broadway, Mini, Dinner Theatre, LORT, COST, LOA, SPT, Workshop, Guest Artist, Showcase Code.

Nothing embodies the meaning of Union better than the chorus: a body of individuals speaking as one.

As a Chorus Councillor, I will work with passion and tenacity to protect our rights and serve all members – whether Principal, Stage Management or Chorus.

I am a working actor who gets most jobs through Equity Chorus Calls. I work often as an understudy. I have a vested interest in protecting the Chorus, Understudies, Dance Captains and Swings, protecting parts payments, and increasing Chorus contracts in all three regions.

Equity has over 50 separate contracts. Some bring little to no money into members' pockets or the union coffer, yet administering these contracts is not without cost. I will work to reexamine our priorities and discover where we can create new income for our members.

We need increased member services that will enhance our careers and personal finances. Let's expand on the success of VITA and the Agent Access program and partner with The Actors Fund and AFCU to bring more classes and seminars to our members.

The members of AEA generate substantial revenue for the cities we live in. I want to use that leverage to increase affordable housing specifically for actors and stage managers.

I will work for improved communication between Membership and Council. Better education gives us control over issues that affect us personally.

Our members need to impact the process, not just accept the results.

Be sure to vote in this election.

Vote Al Bundonis for Council.



By the Nominating Committee

ROGER PRESTON SMITH (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production (Broadway, National Tour, Bus & Truck and Special), LORT, CORST, COST, RMTA, WCLO, Casino, MSUA, Dinner Theatre, LOA, SPT.

I have been a member of Advisory Committee On Chorus Affairs since 1986 and also the EPA committee. I have served on several nominating committees, two TYA negotiating teams and the Off-Broadway negotiating team and served as deputy on numerous contracts.

Since joining Equity in 1980, I have worked under a majority of the contracts as principal, chorus, dance captain and understudy. I still get the majority of my work through EPA's and chorus calls, where I am able to hear the concerns and grievances of our members. I will work diligently to maintain open access to all auditions

We find ourselves in an era of anti union sentiment and must work aggressively to oppose any attempts to weaken our union. "One for all and all for one." The business is rapidly changing and we must be flexible and stay ahead of the curve without giving up our hard fought gains.

I feel my broad range of experience is a great asset in serving you, and would be proud to serve you for another term and take us into our 100th anniversary celebration. Please vote.



By Petition

STAŚ KMIĘC (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, COST, MSUA, Unit Stock, Dinner Theatre, LOA, Special Agreement.

Unions: AEA, AGMA, SAG, SDC. Joined 1987; 11 Committees since 1997.

Honored to have served you for three years – making educated decisions, and working as a team-player. With experience in four unions; performance – Tours, Ballet, Opera, TV/Film, Direction/Choreography; and the "business" – Public Relations and Strategic Communications, I bring a complete understanding of today's entertainment industry.

Despite gains, there's more to do.

- 1) Protect our ability to make a living;
- 2) Enhance our standing and opportunity;
- 3) Recapture the respect for performers and the dignified role of the arts.

Equity spans regions and categories. Our message everywhere is: we are a creative resource to be cherished and respected; not a disposable commodity to be compromised or endangered.

Negotiating COST, our team improved salaries and reduced non-Equity performers. Work availability, salaries, benefits, new media, pre-production, developmental work, and audition, rehearsal, performance procedures deserve our attention. I'll explore new pathways to contracts in other platforms.

I'll protect struggling theaters, safeguard continuation of contracts, and explore viable avenues of contracted employment.

I know touring companies firsthand and will continue to improve upon Experimental tiers and short engagement contracts, which have returned work lost to non-union tours.

I've experienced "good" times and "not-so-good," and am passionate about meeting the challenges of our union. With respectful communication we can preserve the professional recognition, integrity and success of Equity companies everywhere.

Dance Captain, Swing, Deputy, Fight Captain – proud member of the Chorus... I sweat in rehearsals, onstage, and will continue to sweat representing you on Council.

**Stage Manager Five – Year Term
(Vote for no more than two)**



By the Nominating Committee

DAN ZITTEL

(Residence: New York, NY)

Contracts worked: Off-Broadway, Mini, LORT, COST, MSUA, SETA, Dinner Theatre, URTA, Guest Artist, LOA, TYA, SPT, Showcase Code, Staged Reading.

At the start of this process, I asked myself a question I heard a thousand times in rehearsal, "What's my motivation?" The answer came back "service." Since my first contract in 1976, for over 125 productions under 14 agreements/codes, AEA always had my back and now is a good time to give back.

For myself, serving on committees, Off-Broadway, Stage Managers and Stock, are the stepping-stones to serving on Council. I have always followed and supported our struggles as a union throughout the years. With all the accomplishments we have gained as a union, I would like to

avoid complacency from our membership, and from our employers, in a number of areas, especially in the area of safety be it in the rehearsal hall or on the stage. Although we struggle constantly with economics, I believe we can find creative ways to increase our workweeks with new agreements such as with various cruise lines or international tours. Our membership is our greatest strength and our agreements our greatest assets. It is better to have a contract than nothing even if that means finding ways for creative compromise.

With theatre companies rising and falling and rising again, we as a union have an obligation to our community to help all the aspects of our profession move forward and continue to create, present and survive.

As an active, working member on Council, I will do my best to preserve and maintain all that we have gained and will gain.



By Petition

LISA DAWN CAVE

(Residence: Westbury, NY)

Contracts worked: Production, LORT, Off-Broadway, SETA, Dinner Theatre, Workshop, Developmental Lab, 29-Hour Reading.

I am a Proud Member of the Actors' Equity Association since 1984.

The first 10 years of my career I experienced what it was like being onstage in front of the audience as a Dancer, Singer, Actress. My experiences and knowledge as a Performer helped me to then make my transition into the next stage of my career, Stage Management.

For the past 17 years I've work on more than 20 shows in positions ranging from Assistant Stage manager to Production Stage Manager. While working on those Shows, plus many Workshops, Labs and Readings I've had the opportunity to work under a variety of AEA Contracts and Agreements. This has given me an invaluable and deep knowledge of the Production Contract, Levels of LORT, SETA, Workshops, Developmental Labs, & 29 Hour Reading Agreements.

My participation as a member of the Stage Manager's Committee, Production Contract Committee, 2011 Production Contract Negotiating Team and the 2012 SETA proposal Selection Committee have immeasurably expanded my knowledge of AEA Contracts and Agreements plus has given me a true understanding of the Important needs of AEA Members, now and in the future.

I have and will continue to listen to my fellow members, Stage Managers, Dancers, Singers and Actors. I believe with steady effort, open dialogue and a unified voice we will grow as a strong Union.

I Thank You for Your consideration as a Member of the AEA Council.

By Petition

ERIN MAUREEN KOSTER

(Residence: Woodside, NY)



By Petition

BERNITA ROBINSON

(Residence: Astoria, NY)

Recently someone asked why I wanted to run for Council. "After all you are on a lot committees, isn't that enough." I don't think so. I want to be a bigger voice for all who are afraid to speak up. I want to speak for those stage managers and actors who work hard to get their health weeks, who struggle to

stay "in the business" and/or stay in the union. And I want to help move this union forward. I want our union to be stronger than ever – actors and stage managers alike...under this wonderful umbrella.

I could go on about my work on all the committees I am on, but do you care? Really? You care that I want to be your voice, that I want to support new dance shoes, an increase in understudies and covers, a safe workplace, and clean dressing rooms.

I am familiar with the big contract – Production and several the smaller contracts which are the meat and potatoes of this association, the contracts the vast majority of us work under. I no longer think its enough to say "well I have my health weeks." We all need those but we also need respect and after speaking to several of my fellow AEA members who work under the smaller contracts, that is something we don't always receive. Being a part of this union means you are a professional whether you are working in an SPT in Maryland or in a big Broadway house.



By the Nominating Committee

JOHN M. ATHERLAY (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production (Broadway and National Tours, Tiered Tours), SETA, LORT, Off-Broadway, ANTC, LOA, Mini, Showcase Code, WCLO, Cabaret, COST, CORST, MSUA.

It is an honor to be nominated for a stage manager seat on the AEA Council. As we start celebrating our first 100 years, we must remember we still have work to do.

On Council I want to make it easier for all members to reach out to the Council. I believe each committee chair should have an email address that will allow all members to reach out directly to any committee with any questions and concerns. We can only be a better Council with direct input from the members of our union.

I want to continue to work with the Organizing, Off-Broadway and Stage Managers Committees to find more workweeks...with good pay, and opportunities to gain health weeks.

I work on the road...I am fortunate to work in all three of our regions and meet many members from each region. We must always remember we are a National Union and must listen to all three regions and work to find solutions that benefit members in each region.

The road is in trouble. We worked with the producers to make the road viable for AEA members. We opened the door, now we must work for better wages and conditions. We have walked picket lines with our brothers and sister in the IA and AFM. Now it is time for all three of these unions to stand side by side and keep the road union!

I hope you allow me the privilege to fight for all of you...but remember...Please Vote!

CENTRAL REGION

Principal Five – Year Term (Vote for no more than one)



By the Nominating Committee

DAVID C. GIROLMO (INCUMBENT)

(Residence: Evanston, IL)

Contracts worked: Production, LORT, Stock, Dinner Theatre, CAT, Drury Lane Agreement, Marriott Agreement, Guest Artist, Off-Broadway, SPT, TYA, LOA.

Dear friends and Fellow members:

It's been a privilege serving as your Councillor. I am gratified by the decision of the Nominating

Committee to place my name once again in nomination for your consideration.

Here's a quote that resonates for me:

"People don't get opportunity or freedom or equality or dignity as an act of charity; they have to fight for it, force it out of the establishment. This... cliché about reconciliation of opposing forces is a load of crap. Reconciliation means just one thing: When one side gets enough power, the other side gets reconciled to it." –Saul Alinsky

We must not be reconciled to the anti-union agenda that seems to be sweeping the more conservative states. Labor Unions, and Union activism built the middle class of this country, and we remain today the most viable means for every day Americans to realize the American Dream. For us, it means partnering with our employers to continue to improve the lives and working conditions of our membership, while vigilantly protecting our right to negotiate.

Send me back to Council. Let me continue to fight for you.

Respectfully, David Girolmo

girolmo@juno.com

WESTERN REGION

Principal Five – Year Term (Vote for no more than four)



By the Nominating Committee

VERNON WILLET (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: Special Production, WCLO, LORT, CORST, HAT, Dinner Theatre, Guest Artist, TYA, Periodic Performance.

Ladies & Gents, Brothers & Sisters: I want very much to continue my work with you. I have Chaired and/or served on WCLO, MSUA, LORT, Casino, TYA, Menopause the Musical, BAT and Jersey Boys Vegas Negotiating Teams. I am the Western Regional Chair of the WCLO, TYA, Cabaret and the Business Theatre & Events committees. I am 1st Vice Chair of the HAT, Developing Theatre, LORT, Dinner Theatre, Deputy, Stage Managers and URTA committees. My experience serving on numerous committees, working under varied contracts and my participation in several negotiations has given me a broad understanding of the issues and challenges facing the Union as well as a history of how matters are handled and challenges met. I have worked as a Principal Actor, a Chorus Actor and a Stage Manager. I have fought hard for every member of Actors' Equity and if elected will continue to do just that.



By the Nominating Committee

STEPHEN PAWLEY

(Residence: San Francisco, CA)

Contracts worked: WCLO, LORT, BAT, MBAT, TYA, Staged Reading, BAPP.

Current Vice Chair of the Bay Area Advisory Committee (BAAC). Negotiating teams: TYA 2011 & BAT 2010. Committees: Developing Theatre (2010 SPT revisions), BAT (led 2010 MBAT revisions), WCLO, TYA, Entry to Equity, Member Education.

Actor by profession, accountant by necessity and eccentric by birth, I am Missouri-bred and one of the few men to graduate from the 'all-women' Stephens College. Great stories, but with only 250 words for this statement, they're better left to another time! Based in the San Francisco Bay Area, I have also worked across the Midwest and San Diego.

A finance background with non-profits allows me to bring insight regarding the financial stability and responsibility of both our bargaining partners and the union itself. I can read, understand and negotiate contracts. And I enjoy it.

Over the last few years I've served on various local and regional committees, listening and learning. With your support I will bring my unique mix of interests and expertise to the National Council. My goals: Develop a rock-solid nation-wide organizing infrastructure.

Invest in our local members across the country, giving them resources to organize work and market the union.

Aggressively increase communications and web access to services, education and training everywhere our members live and work.

Increase lobbying on our behalf for Arts Education and Funding both locally and nationally.

Fight for universal health care so we can stop fighting amongst ourselves over health weeks!

In solidarity.



By Petition

BARBARA N. ROBERTS (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: LORT, LOA, WCLO, 99-Seat Theatre Plan.

As a mature woman and actor of color, I understand the importance of diversity. One who seeks to be a voice of diversity must have insight, experience, purpose, clarity of vision, compassion, awareness, humility and a calling to serve. I represent that voice

I am deeply committed and passionate about inclusion, outreach and empowering our members. The key issue I want to address is helping to generate and develop more contract jobs in the Western region. In addition to serving 6 years as a Principal Councillor, I am presently serving my 4th year as chair of the Western Region EEO Committee and we have been able to successfully forge new meaningful partnerships with the theatre community. My other committee work includes EEO One Voice, Equity News, Public Policy, Entry to Equity, 99-Seat Plan and Developing Theatres.

My Commitment to our great union and what it stands for goes beyond politic. It serves a higher purpose providing more employment opportunities, upholding the integrity of the stage acting profession and building bridges for future generations to come.



By the Nominating Committee
MICHELE LEE (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: Production, LORT, COST, MSUA, RMTA, Off-Broadway.

I'm proud to have served you on Council and through work on various committees.

I have been a lucky one. I first joined our Union when I was 16 years old. I have been employed in every aspect of our business. I know actors. We love what we do so much; we'd do it for free. Thankfully, Equity's there to protect our rights. But I'm scared. This is a difficult time.

We must create more jobs. We must educate our members on how to grow their careers. We must have pride in our craft with benefits and quality health care.

To build a long, successful acting career I had to become a job creator. Belonging to SAG, AFTRA, DGA, WGA and running my own company taught me the negotiation process from both sides of the table, an invaluable tool.

As founder and Board Member of the Entertainment Industries Council (EIC), I've testified before Congress highlighting the importance of the arts on our cultural well-being and our industry's good works regarding health and social issues.

I was sent to Washington to meet with Senators and Congressmen to advocate for arts funding and education.

I am on the artist's committee for the Kennedy Center Honors.

I volunteer with the Actors' Fund, Broadway Cares/Equity Fights AIDS and the Lillian Booth Actors' Home in New Jersey.

Equity is my parent union. I'm an Actor, first, last, always. Your vote will allow me the opportunity to continue to serve you. Thank you



By Petition

HEATHER LEE

(Residence: Los Angeles, CA)

Contracts worked: Broadway Production (League), Production (Disney Theatrical), Production (Bus & Truck), WCLO, HAT, RMTA, LORT, COST, Special Agreement, Western Special Production, SPT, LOA, Guest Artist, Dinner Theatre.

Since joining the union in 1982, I have been a proud member of Actors' Equity. I have had the opportunity to work under Principal, Chorus and Stage Manager contracts in all three regions, but most recently concentrated in the Western Region. Currently I serve on the HAT, WCLO and LORT Committees so I feel very equipped to represent our members in the West as well as keep a National perspective.

I am seeking a seat on Council because I feel I can offer a current perspective on where the theatre is in 2012 and am committed and passionate about Actors' Equity and its future. My main goal is to create more workweeks for Equity Actors.

My experience working under various contracts as well as behind the scenes has given me a broad understanding of the issues and challenges facing the Union as well as a clearer picture of the economic hardships so many of our employers are facing today. So many theatres have closed or cut back on Equity contracts or simply gone non-union. We must be willing and able, in these tough economic times, to find creative and new solutions that will allow our members to continue to work at fair salaries, earn health insurance weeks and pension contributions while at the same time enabling theatres to thrive. I ask for your vote.

Principal Three – Year Term (Vote for no more than one)



By the Nominating Committee

JOSEPH RUSKIN (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: Production, LORT, Stock.

Our Centenary, our Birthday, is bringing Equity smartly to face and focus on the future.

It is clear that we must protect and defend our contracts and work opportunities from the electronics that effect us now and will in years to come and from the national economy's negative impact on arts funding that is causing our LORT producers to reassess their planning. We must anticipate their solutions and still be able to protect our contracts.

In our hundred years, we have learned how to help, serve and protect the American Actor. We have solved problems, sometimes gracefully, sometimes awkwardly, sometimes brilliantly and the Actors, Choristers and Stage Managers have been well served, but the future calls us to do that and more.

Our long-range planning has almost eluded us, but with the guidance of Mary McColl, our E.D., and her commitment to the future, we are looking forward. My time on Constitutional Review, House Affairs, LORT, Nominating, L.A. Initiative and more, has taught me how to both resist change and how to embrace it.

I hope you will give me your vote so that I can continue to actively participate in Equity's "look to the future." I believe my time on the Boards has given me an understanding and appreciation of the Actor that is useful and so I ask for your vote.

Chorus Five – Year Term (Vote for no more than one)



By the Nominating Committee

MICHAEL DOTSON

(Residence: Van Nuys, CA)

Contracts worked: WCLO, LORT, RMTA, COST, Cabaret, SPT, Dinner Theatre, Special Appearance.

Thank you for taking the time to read my candidate statement and for being involved in your union. It has been my pleasure (most of the time) to represent you as a Chorus Councillor for the past 10 years. Since I joined the Council, we've seen and been through a lot of changes in our industry and in the world. We must continue to evolve in our thinking and practices if we intend to remain relevant and powerful in the years to come. I'm happy to say that in many ways our union *is* taking steps in the correct direction.

I serve on so many committees that I won't bore you with a long list. Just know that I'm at the Equity office a lot, working on your behalf. I've also been an Equity monitor for as long as I've been a member and am proud of my work out in the field, making sure that you get your shot at that next big job in your career. I'm with you on the front lines and most of my own work still emanates from the Equity calls. We must continue to require producers to hold Equity auditions while making sure that they are for real jobs and not just empty contract requirements.

I've said it before. Decisions are made by those who show up. So, show up! Vote for me and I will do my best to be a positive, consistent, level headed, member minded influence in the Council room.

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





NATIONAL NEWS



At the West Coast roundtable event are (l to r): Equity Business Rep Ivan A. Rivas, Marc Masterson (South Coast Repertory), Sheldon Epps (Pasadena Playhouse), moderator Sharon Lawrence, Michael Ritchie (Center Theatre Group), and Randall Arney (Geffen Playhouse).

Los Angeles

A Lively Evening with Four Local Artistic Directors

By: Maggie McCollester
Vice-Chair, Western
Member Education
Committee

On February 28, 2012, the Western Membership Education Committee hosted an enjoyable evening in Los Angeles with four of the area's notable Artistic Directors: Sheldon Epps (Pasadena Playhouse), Marc Masterson (South Coast Repertory), Randall Arney (Geffen Playhouse), and Michael Ritchie (Center Theatre Group). Equity member Sharon Lawrence moderated the informal panel discussion.

The event gave insight to the Actors and Stage Managers present into the balancing act it is to helm an artistic institution. Each AD shed light on how he began his career, how he's seen his job evolve, and how he has strived all the while to enrich the artistic community despite many challenges.

Sheldon Epps, who studied acting at Carnegie Mellon University, has been the AD at the Pasadena Playhouse for 15 years. He recalled that the theatre world of his mentors was in "a very different economic climate. Lots of NEA and corporate funding allowed them

the freedom to do their job." He said, "The job has changed significantly," having more to do now with supplying box office hits than creating art.

Marc Masterson, who served as AD of Pittsburgh's City Theatre for 20 years, came to South Coast Repertory in June 2011 following 11 seasons at Actors Theatre of Louisville. He feels in spite of the decline in the subscription base and ever-changing marketing and media challenges, "It's going to be all right. It's just change. We [artistic directors] become marketing experts out of necessity."

Randall Arney, a 30-year Equity member himself and AD at the Geffen since 1999, has an MFA in acting from Illinois State University. He founded the Steppenwolf Theatre Company with several classmates in Chicago in 1984 where, for eight years, Arney was the AD. "We were actors who became directors to keep hold of the reigns." At Steppenwolf they chose plays based on an actor's availability. Choosing seasons now at the Geffen happens "a year and a half in advance" and having a hit is much more unpredictable, like "catching lightning in a bottle."

Michael Ritchie is in his seventh season as AD of Center Theatre Group. He joined Equity as a summer stock Stage Manager 34 years ago and soon after found himself working Off-Broadway and subsequently on Broadway on 30 shows. His goal as the Center Theatre Group AD is "to do the greatest range of theatre for the widest possible audience," and he considers himself lucky because with his three theatres he can provide everything from new LA-based stories to great classics. Nevertheless, he admits that, "New York definitely plays into what we do." With a subscription season, "You have to run your bombs and close your hits."

The convivial discussion covered the LA theatre scene from many angles including:

Casting stars versus non-stars - to which the consensus was not to star chase but to cast true actors.

How best to use social media and technology to reach the younger audiences. Ritchie is currently beta-testing a system at CTG where one can reserve a block of tickets and have a window of time to reach out to friends through Facebook to buy their own, print the ticket

at home, and join the person at the theatre.

Offering affordable tickets - Arney talked about the Geffen's Fourth Wall program with preview tickets for \$25.

How crucial great Stage Managers are - As Epps said, "It is terribly important they are technically good at the job, that they create the right climate for the process, know how to stay calm, keep the room buoyant, and keep things moving along." Arney also looks to his Stage Managers for "a truthful assessment of the show on the show reports. You really want someone very positive and constructive there to help the process and the Actors, who has a clear head and gives accurate depictions."

How AEA can assist these theatres - South Coast Rep has transitioned into a LORT theatre with the help of AEA. Masterson said, "I was the beneficiary of a very successful relationship with AEA. They motivated growth."

Producing new works - Arney likes to "not just be a user [of plays]," but he "occasionally likes to make a deposit" back into the theatre library.

When an AD might get involved - Epps says, "The best

thing that we can do for you is that when you're in a play that we make sure you're brilliant in that play and to be hard on the guest director to be hard on you, so that the level of excellence of which we're all capable is there."

On directing - As an AD, Arney does not like to ever get between a director and the cast. If he gives notes as a director, he says, "You can always give a note tomorrow. But it's really hard to take back a note said too soon, before it's useful. I would prefer to let the actors act."

The event was well-attended and a great success. Charlie Janasz organized the evening, assisted by fellow committee members Ned Schmittke, Cindy Marty, Pat Loeb, Robert Guidi, Ray Singh, Amy Handelman, and Maggie McCollester. Equity staff members present were Western Regional Director Mary Lou Westerfield, Ivan Rivas, Richard Ostlund, and Maura Murphy-Barrosse. The Committee thanks all those who attended, the Artistic Directors who participated, and Ms. Lawrence for their generosity of spirit and time.



Cast members from NY's Women's History Month celebration. (Photo: Sue Collin)

New York

Union Women Celebrate Women's History Month

Union Women @ Work - Inspiration in Motion was presented by the Eastern Region Equal Employment Opportunity Committee at the Theatre at St. Peter's Church on March 5 in honor of Women's History Month. The program celebrated 1913, an important year in Equity's history; the year the famed Rehearsal Club, a New York haven for young actresses, opened; a year that the *Ziegfeld Follies*, known for glorifying the American girl, played on Broadway; and the year George Bernard Shaw's *Pygmalion*, a comment on women's independence, was first produced. The evening included tributes to all of these events.

The opening number,

HERstory or The EVEvolution of Women in the Arts, conceived and directed by Kathleen Conry, introduced "Eve" and other historical figures who brought the audience through time to 1913. Then came three scenes from *Pygmalion*, directed by Nick Corley, followed by an original remembrance of The Rehearsal Club for "good girls only." Ziegfeld Club President Paula LaMont spoke about the *Follies* and the Club and tapped Taina Elg as this year's Ziegfeld Girl. For the finale, the full cast sang "A Pretty Girl is Like A Melody," featuring original *Ziegfeld Follies* descendant Laurie Sanderson. Equity member Denise Pence Boockvor produced the event.

New York

“Broadway Backwards 7” Raises \$329,000 for BC/EFA and LGBT Community Center

Twenty unforgettable performances left a standing-room-only audience cheering for more at *Broadway Backwards 7*, lifting the once-a-year celebration to a record-breaking \$329,000 to benefit Broadway Cares/Equity Fights AIDS and



The Lesbian, Gay, Bisexual & Transgender Community Center of New York.

This year's edition of *Broadway Backwards*, held March 5, 2012 at the Al Hirschfeld Theatre, featured a cast of 65 Equity singers and dancers performing the great songs of musical theatre with a twist: women sang songs originally written for men and men sang songs written for women.

The sold-out audience was treated to an evening of romance, whimsy and roof-raising anthems. *The Book of Mormon* star Andrew Rannells brought the best of *Funny Girl* to a Broadway stage after all this season with a rendition of “The Music That Makes Me Dance.” Two-time Tony nominee Robin De Jesus reunited with castmates Javier Munoz, Tony Chioldes and Danny Bolero from *In the Heights* to perform

“Wouldn't It Be Lovely” from *My Fair Lady*. (1) Jenn Colella and Jackie Hoffman turned the *Damn Yankees* showstopper “The Game” into an all-female vow to stay away from “booze and broads.” (2) Jim Brochu and Harvey Evans were met with thunderous applause after a flirtatious vaudeville turn in “It's Never Too Late to Fall In Love” from *The Boy Friend*. The romantic balcony duet from *West Side Story* once again thrilled the audience as two of Broadway's leading ladies, (3) Sierra Boggess and Elizabeth Stanley together sang Bernstein/Sondheim's duet “Tonight” as it's surely never been heard before.

The evening also included Tony Award winners Betty Buckley, Len Cariou and LaChanze; Emmy-winning comedian Bruce Vilanch; and television icon George Takei, in



addition to Bryan Batt, Charles Busch, Dan Butler, Mario Cantone, Cicity Daniels, Nancy Dussault, Anthony Federov, Barrett Foa, Shawna Hamic, Telly Leung, Jessie Mueller,



Brian Charles Rooney and Jason Michael Snow. Robert Bartley directed and co-choreographed with Stephanie Klemons and Patrick O'Neill under the music direction of Mary-Mitchell Campbell. Matthew DiCarlo led a team of 16 Equity Stage Managers working in rehearsals and behind-the-scenes.

Broadway Backwards brings together two very different organizations each with its own long, rich history working with and providing support for services to Equity members. It's proof for social service and fundraising organizations

everywhere of the power of collaboration and the exponential impact of shared resources.

For a complete story, more pictures and video from the show, visit broadwaycares.org.

Washington/ Baltimore

Woolly Mammoth Hosts Annual Equity Auditions

By Gregory Gorton

The Greater Washington/ Baltimore Equity Liaison Committee hosted its 11th annual Equity Auditions at the Woolly Mammoth Theatre in the heart of downtown Washington, DC on Monday, January 16, 2012.

One hundred and thirty one Actors were seen by over 30 casting and talent directors throughout the day. The volunteers made every effort to fill time slots that were made available either by cancellation or no-shows with a list of standbys and qualified EMCs.

This was the first year that the DC/Baltimore auditions were streamlined into one day, which certainly made the auditions easier on the auditors who had only to commit to one day rather than the two full days of years past. A further change to better accommodate those auditioning was to increase the number of slots in each half hour time frame to eight. Each Actor had three minutes to present a monologue, song or combination of both.

The Washington/Baltimore auditions have grown to be quite the event over the decade-plus that they have been held. Although the great majority of the Actors who take part in the auditions are from the Washington, Baltimore and Northern Virginia areas, it is not unusual to have auditionees from Pennsylvania, Delaware, New Jersey and New York. Several Actors even came in from the Chicago and Cleveland regions in years past. The popularity of these auditions has continued to grow from their humble beginnings 11 years ago.

Another change was the new venue. Woolly Mammoth is a beautiful, modern space and they couldn't have been more accommodating to the committee, the auditors and those auditioning. Although parking in the District can

sometimes be challenging, this was lessened somewhat by the fact that the audition date coincided with the celebration of Martin Luther King Jr. Day and the parking on the street was free.

The Liaison Committee, led by newly elected chairperson Laura Giannarelli, did a fantastic job of making the day move as smoothly as possible for both Actor and auditor. Veterans in the audition trenches such as Jim Brady, Carl Randolph and Chair Emeritus Iona Dulaski, once again shared their time, experience and dedication to make the auditions productive and enjoyable.

Chairwoman Giannarelli said, “The audition day was very successful. We had excellent attendance on the part of the auditors and received very positive feedback from Actors and auditors alike. The consensus is that these auditions are a valuable casting tool for our local producers.”

Jim Brady shared a similar opinion. “Holding the auditions on one day worked for me. All of the slots were filled, which shows that the spots are precious and few. They fill up fast. It was also less of a financial burden for the committee as far as the amount of food and beverages we provided for the auditors, the Actors and ourselves for the day.”

It will remain to be seen when and where the auditions will be held next year. The committee works very hard considering all factors and tries to make the concerns of the membership paramount. The one guarantee is that there will be more AEA auditions. They will be well run, and many will find it a rewarding and profitable experience.

The committee would like to thank fellow committee members and the many volunteers as well as the good people at Woolly Mammoth for working so hard to bring these auditions to life.



San Francisco's food bank volunteers (l to r) Michael Patrick Gaffney, William Elsmar, Jessica Powell, Julian Lopez- Morillas, Tiiu Eva Rebane, Wanda McCaddon, and Donna Davis (not pictured).

San Francisco

Bay Area Members Network, Volunteer

San Francisco/Bay Area Stage Managers, local producers, and Production Managers attended the second

Annual Stage Management Networking event on February 6, 2012 in Fred's Columbia Room at the American

Conservatory Theatre.

Forty-three Stage Managers participated in the speed-dating style event and were able to provide resumes and get a few minutes of face-to-face time with those in hiring positions. Thirteen theatres were represented, including San Jose Repertory, ACT, Theatreworks and Marin Theatre Company.

On March 5, local AEA members volunteered their time at the Alameda County Food Bank to help fight hunger in the Bay Area. The AC Food Bank's mission is to alleviate hunger by providing nutritious food and nutrition education to people in need, educating the public, and promoting public policies that address hunger and its root causes.

San Francisco

Spring Membership Meeting Set for Monday, April 23

The Bay Area Advisory Committee (BAAC) has scheduled the Spring 2012 Membership Meeting for Monday, April 23 at The Exit Theatre, 156 Eddy Street in San Francisco. There will be a membership mixer beginning at 6 PM, with the meeting starting promptly at 6:30. Western Regional Director Mary Lou Westerfield and Business Representative Bethany Umbach plan to be in

attendance along with Equity's President, Nick Wyman.

The agenda includes elections for members of the BAAC. Members interested in running for one of the four open three-year seats or the two one-year Alternate terms need to provide a letter of intent to run by April 19. For more information, contact BAAC Chair Kelly Ground at kground@gmail.com.



AEA members at the Buffalo-Rochester Annual Membership Meeting.

Buffalo/Rochester

New Members Added to Liaison Committee

Ray Boucher, Stan Klimecko, Craig Raisner and Robert Rutland have been added to the Buffalo-Rochester Liaison Committee. They join members Susan Forbes, Don Gervasi, Ellen Horst, Sheila McCarthy, Tom Owen, Ann Reid, and Ed Simone. Tom Owen was elected Secretary; Craig Raisner, Vice-Chair; and Don Gervasi continues as Chair.

New York

Stage Managers' Association Hosts "Theater: A View From the Wings"

The Stage Managers' Association held its annual look at life from the other side of the curtain, *Theater: A View From the Wings*, on March 5, 2012. The all-day event, sponsored in part by Playbill, featured panel discussions with working members and others involved in the particular subject under review, a networking luncheon and an opportunity for Stage Managers to meet and exchange information.

"The Stage Managers' Association is thrilled to be a catalyst for bringing different

aspects of theatre together to discuss mutual concerns," said SMA Board Chairman and Equity member Jon Goldman.

The titles of the panels, *The Traveling Stage Manager – Tricks of the Road*, *The Stage Manager and the Associate Director: How Do We Work Together? What Works and What Doesn't?* and *The Stage Manager and the Crew: In the Trenches Together*, aptly defined the issues covered in each discussion.

New York

Stiller and Meara Visit Actors Fund Home in NJ

Equity members Anne Meara and Jerry Stiller visited with residents of The Lillian

Booth Actors Home on March 8, 2012. Located in Englewood, New Jersey, The Home offers assisted living and skilled nursing to members of the performing arts and entertainment community. To learn more, or to schedule a visit, go to www.actorsfund.org.



Jerry Stiller chats with a resident at The Lillian Booth Actors Home.

New York

Black History Month Event Celebrates African-American Actors on Broadway

A stellar panel of African-American Actors who have appeared or are appearing on Broadway this season plus fabulous food and drink in the iconic venue, B. Smith's, added up to an enlightening, thought-provoking and fun-filled SRO Black History Month event in New York on February 27, 2012. It was presented by the Eastern Equal Employment Opportunity Committee.

The panel, comprised of Uzo Aduba (*Godspell*), Roz Coleman (*The Mountaintop*), Roosevelt Andre Credit (*The Gershwins' Porgy and Bess*), Michael Potts (*The Book of Mormon*) and Grasan Kingsberry (*On a Clear Day You Can See Forever, Leap of Faith*) and moderated by Norm Lewis (*Porgy and Bess*), spoke of their own career paths, what it means to them to be on Broadway, the challenges facing African-American Actors, and offered some advice to those starting their careers.

All said they had followed their dreams, despite the hardships, and felt incredibly lucky to be working on Broadway. But, they wished there were more opportunities for African-American performers. Uzo

Godspell, she said, makes her "hopeful" for the future. Michael Potts said "a lot of educating" still needs to be done in "challenging stereotypes."

"We need to take responsibility ourselves and create things for ourselves," said Norm Lewis. He praised Debbie Allen for her work, notably her production of *Cat on a Hot Tin Roof*.



EEO Committee Co-Chair Julia Breanetta Simpson (r) with panelists (from l) Michael Potts, Roz Coleman, Uzo Aduba, Grasan Kingsberry, Roosevelt Andre Credit and moderator Norm Lewis. (Photo: Stephanie Masucci)

Aduba lauded the casting of *Godspell*, especially commending the director for putting together "such a blended cast" that "reflects the world today." Her experience in

The panelists advised African-American Actors to go to all auditions. "Show up for everything. Let them tell you 'No,' don't tell yourself. Write your own projects; create your own work."

A Look Back@Equity Milestones

75 Years Ago April 1937

- Equity adopts a "Try-Out" contract for use only in the tryout period of a play during the months of May, June, July and August.

- Clarence Derwent runs on an Independent Ticket (nominated by petition by 15 Senior Resident Members, or more) for a five year term on Council. (Mr. Derwent is not elected this time, although he eventually goes on to serve as President of the Association from 1946 to 1952.)

50 Years Ago April 1962

- The April issue of Equity (Magazine) lists 39 signatories to the Industrial Shows Agreement (now the Business Theatre & Events Agreement).
- Council adopts a formal legislative policy calling for, among other things, enactment of legislation to establish a Federal Advisory Council on the

Arts; federal standardization of unemployment insurance benefits and base periods; implementation of policies of reciprocal control on the importation of alien actors, while keeping in mind its obligation to safeguard the employment of its membership; and reduction or removal of excessive tax on theatre admissions.

25 Years Ago April 1987

- Equity protests immigration changes proposed by the Immigration and Naturalization Service in rules governing the importation of non-immigrant aliens to work in the United States. If enacted, these changes would allow any alien who has a baccalaureate degree "or its equivalent" to enter the U.S. and work for a period of up to six years at a time. Equity's then-Executive Secretary writes to the INS saying that broadening of definitions and criteria as proposed would have a negative

impact on American workers and "will actually worsen the high rate of unemployment among our members."

- On April 18, the *La Cage aux Folles* company sponsors the first Broadway Easter Bonnet Parade and Competition, raising over \$20,000.

10 Years Ago April 2002

- Concern about the proliferation of non-Equity shows on the Road continues and a special Subcommittee is formed.

- Former Equity Executive Secretary (1952-1972) Angus Duncan dies in Houston, Texas at the age of 90.

New York

Fund Sets Spring Workshops

Have you been thinking of creating your own venue/production company for your performance work? Are you exploring resources for running a production company? Have you been looking for support to write a business plan? Look no further. The Actors Fund has scheduled a workshop on Starting a Production Company. It will be held on three Mondays—April 16 and May 14, 2012 from 11 AM to 1 PM, and on April 30 from 11 AM to 2 PM; Location TBA. To be considered for participation, you must first

attend an Actors Work Program orientation. For information, email: kschrier@actorsfund.org.

Thinking about pursuing a Masters degree? There's a group for you, too. It's meeting on Thursday, April 19 from 5:30-7 PM at AFM Local 802, 322 West 48th Street. No reservation or pre-registration required. For information, email pschwadron@actorsfund.org.

For information on all Actors Fund services and programs, visit actorfund.org or call 212-221-7300