

"I've missed more than 9,000 shots in my career. I've lost almost 300 games. I've failed over and over and over again in my life and that is why I succeed."  
—Michael Jordan

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## Congratulations to Equity and Our Tony Award® Nominated Members

In 2012, there is even more to cheer about when the annual Tony Awards® are

presented. Equity has received a Special Tony acknowledging the Union's Centennial and the contributions of Equity Members to the American theatre. Congratulations, too, to all of the Members who have been recognized this year.

### BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE IN A PLAY

**James Corden**, *One Man, Two Guvnors*  
**Philip Seymour Hoffman**, *Death of a Salesman*  
**James Earl Jones**, *Gore Vidal's The Best Man*  
**Frank Langella**, *Man and Boy*  
**John Lithgow**, *The Columnist*

### BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE IN A PLAY

**Nina Arianda**, *Venus in Fur*  
**Tracie Bennett**, *End of the Rainbow*  
**Stockard Channing**, *Other Desert Cities*  
**Linda Lavin**, *The Lyons*  
**Cynthia Nixon**, *Wit*

### BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE IN A MUSICAL

**Danny Burstein**, *Follies*  
**Jeremy Jordan**, *Newsies*  
**Steve Kazee**, *Once*  
**Norm Lewis**, *The Gershwins' Porgy and Bess*  
**Ron Raines**, *Follies*

### BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE IN A MUSICAL

**Jan Maxwell**, *Follies*  
**Audra McDonald**, *The Gershwins' Porgy and Bess*  
**Cristin Milioti**, *Once*  
**Kelli O'Hara**, *Nice Work If You Can Get It*  
**Laura Osnes**, *Bonnie & Clyde*

### BEST PERFORMANCE BY AN ACTOR IN A FEATURED ROLE IN A PLAY

**Christian Borle**, *Peter and the Starcatcher*  
**Michael Cumpsty**, *End of the Rainbow*  
**Tom Edden**, *One Man, Two Guvnors*  
**Andrew Garfield**, *Death of a Salesman*  
**Jeremy Shamos**, *Clybourne Park*

### BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A PLAY

**Linda Emond**, *Death of a Salesman*  
**Spencer Kayden**, *Don't Dress for Dinner*  
**Celia Keenan-Bolger**, *Peter and the Starcatcher*  
**Judith Light**, *Other Desert Cities*  
**Condola Rashad**, *Stick Fly*

### BEST PERFORMANCE BY AN ACTOR IN A FEATURED ROLE IN A MUSICAL

**Phillip Lamar Boykin**, *The Gershwins' Porgy and Bess*  
**Michael Cerveris**, *Evita*  
**David Alan Grier**, *The Gershwins' Porgy and Bess*  
**Michael McGrath**, *Nice Work If You Can Get It*  
**Josh Young**, *Jesus Christ Superstar*

### BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A MUSICAL

**Elizabeth A. Davis**, *Once*  
**Jayne Houdyshell**, *Follies*  
**Judy Kaye**, *Nice Work If You Can Get It*  
**Jessie Mueller**, *On A Clear Day You Can See Forever*  
**Da'Vine Joy Randolph**, *Ghost the Musical*

### REGIONAL THEATRE AWARD

The Shakespeare Theatre Company, Washington, DC  
**ISABELLE STEVENSON**

### SPECIAL TONY AWARD

Actors' Equity Association  
**Hugh Jackman**

## All Officers Reelected; 17 Elected to Council

President Nick Wyman led the slate of Officers elected to three-year terms in Equity's 2012 National Election. In addition, 17 members—10 from the Eastern Region, one from the Central Region and six from the Western Region—have been elected to Council.

Ballots were tabulated on May

(incumbent)  
Second Vice President: Rebecca Kim Jordan (incumbent)  
Third Vice President: Ira Mont (incumbent)  
Secretary/Treasurer: Sandra Karas (incumbent)  
Eastern Regional Vice President: Melissa Robinette  
Not elected: *Kate Shindle*  
Central Regional Vice President:

David Sitrler  
Ira Denmark (incumbent)  
Margot Moreland (incumbent)  
James Moyer (incumbent)  
Not elected: *Paul V. Ames, Douglas Leland, Barbara Callander, Matt DeAngelis.*

### Principal One-Year Term

Kristen Beth Williams

### Chorus Five-Year Term

AI Bundonis  
Roger Preston Smith (incumbent)  
Not elected: *Stas' Kmicic'*

### Stage Manager Five-Year Term

Lisa Dawn Cave  
John M. Atherlay (incumbent)  
Not elected: *Dan Zittel, Bernita Robinson, Erin Maureen Koster*

### CENTRAL REGION

Principal Five-Year Term  
David C. Girolmo (incumbent)

### WESTERN REGION

Principal Five-Year Term  
Michele Lee (incumbent)  
Stephen Pawley  
Heather Lee  
Vernon Willet (incumbent)  
Not elected: *Barbara N. Roberts*

### Principal Three-Year Term

Joseph Ruskin (incumbent)

### Chorus Five-Year Term

Michael Dotson (incumbent)

### Centennial Begins

Messages from our President, Executive Director and three former Presidents.  
(See pages 4 and 5.)

24, 2012. There were 5,827 total valid ballots cast, of which 2,181 were cast electronically. Following are the results:

**OFFICERS**  
President: Nick Wyman (incumbent)  
First Vice President: Paige Price

Dev Kennedy (incumbent)  
Western Regional Vice President: Doug Carfrae (incumbent)

**EASTERN REGION**  
Principal Five-Year Term  
Christine Toy Johnson (incumbent)

## VITA Has Big Season

It's a wrap! The Volunteer Income Tax Assistance (VITA) program had a banner 2011 tax season, which wrapped on Friday, April 27, 2012 at VITA's New York headquarters. AEA's Secretary-Treasurer/VITA Director Sandra Karas reported

for members in Los Angeles and over 50 returns each for members in Seattle and Orlando.

"With the support of our unions and the AEA, AFTRA and SAG Foundations, our combined VITA programs save members hundreds of thousands of dollars



**VITA volunteers: (back row, l to r) John LaGioia, Linda Carol Young, Yvette Heyliger, Tony Paccione, Nneoma Nkuku, Mark Irish; (middle row) Betsy DiLello (Elizabeth Failia), Sandra M. Bloom, Carol Emshoff, Betty Hudson, Carla Torgimson (seated), Marchand Odette, Laurel Lockhart, Elizabeth Flax, Bernadette Cancelliere; (front) Joanna Myers, Sandra Karas, Leonard Garbin, Mohamed Abbassi.**

that the New York volunteers prepared over 5,000 federal, state and city tax returns for more than 1,500 AEA and SAG-AFTRA members in a 12-week period. In other locations, VITA prepared more than 100 returns

every year that they would have had to spend in additional taxes and in preparing their own returns" says Ms. Karas. "Our dedicated volunteers are the heart and soul of this program, without whom none of these

services would be so generously and expertly provided, so the biggest thanks should go out to them."

Ms. Karas also notes: "All of our VITA sites need volunteers to continue the services to members. If you are interested in committing time during tax season as a tax preparer or a desk receptionist, contact the site near you (NY – Equity Building; LA – The Actors Fund; Orlando – Actors' Equity; Seattle – SAG-AFTRA at the AFTRA Building). The time to start is now to begin to prepare for next season. Your fellow members will thank you."

Volunteers not pictured: Sandra Berrios, Tobias Blackwell, Iris Delgado, Magie Dominic, Scott Gordon, Brian Hargrove, Darrie Lawrence, Patricia Masters, Michael McKenzie, Geoffrey Mergele, Jody Prusan, Susan Sigrist, David Sitrler, Mary J. Slusser, Nancy Slusser, Gordon Stanley, Mary Lou Westerfield, Joe Zaloom.

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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:**

- 211 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



# Work, Art and “Work”

By Nick Wyman

First of all, thank you for re-electing me President. I am proud of you for resisting the siren lure of None of the Above, the blandishments of What Election, and Empty Chair's cynical campaign promise to provide every member with work. I only wish I could provide every member with work. I not only can't provide good-paying work to every member, I can't provide low-paying or even non-paying work to every member. And thereby hangs a column.

What is work? In Sondheim's *Sunday in the Park with George*, Franz says "Work is what you do for others, liebchen. Art is what you do for yourself." None of us, not even your jaded, mercenary

President, chose this vocation because we thought it was a surefire way to financial comfort. We do it for ourselves, for Art – for Love, as Morales sings in *A Chorus Line*. We do it because we are junkies and we need our fix. Many of us would do it for free. That attitude is lousy leverage when it comes to negotiating contracts. And that's where a Union comes in handy.

AEA's job is to allow us to do what we do for Love without turning ourselves into floozies. AEA says "No" on behalf of 49,000 Ado Annies. Our job is frequently not to protect Actors from unscrupulous producers but to protect Actors from themselves. And yet.... And yet Actors want to act. There aren't enough decent-paying jobs to

go around — not even close to enough. So how can we/AEA allow Actors the freedom to do what they love to do — for basically no money —without undercutting the marketplace?

AEA currently strives to accommodate our members by allowing them to volunteer their services, to work for Creativity, Career or Community even when there is little hope for Cash or (Health) Coverage. We have disparate rules across the country to allow members to work for free or all but free: Showcase Code, 99-Seat Theatre, Members' Project Code, Staged Reading, Bay Area Project Policy, NYMF, Fringe Festival. It is not a level playing field, and as the Council develops a long-range strategic

plan, we will be taking a look at whether we should level it.

As Actors and as a Union, the ultimate power we have is the ability to say "No." Saying "No" risks losing us the job or the contract, but we won't get more money if we say "Yes" to less money — or no money. Sometimes we have to say "No" to "work" in order to get real work, work for pay. That little card in your wallet says you are a professional. Professional, according to my dictionary, means "following an occupation as a means of livelihood or for gain." We may not all be able to secure "a means of livelihood" from acting or stage managing, but I think we all want to do it "for gain." Your re-elected and newly elected leadership is striving to maximize both the amount of gain from the work and the number of opportunities to do the work. And although we are not being paid for it, we are proud and happy to do this "work."

## CRB to Fill Six Non-Councillor Seats

As per Equity's By-Laws, the Central Region will be electing six non-Councillors for seats on the Central Regional Board for the 2012 election. Only members living in the Central Region are eligible to run and to vote for these positions.

The following two-year terms are available: four Principal, one Chorus, and one Stage Manager.

All candidates must meet the same eligibility requirements as the Councillors in their category. The Nominating Committee that was seated for the Council election also serves as the Nominating Committee for these Central Regional Board positions. If you wish to be considered for any of the seats, submit your candidacy according to the following schedule:

- Monday, July 2, 2012      Deadline for Nominating Committee report to the Central Regional Board.
- Wednesday, July 11, 2012      Deadline for nominations by Independent Petition. Materials due in Chicago Office by 3 PM (CDT).
- Monday, July 16, 2012      Deadline for all candidate statements and photos to be received in the Chicago Office is 3 PM (CDT).
- Monday, August 6, 2012      Deadline for mailing of ballots.\*
- Tuesday, September 4, 2012      Deadline for return of ballots to Chicago Office by 2:30 PM (CDT).
- Wednesday, September 5, 2012 or Thursday, September 6, 2012      Tellers' Committee picks up ballots and tabulates results.
- Monday, September 10, 2012      Report of Tellers' Committee to the Central Regional Board and seating of new Board members.

\* In accordance with the Equity By-Laws, should there be no independent nominations for these non-Councillor Central Regional Board seats, and therefore no contest, there shall be no balloting. Those uncontested members chosen by the Nominating Committee will be deemed elected and will be seated at the September 10, 2012 meeting of the Central Regional Board.

For a submission form, contact Christine Provost in the Chicago Office at [cprovost@actorsequity.org](mailto:cprovost@actorsequity.org) 312-641-0393, ext. 232.

## A LOOK BACK

### 75 Years Ago June 1937

- Equity and other theatrical unions fight to save the Federal Theatre Project of the Works Progress Administration (WPA). Representatives meet with members of the Senate Appropriations Committee to protest cuts in funding, saying: "The purpose of WPA is to provide jobs for those willing and able to work and needing employment just so long as private industry does not provide for them. The responsibility of providing employment for millions of unemployed rests with Congress and Congress must, therefore, make available adequate appropriations for WPA especially so for those who are trained in the various branches of the theatrical profession."

- A suggestion is advanced at a session of the American Theatre Council, and supported by Equity, that unsold theatre seats (and even standing room) should be made available at no charge to Equity members.

### 50 Years Ago June 1962

- Meetings with AGMA regarding merger resume.
- A committee is formed to explore ways of commemorating Equity's Golden Anniversary, May 1963.

- The New York City Board of Estimate approves a \$25,000 appropriation to help bring free performances of Shakespeare to Prospect Park in Brooklyn.

- A membership meeting at NY's Edison Hotel draws 398 members. Discrimination in casting is a hot topic. Two hundred members attend a

meeting in Hollywood where there is heated debate on the Hollywood Area Contract.

### 25 Years Ago June 1987

- Council approves a recommendation from the Committee to Fight AIDS that Thanksgiving week of each year be designated as Equity Fights AIDS Week.

- The minimum weekly salary for Actors under the Production Contract is \$740; for Stage Managers (Dramatic), \$1030 and SMs (Musical), \$1200. The health insurance contribution is \$55.15 per Actor per week.

### 10 Years Ago June 2002

- Sixty-two percent of members voting in a national mail referendum approve an increase (the first in 12 years) in Basic Dues from \$78 to \$98, and to \$118 in 2002. Working dues increase from 2% to 2.25%.

- Council approves a new five year contract for Small Professional Theatres with higher salaries, clearer language and improved non-traditional casting and non-discrimination provisions.

## Alien Committee Renamed

At its meeting on May 15, 2012, Council approved a recommendation of the Alien Committee that the name of the Committee be changed to International Actors Committee. The Committee felt the new name embraces and reflects the growing global theatre community. Council agreed.

**ACTORS' EQUITY ASSOCIATION 1913**

**EQUITY NEWS**

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# NATIONAL NEWS

## Denver Equity Theatres Saluted

By Shelly Gaza  
Chair Denver Liaison  
Committee

The Denver Liaison Committee salutes the following theatre companies that have expressed interest in using Equity contracts in their 2012-2013 seasons: Vintage Theatre Company, LOCAL Theatre Company, Theatre Works, Lake Dillon Theatre Company, Toto Too Theatre Company, Cherry Creek Theatre Company, Abster Productions, Vision Box, and Lone Tree Arts Center. These theatres are all part of the Liaison Committee's Ambassador Program, which has the mission of fostering communication between the Union and theatres that are new to, or newly interested in, exploring the use of Equity contracts.

In addition to our contract with emerging theatres, the Ambassador Program also serves as a supportive presence for the theatres in our area that have already been using Equity contracts for some time. These include: The Denver Center Theatre Company, The Nevada Center, Creede Repertory Theatre, The Colorado Shakespeare Festival, Curious Theatre, Aurora Fox, Theatre Aspen, and The Little Theatre of the Rockies—all of which remain steadfast supporters of our Members.

Thanks to all these wonderful companies—old and new—for their commitment to producing professional theatre in Colorado.



Participants in *Stirring the Pot* are (l to r) Lynn Manning, Robert David Hall, Bruce Beatty, Tené Carter, Debra Armani, Jennifer Chang, Francisco Garcia, Keiana Richard, Eric B. Anthony and (c) Vanessa Sapien.

## Los Angeles Diversity Program Stirs the Pot

On April 30, 2012, the Western Region Equal Employment Opportunity (EEO) Committee presented *Stirring the Pot*, a mixed abilities reading of selected scenes from original works by blind playwright and actor Lynn Manning at the Fountain Theatre in Hollywood.

The two plays represented were *Ochre & Onyx* (*The Langston Hughes Project*) and *The Last Outpost*. Both plays had premiere productions by Watts Village Theater Company and *The Last Outpost* was commissioned by The New York Shakespeare Festival.

Both plays are set in Los Angeles and speak to the diversity of the city. *Ochre & Onyx*, circa 2008, examines Black and Latino relations. In the *Last Outpost* cocktail lounge in LA's Wilshire District, circa 1998,

"bar fly" regulars feel under siege by an ever-expanding Korean community, which leads to both unexpected alliances and unsettling confrontations.

Neither play was written containing a character with a disability, but a performer with a disability can easily play certain characters in both plays. This reading demonstrated how that is successfully done and the plays themselves also provided the opportunity for showcasing a truly diverse cast of characters.

The cast included: Robert David Hall, Bruce Beatty, Eric B. Anthony, Keiana Richard, Francisco Garcia, Debra Armani, Vanessa Sapien, Tené Carter and Jennifer Chang. Barbara Roberts directed the reading, with stage management provided by John Freeland Jr.

## New York Broadway Show League Kicks Off

Equity, the reigning champs of the 2011 Broadway Show League season, is trying to repeat its success this year. Cheering on the team are (l to r) Sam Robards, Brooke Martino, Angel Wuellner, Rebecca Stavis, Councillor Joanne Borts, Erin Holms and Jimmy Burkel Yea, team!!



(From l) Bill Murphey, Jeff Carrico of Open Hand Atlanta, and Karen Howell.

## Atlanta Liaison Committee Helps Local Home Meal Provider

By Karen Howell,  
Liaison Committee Chair

The Atlanta Liaison Committee recently partnered with The Alliance Theatre, The New American Shakespeare Tavern, The Atlanta Lyric Theatre, Aurora Theatre, ART Station, Georgia Ensemble Theatre, Stage Door Players, and the Atlanta Ballet to raise funds for Open Hand Atlanta. Open Hand, which recently commemorated its 24th year of service and the delivery of its *twenty millionth* meal, has grown to become the nation's largest community-based provider of home-delivered meals. Open Hand prepares, packs and delivers more than 5,000 meals every day across 17 north Georgia counties.

It is the *only* non-profit organization providing Comprehensive Nutrition Care™, which combines nutritious, medically appropriate meals with nutrition education, therapy and coaching for homebound seniors and underserved individuals struggling with chronic, critical or terminal illness.

Bill Murphey, Liaison Committee member, coordinated the drive. Committee members, Atlanta members, and the casts and crew of the running productions, collected money after shows. The generous patrons of these theatres contributed an amazing \$11,029.39 for this wonderful and deserving organization.

## New York Derwent, Seff Awards Presented

Equity's Clarence Derwent Award for most promising female and male performers on the New York metropolitan scene, and the Richard Seff Award honoring a veteran female and male character actor for the best performance in a supporting role in a Broadway or Off-Broadway production, have been presented. Both awards are administered by the Actors' Equity Foundation and include a check and a crystal plaque.

The Derwent Award has gone to Susan Pourfar for her role in the Off-Broadway production *Tribes*, at the Barrow Street Theatre, and to Finn Wittrock for his Broadway debut as Happy Loman in the Broadway revival of *Death of a Salesman*.

The Derwent Award, named in honor of Clarence Derwent, who served as Equity President from 1946-

1952, is the oldest award on Broadway, having been given first in 1945.

The Richard Seff Award has gone to Laila Robins and Patrick Page. Ms. Robins was cited for her performance in the Signature Theatre production of *Edward Albee's The Lady From Dubuque*. Mr. Page was acknowledged for his role as Norman Osborn/Green Goblin in *Spider-Man: Turn Off the Dark*.

Named for Equity member Richard Seff, who has funded it since 2003, this award recognizes veteran character actors and long-time Members of Equity.

The Judges' panel for both awards includes Joe Dziemianowicz, Daily News; Adam Feldman, Time Out New York; Susan Haskins, Theater Talk; Harry Haun, Playbill; and David Rosenberg, Back Stage.

(National News continued on page 7)





# CENTENNIAL COUNTDOWN

## CELEBRATE 100 YEARS OF PROFESSIONAL AMERICAN THEATRE 1913-2013

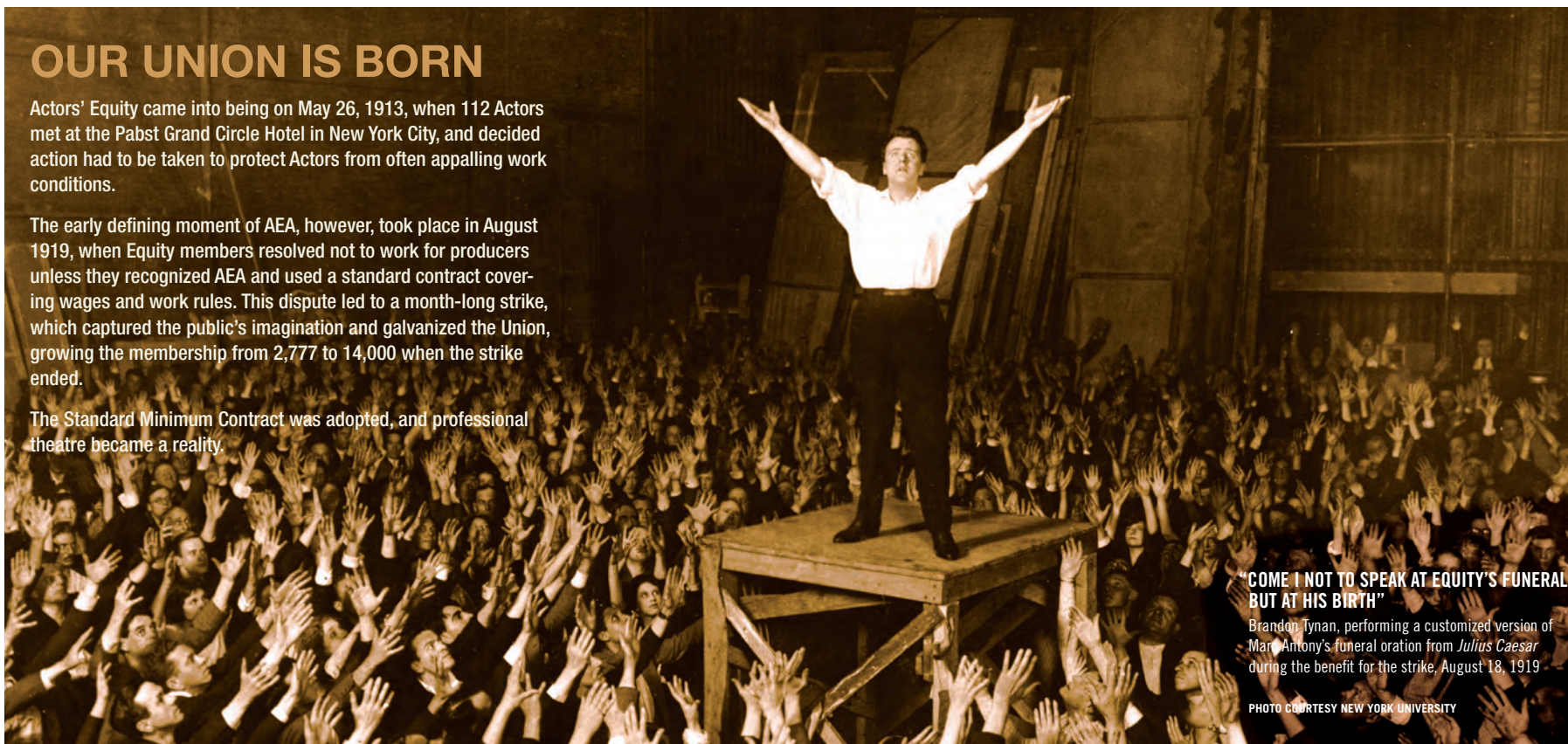


### OUR UNION IS BORN

Actors' Equity came into being on May 26, 1913, when 112 Actors met at the Pabst Grand Circle Hotel in New York City, and decided action had to be taken to protect Actors from often appalling work conditions.

The early defining moment of AEA, however, took place in August 1919, when Equity members resolved not to work for producers unless they recognized AEA and used a standard contract covering wages and work rules. This dispute led to a month-long strike, which captured the public's imagination and galvanized the Union, growing the membership from 2,777 to 14,000 when the strike ended.

The Standard Minimum Contract was adopted, and professional theatre became a reality.



COME I NOT TO SPEAK AT EQUITY'S FUNERAL, BUT AT HIS BIRTH

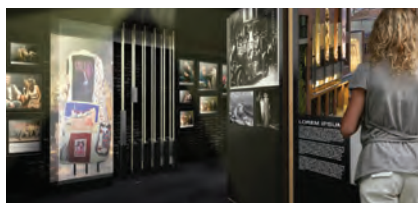
Brandon Tynan, performing a customized version of Mark Antony's funeral oration from *Julius Caesar* during the benefit for the strike, August 18, 1919

PHOTO COURTESY NEW YORK UNIVERSITY

### Theodore Bikel PRESIDENT 1973-1982

*I am an Actor; I am a labor union member; and I have a commitment to both. Some people choose to see a contradiction between these two commitments. I do not.*

CONTINUED ON PAGE 6



### Nick Wyman

PRESIDENT

*The first 100 years are the hardest (or so my agent keeps telling me), so I am looking forward to the cushy times ahead for Actors' Equity after May 26, 2013. Yet, whatever rough patches we may have had over the past ten decades, like a show with a rocky dress rehearsal, Equity always pulls through.*

CONTINUED ON PAGE 6



### Mark Zimmerman

PRESIDENT 2006-2009

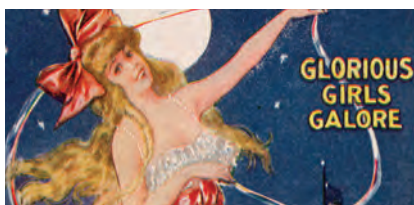
*In the 20 plus years I served as a Councillor and Officer at Equity I was able to see many times how appropriate our motto, "All for one, and one for all", is.*

CONTINUED ON PAGE 6



### Ellen Burstyn PRESIDENT 1982-1985

*I was elected President of Equity in 1982, a single mother with some acting awards on the mantle, a rambling old house with a meditation room, a hefty mortgage and still fighting every day for a career.* CONTINUED ON PAGE 6



### THE NARRATIVE PROJECT: LET YOUR VOICE BE HEARD

Join a personal and lasting multimedia history of professional American theatre seen through the eyes of Equity Members and others across the country. Share your personal story as an Actor or Stage Manager by posting on [www.facebook.com/aea100](http://www.facebook.com/aea100)

### BEHIND THE CURTAIN MOBILE EXHIBIT

Behind The Curtain is a 53-foot cargo trailer converted into a state-of-the-art travelling theatre exhibition. This digital theatre experience will visit cities across the country with memorabilia, interactive technology and activities for audiences of all ages.



### Mary McColl

EXECUTIVE DIRECTOR

*What a remarkable run! Who would have expected a Union representing Actors to make it to 100? Looking back we see 100 years of American theatre history. But at our core, AEA is a labor union with a mission of ensuring safe working conditions with pay and benefits to protect and serve our membership.*

CONTINUED ON PAGE 6



## Announcing... PERFORMANCE OF THE CENTURY

A fascinating story of when Actors grabbed the headlines and kick-started professional theatre in America told in a 200+ page photo-filled book with behind the curtain stories and a history you won't believe. **Due out in September.** Keep reading Equity News and visit [actorsequity.org](http://actorsequity.org) soon to learn how to order with a Member discount.

## FIND YOUR STAGE, PLAY YOUR PART

To keep up with everything surrounding the Actors' Equity Association Centennial Celebration, visit [www.facebook.com/aea100](http://www.facebook.com/aea100)



# CENTENNIAL COUNTDOWN *continued from center*

## Nick Wyman

It is brutally difficult (sometimes seemingly impossible) to earn a living in this business; and logic would dictate that an Actor's approach would be one of cut-throat, dog-eat-dog self-interest. Instead, Actors band together for the common good, with a motto of "One for all and all for one."

Not content with looking out for our fellow Actors and Stage Managers, we have taken stands to help those oppressed by racism (in our efforts to desegregate the National Theatre in Washington, DC), by political witch-hunts (in our stand against McCarthyism and the blacklist), by disease (in the heroic efforts of Equity Fights AIDS), and by discrimination (in our ongoing battle for marriage equality).

Reflecting on our 100 year history fills me with pride. I am proud to be a Union member and very proud to be a member of this particular Union. I hope you are proud of AEA as well. We are determined to use the next year to burnish that pride by spreading the word about Actors' Equity and raising its profile. Help us celebrate the past 100 years; but more importantly — just as when a show closes, we turn to look for the next job — help us plan for an even more glorious next 100 years.

## Mary McColl

Our history is rich and varied, making contributions to our

communities as well as our industry. From Broadway to Los Angeles, from Las Vegas to Minneapolis, Actors live and work, creating art and economic growth. If there is a lit theatre in town the heart and the soul (the art) and the infrastructure (tax revenue) of the community is enriched. Jobs are created, parking lots are full, restaurants are cooking and audiences are dreaming.

Our first 100 years have created a firm foundation and now it is time to look ahead. We face challenges, some of which have been seen before. Labor unions are under attack and American workers are suffering. There is a need for better (and more accessible) health care; a demand for equality; an outcry for education and a hope for a commitment to the brighter future that the arts bring to every community.

As we have throughout our history, AEA intends to play a role in that bright future. Our next 100 years will be spent being responsive to the changing needs of our diverse membership and the changing environment of 'show business.' AEA is the membership and working together we can face the challenges ahead.

## Theodore Bikel

Yes, we are in the first instance artists; the quality of our work is of paramount importance to us. And yes, we do work for hire and we are — not nearly often enough —

salaried employees. But what distinguishes us from workers in other walks of life is that we are passionate about what we produce and about the institutions that make our work possible, for reasons far beyond self-interest. To be sure, all workers take pride in what they do.

But I know of no factory worker who worships the automobile he or she produces, or the computer chip, or the railroad ties. We, on the other hand, are hopelessly devoted to the art of theatre, to text, to music and to dance. Because of this passion we are also vulnerable to exploitation. Actors would rather act than eat. That attitude, while admirable, is also frustrating in the extreme. Time and again, as President of Actors' Equity, I had to stress to employers and Actors alike that following a noble calling and insisting on adequate compensation is no contradiction. Clearly, we had to protect Union members not only from exploitation by employers but often from themselves as well.

But, make no mistake, even though we came together almost 100 years ago to improve the conditions in the workplace and ensure that artists are adequately paid for what they do, we are still first and foremost men and women the fruit of whose labor is made of the gossamer fabric of dreams, of poetry, of dance and of melody. There is joy in that. We will

continue the struggle tomorrow, as we must, but today WE CELEBRATE.

## Ellen Burstyn

In retrospect, I don't think I was prepared for the workload and, truth be told, the drama of what I had been told was largely a ceremonial position.

Being President of Equity put me at the table with zoning lawyers, theatre owners, architects and community activists, all vying over whether the historic Broadway theatres would survive for the next generation of Actors and audiences.

I recall standing on the empty stage of the Brooks Atkinson Theatre, where I had done *Same Time, Next Year* years before, trying to identify the dead spot in the orchestra that I knew existed and thinking: this fight over the Broadway theatres isn't about architecture. It's about people understanding what we as Actors and Stage Managers do, our hearts, our minds, our voices. Telling the truth about that was really my job as President and it was a privilege to serve.

## Mark Zimmerman

I was a newly-elected Councillor when the *Miss Saigon* incident happened. I consider that to be the most important moment in our Union's push towards color blind casting.

I was serving as First Vice President on 9/11/01 when Equity faced a moment that could have brought us to our

knees. Instead, under the leadership of our Executive Director, Alan Eisenberg, and our President, Patrick Quinn, we worked together with producers and our sister Unions to find solutions to keep theatres open and to secure the welfare of our industry.

My fondest and saddest memory was when I became President. I had just been reelected to a third term as First Vice President when our President, Patrick Quinn, died of a heart attack. Patrick was about to become the new Executive Director of Equity and his death left the Union without both a President and an Executive Director. The first thing the Council did was to appoint me as President. Then we had to navigate through the next six months as we searched for a new Executive Director. The staff, Officers and Council were remarkable at that time. Egos were set aside as all worked together to make sure we got through the crisis. It's a moment in my service to Equity that I will always remember proudly.

Whenever our Union has faced a challenge, we have stood together in finding ways to solve the problems confronting us through innovative solutions and compromise. That is what makes me most proud to belong to AEA—that over the last 100 years, we've given Actors and Stage Managers an environment that instills creativity while ensuring the welfare and safety of our members. We do, indeed, live up to our motto, "One for all, and all for one."

## \*EQUITY EQUINyms

### \*Equity Equinyms

"Summer Stock" or "Stock Theatre" brings to mind musty barns, moonlit nights and straw hats, immortalized on the silver screen by Judy Garland and Gene Kelly. It used to describe the kinds of shows that were done in summer resorts near the shore, lakes or mountains away from New York City, Chicago or other cities: chestnut musicals, boulevard comedies, or favorite titles with sets and costumes pulled from "stock."

Now, with many Stock Theatres presenting world premieres, it defines a way of producing, not *what* they produce. Stock theatres have limited rehearsal periods and must operate in continuous production — unlike LORT theatres — so with few exceptions, they must always either have a production in rehearsal or performance throughout their season. Stock theatres all have provisions for

resident company members (Actors or Stage Managers performing one show while rehearsing the next).

Equity has five contracts that cover this type of work, which is not always limited to the summer — some theatres operate throughout the year. The following information was culled from AEA's website ([www.actorsequity.org](http://www.actorsequity.org)), so be sure to check out these contracts online in our Document Library.

### CORST

#### Council of Resident Stock Theatres

National Agreement  
The CORST (Council of Resident Stock Theatres) Agreement covers Resident Dramatic Stock and is used by commercial and not-for-profit producers. Four salary categories (Actor Minimums, \$545 - \$849) are based on potential weekly box office gross. A resident company of five principal Actors and one Stage Manager must be maintained in all but two productions. Except in the highest category, no more than 50% of the performance weeks may be for musical productions. Touring is not permitted.

Used by: *Barnstormers (NH), Flat Rock (NC), Maine State Music Theatre (ME), Mountain Playhouse (PA), Old Log Theater (MN), Peninsula Players (WI), Peterborough Players (NJ), St Michael's Playhouse (VT), Totem Pole Playhouse (PA), Williamstown Theatre Festival (MA)*

### COST

#### Council of Stock Theatres National Agreement

The COST (Council of Stock Theatres) Agreement covers Non-Resident Dramatic or Musical Stock and contains five tiers with different salary minimums (Actor minimums range from \$632 - \$905). It may be used by commercial or not-for-profit theatres, and must have a season of not fewer than two consecutive productions, or, in the case of a unit tour, perform at two or more Stock Theatres for not fewer than two consecutive weeks. There may be up to four weeks of rehearsal and up to eight weeks of performances per production in one location. Touring is permitted either on consecutive stock jobbing or unit contracts.

Used by: *Cape Playhouse (MA), Casa Manana (TX), Live*

*Events @ North Shore Music Theatre (MA), McCoy - Rigby (CA), Ogunquit Playhouse (ME), Olney Theatre (MD), Ordway Center for the Performing Arts (MN), Paper Mill Playhouse (NJ)*

### RMTA

#### Resident Musical Theatre Association

National Agreement  
The RMTA (Resident Musical Theatre Association) Agreement is used by both commercial and not-for-profit stock theatres for musical seasons. A resident company of no fewer than four principal Actors and one Stage Manager and one Assistant Stage Manager must be maintained for all but two productions. The entire Chorus must be on Equity contracts. Actor minimum is \$983.00

Used by: *California Music Theatre, Pittsburgh Civic Light Opera.*

### MSUA

#### Musical Stock/Unit Attraction

National Agreement  
The MSUA (Musical Stock/Unit Attraction) Agreement was originally designed for use in very large outdoor amphitheatres but now also includes some indoor operations. Sometimes

these theatres produce their own shows which they may present at their own theatres and/or tour on a Unit Attraction Agreement or consecutive stock jobbing contracts; sometimes they serve as stops on Stock or Production tours. Because outdoor amphitheatres can present only evening performances, such outdoor theatres are permitted to perform seven nights per week. With only minor exceptions, the entire company must be on Equity contracts.

Used by: *The MUNY (MO), Kansas City Starlight (KS), Theatre of the Stars (GA)*

### WCLO

#### Western Civic Light Opera Western Agreement

The WCLO agreement is used in Western Region community non-profit musical theatres. Touring is permitted between WCLO theatres and, under certain circumstances, into theatres that are not signatories to the WCLO agreement. Per diem is required when the actor performs overnight tours away from the theatre. Actor minimum is \$983.

Used by: *Fifth Avenue Theatre (Seattle, WA), Theatre Under the Stars (Houston, TX)*

**NATIONAL NEWS** *continued from page 3*



**Aftermath of the fire at the Weathervane Theatre.**  
(Photo: Mark Winter)

**New York**

**Weathervane Theatre Alums Hold Benefit to Rebuild**

The Weathervane Theatre Alumni Association presented a night of song entitled *Raise the Roof! Recover, Rebuild, Rejoice!* at Joe's Pub in New York on April 30, 2012. The fundraising event was held to benefit the rebuilding efforts of

the Weathervane Theatre, whose historic 19th century barn located in Whitefield, New Hampshire was destroyed in a fire last season. "Losing the Old Barn was a great loss, both to our theatre in New Hampshire and to our extended

Weathervane family in New York City," said Artistic Director Jacques Stewart. "We typically hire our company of 11 actors from New York's large pool of union talent. When our Alumni Association heard about the fire, the response was immediate."

Performing in the fundraiser were: Saycon Sengbloh, Bryonha Marie Parham, Anika Larsen, Charlie Alterman, Kelly McCreary, Josh Tower, Andrew Kober, Kevin Smith Kirkwood, Nicole Lewis and Tally Sessions.

The Weathervane Theatre premiered its first season in 1966 and remains the nation's only alternating repertory summer theatre—offering a different show every night.

To help the Weathervane open its doors for a 47th summer season in 2012 and beyond, contributions to the Weathervane Theatre Alumni Association's Raise the Roof! fundraising campaign can still be made at

[www.razoo.com/story/Wvaa](http://www.razoo.com/story/Wvaa).



**(Seated, l to r) Eileen Mary Butler, Debra Armani, Cathy Chang, Dorothy J. Morrison, Robert Guidi, Ivy Bethune; (standing) Arnold Weiss, Clyde Sacks, Brice Harris, Darryl Semira, Daniel Frick, Kathryn Mayer, Steve Keyes, Robert Trebor, Nicholas Lewis, Maggie McColester, Mel Hampton, Cynthia Marty and Karen Christie. Not pictured: Guerin Barry.**

**Los Angeles**

**May Day Play Reading Event Tests Cold Reading Skills**

Justice was served in Los Angeles on May 1, 2012 when a reading of *Twelve Angry Jurors* came to life in the Bellamy Boardroom of the Equity offices.

The Western Membership Education Committee issued a summons to local Members for a May Day Play Reading and welcomed an eager and diverse group of Actors game to test their cold reading skills and hear a classic drama. The evening's docket began with a bit of dramaturgy on the history of the play and the context in which it was written—the McCarthy era.

There was tension in the air as names were drawn for the casting of the Judge and Jury for Act One. Gender-neutral casting heightened the charged atmosphere of the Sherman L. Sergel stage adaptation of Reginald Rose's original teleplay (and later film), *Twelve Angry Men*. The Actors were empanelled around the

Boardroom table where they found the Dramatic Publishing Company scripts and brief descriptions of their character. Those waiting their chance to read formed the gallery around the room. Names were drawn for new jurors after each intermission.

Members presented convincing evidence of their talent in each act, some who had performed the piece before and some who had never encountered the play. Spirited conversations sprang up during both intermissions, helping to strengthen community and create new friendships among the players. Scripts were raffled as door prizes at the end of the evening. The verdict was unanimous: More readings!

Thanks to Committee Members Maggie McColester, Robert Guidi, Ray Singh, Ned Schmidtke, Cindy Marty, Chair Jennie Ford, and staffers Maura Murphy-Barrosse and Richard Ostlund.

**San Francisco**

**Members Meet, Volunteer**

The San Francisco Bay Area was busy this Spring. Members welcomed AEA President Nick Wyman to the Spring General Membership Meeting, volunteered at the KQED pledge drive and Alameda Food Bank, and attended the opening of a new venue, 3 Girls Theatre. Members were also honored at the Bay Area Critics' Circle Awards and the Theatre Bay Area 35 Faces Gala. Upcoming events include SF AIDS Walk 2012 and a LaborFest staged reading of the play, *Mixed Relief* to benefit The Actors Fund (see separate story, page 8).

**Spring Membership Meeting**

On April 23, Members convened at the Exit Theatre in San Francisco for the Spring Membership Meeting. Over 50 Members were on hand, including Western Regional Councillors Kelly Ground (Bay Area Advisory Committee Chair), Cindy Marty and Greg North and Western Regional staff Mary Lou Westerfield and Bethany Umbach, along with special guest President Nick Wyman.

The election of new members of BAAC topped the agenda. Candidates were nominated and given time to speak from the floor. Elected to three-year terms were Brian Herndon, Aaron Wilton, Lauren Bloom and Kelly Ground, and to one-year alternate terms, Teresa Byrne and Megan Kilian Uttam.

BAAC thanks outgoing Members Rod Gnapp, Cassidy

Brown and Michael Patrick Gaffney for their time and dedication to the San Francisco membership.

Mark your calendars: The Fall Membership Meeting is scheduled for Monday, October 22, 2012 at the Berkeley Repertory Theatre.

**KQED Pledge Night**

AEA Members once again donated their services on camera and on the phones to assist TV station KQED during its annual pledge drive, which raised \$64,008, with 403 pledges taken. TV cameras panned the Equity volunteers proudly wearing their AEA T-shirts.

**Alameda Food Bank**

Bay Area AEA Members again volunteered at the Alameda County Food Bank. Participating were William Elsmann, Julian Lopez-Morillas, Jessica Powell, Wanda McCaddon, Tiiu Eva Rebane and Donna Davis. 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.

**3 Girls Theatre Company**

Members of the BAAC's Women's subcommittee attended the opening Gala of 3 Girls Theatre Company at Thicket House in San Francisco. The new company's opening season of two full productions, three staged readings and three developmental readings at Thicket

House focuses on the work of women playwrights and aims to support female voices of all ages and viewpoints, including AEA Actresses, who were prominently featured in its productions and readings. If you are interested in joining the Women's subcommittee, contact Chair Lauren Bloom at [labloom@hotmail.com](mailto:labloom@hotmail.com).

**Theatre Bay Area**

In celebration of 35 years of Theatre Bay Area, TBA honored local AEA members, including BAAC Chair and National Councillor Kelly Ground at their "35 Faces" Anniversary Celebration. Kelly was honored for her contributions to community and professional development, as she not only serves on behalf of AEA, but also is vice-chair of the Individual Services Committee of TBA. Other AEA Members honored were: Julia Brothers, Cassidy Brown, Velina Brown Coleman Domingo, Lisa Mallette and Valerie Weak.

**AIDS Walk Coming Up**

The 2012 San Francisco AIDS Walk is Sunday, July 15 in Golden Gate Park. Equity Members, Membership Candidates, family and friends are encouraged to participate. To join the AEA team, go to [www.aidswalk.net/sanfran](http://www.aidswalk.net/sanfran) and select Team #2435. The team name is Actors' Equity Association – SF Bay Area. For questions or assistance, contact team leader Stephen Pawley at [swpaws@mac.com](mailto:swpaws@mac.com).



**The Gold Mountain curtain call with (l to r) Daniel J. Edwards, Raymond J. Lee, Ali Ewoldt, Whitney Kam Lee, Andrew Eisenman, Councillor Buzz Roddy and Musical Director Michael Larsen.**

**New York**

**Eastern Region Observes Asian Heritage Month**

On Monday, May 21, 2012, in celebration of Asian Heritage Month, the Eastern Region Equal Employment Opportunity Committee presented a concert reading of *Gold Mountain* (book, music and lyrics by longtime AEA member Jason Ma), directed by Christine Toy Johnson at Hunter College's Lang Recital Hall. The cast featured members Raymond J. Lee, Ali Ewoldt, Alan Ariano, Marc Delacruz, Steven Eng, Whitney Kam Lee, Paolo Montalban, Councillor Buzz Roddy, David Shih, Joshua Dela Cruz, Daniel J. Edwards, Andrew Eisenman, Brian Jose and Jake Manabat. Production design was by Bruce Alan Johnson.

## New York AFCU Cited on 50th Anniversary

Actors Federal Credit Union is celebrating its 50th anniversary in 2012. The occasion was marked by a proclamation from New York City Council Speaker Christine Quinn. ActorsFCU Chairwoman Denise Nolin, flanked by CEO Jeff Rodman (r) and Marketing Director Steven Sobotta show off the proclamation.



Founded in 1962, ActorsFCU now serves over 19,500 members from 165 related groups and has assets of \$160 million.

## San Francisco Equity Supports LaborFest 2012

Members of the Bay Area Advisory Committee (BAAC) will present a benefit performance of *Mixed Relief*, a play about women writers of the Works Progress Administration (WPA), as part of LaborFest 2012 at 7:30 PM on Monday, July 23, 2012 at the Plumbers Union Hall, 1621 Market Street, San Francisco.

*Mixed Relief*, which contrasts the stories of three women writers of the WPA with those of

contemporary theatre artists, is presented as a benefit for The Actors Fund. It is directed by Equity Member Phoebe Moyer and the cast includes Equity Members Lauren Bloom, Cassidy Brown, Teressa Byrne, Michael Patrick Gaffney, Kelly Ground, Brian Herndon, Nancy Madden, Jessica Powell, Ray Renati, Cathleen Riddley, Marie Shell, Susan Soriano, Dawn L. Troupe and Valerie Weak. Tech support will be provided by

Members Stephen Pawley, Bert van Aalsburg and Milt Commons.

Celebrating the women of the WPA, this play is a way to remind the public that there was great artistic development when the Federal Government made a commitment and investment in arts jobs in the 1930s, and that labor unions are critical in the U.S. today.

NewShoe Theatre Group, NYC, created this play for Support Women Artist Now Day/SWANN Day 2010, a program of Women Arts. © NewShoe 2010-All Rights Reserved.

## BRIEF NOTES

• *The Fantasticks*, the world's longest-running musical, turned 52 on May 3, 2012. The original production, which opened on May 3, 1960 at New York's Sullivan Street Playhouse, played 17,162 performances. Since then there have been over 11,000 productions in more than 3,000 U.S. cities and towns and in 67 countries, from Afghanistan to Zimbabwe. The show has been performed at The White House and has survived 11 U.S. Presidents beginning with

President Eisenhower. It has also been translated into numerous languages, including Pashto, Dari, Icelandic, Arabic, Hebrew, Magyar and Mandarin.

• Local residents and shopkeepers had an opportunity to perform with Equity Actors in the inaugural "Shakespeare in the Streets" event in St. Louis this spring. The one-hour play, *The New World*, was loosely based on *The Tempest*, and was presented by Shakespeare Festival St. Louis.

• Minnesota's Chanhassen Dinner Theatres, the nation's largest professional dinner theatre company, and the University of Minnesota-Duluth (UMD) have announced the creation of The Chanhassen Dinner Theatres and the UMD Department of Theatre Educational and Professional Alliance. This collaboration is an effort to provide a professional training program for UMD theatre students, to strengthen ties with Duluth and the surrounding communities, and to preserve the art form of musical theatre in the state and local communities.

## Letters to The Editor

### ARTICLE APPRECIATED

Dear Editor:

The article, "The Struggle for Visibility is a Fight for Equal Opportunity," in the March Equity News was very appreciated. My son is a Japanese American Equity Actor. When he decided his college major would be acting, there was a groan from my husband and me. Would he ever land a part? For his college performance in *Busy Body*, as a main character, his photo was not on the programs where other white actors were featured.

The Asian race has produced

many beautiful artworks, theatrical plays, music and spiritual disciplines in acting, yet they cannot be visible in American media and theatre. If there were more media and theatrical visibility of Asian Americans, I believe we would not be perceived as alien.

The media and theatre have the power to enlighten America to accept and include ethnicity by visibility for the acceptance and tolerance one day. Keep up your good work.

Karen Kido  
Taylorsville, Utah

# "Easter Bonnet Competition" Brings in \$3,677,855 for BC/EFA

Rooftop-raising gospel revivals, a dancing diva in a motorized scooter, and even a shipboard parade of pooches helped make the Broadway Cares/Equity Fights AIDS 26th Annual Easter Bonnet Competition a memorable spectacle, raising \$3,677,855 and celebrating the generosity and creativity of the theatre community.

The grand total was announced on April 24, 2012 at the second of two *Easter Bonnet* shows at the Minskoff Theatre featuring original presentations, songs, dances and 18 elaborate custom-made bonnets from 51 Broadway, Off-Broadway and national touring companies that participated in six weeks of fundraising.

Since the *Easter Bonnet Competition* began in 1987, the event has raised more than \$49 million for BC/EFA.

(1) Disney's *The Lion King* took top presentation honors.

Runner-up for presentation was *Mary Poppins*. (2) The award for bonnet design was given to *Mamma Mia!*

An afternoon of highlights included (3) the company of *Chicago* poking fun at their reputation for employing older dancers with a side-splitting geriatric version of "All That Jazz"; (4) "Phantom Abbey" from the company of *The Phantom of the Opera*; (5)



*Spider-Man: Turn Off the Dark* taking aim at their own storied mishaps with "Kiss of the Spider-Man"; a special parade featuring an intricately designed trio of bonnets from *Once*, *Death of a Salesman* and *The Gershwin's Porgy and Bess*, *Jersey Boys*, *Anything Goes*, *The Book of Mormon* and Off-Broadway favorites *Avenue Q*, featuring (6) Q alumni Ann

Harada, and *The Awesome 80s Prom*.

Ray Mercer's presentation representing Dancers Responding to AIDS and a salute to the national tours choreographed by David Marquez filled the stage with movement.

This year's *Easter Bonnet Competition* was directed by Kristin Newhouse and made

possible by an army of volunteers, including an Equity stage management team led by Valerie Lau-Kee Lai.

This year's top fundraising award went to *The Book of Mormon* (\$286,725). First Broadway Runner-up was *Spider-Man: Turn Off the Dark* (\$231,997); Second Runner-up: *Wicked* (\$204,777); Third Runner-up: *The Phantom of the*

*Opera* (\$144,899); and Fourth Runner-up: *How to Succeed in Business Without Really Trying* (\$144,179). The top national touring show award was presented to *Wicked - Emerald City* (\$280,504); First Runner-up: *Wicked - Munchkinland* (\$166,434); Second Runner-up: *Les Miserables* (\$158,816); Third Runner-up: *American Idiot* (\$141,661); and Fourth Runner-up: *Mamma Mia!* (\$128,033).

The top fundraising award for a Broadway play went to *Other Desert Cities* (\$71,965), with special recognition to the top Off-Broadway fundraiser, *Rent* (\$38,265) and First Runner-up: *Avenue Q* (\$30,094).