

Actors' Equity:  
100 Years of Playing  
"We don't stop playing  
because we grow old.  
We grow old because we  
stop playing."  
— George Bernard Shaw

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## Members Overwhelmingly Ratify New Four-Year LORT Contract

### Salary Increases, Technology Improvements Highlight Agreement

**B**y a margin of 97.2% members have overwhelmingly ratified a new four-year LORT contract governing employment in 55 theatres represented by the League of Resident Theatres and 16 independent not-for-profit theatres.

Of the 2,150 valid ballots that were received, 2,090 members approved the contract and 45 voted no. The term of the new agreement is from February 18, 2013 to February 12, 2017.

"In only six negotiating sessions, our negotiating team was able to fulfill its strategy and focus on increasing compensation in all categories in the contract and making significant improvements in work and audition rules. As a result, we were able to achieve a

meaningful salary increase, 12.55% over a four-year period, coming out of a three-year period in which salaries were frozen," said Executive Director Mary McColl, who served as Equity's Chief Negotiator.

"Since 2008, LORT theatres have continued to suffer economic challenges as a result of decreased income from government funding sources as well as corporate and individual donations," Ms. McColl added. "The decline in their subscription bases has required a greater reliance on unpredictable single ticket sales. It was in this environment that Equity entered into the negotiations, so I am very pleased with the results."

Recognizing the continued growth in digital marketing and

*(continued on page 2)*

## McColl's Contract Renewed for Three-Year Term

**E**quity has extended the contract of Executive Director Mary McColl for another three-year term, effective January 2014. The decision was a unanimous vote at a special meeting of the Council on May 1, 2013.

"Mary has brought a focused, disciplined and highly effective leadership to AEA," said President Nick Wyman. "She has been a champion not only for Equity actors and stage managers, but for the entire entertainment industry."

Describing her stewardship and advocacy on behalf of the members, President Wyman pointed to the accomplishments in her first term, including the successful negotiation of three of AEA's biggest contracts—Production, League of Resident Theatres (LORT) and Short Engagement Touring Agreement



**Mary McColl.**

(SETA). Ms. McColl has also overseen the renovation of the New York offices (including construction of a new Audition Center), as well as the purchase of a new office building in Los Angeles.

As Executive Director, Ms. McColl oversees the collective bargaining process for more than 30 national and regional

contracts, supervises Equity's professional staff in four regional offices (New York, Los Angeles, Chicago and Orlando) and works closely with the Council to establish goals, develop and implement national policy and execute Equity's long-term strategic plans. In addition, she serves as Equity's representative and lead spokesperson with the media, labor, bargaining partners and government officials.

"I'm pleased to continue the work we've started on behalf of this extraordinary membership," she said. "This is an exciting time in Equity's 100-year history. I look forward to working with the elected leadership to address the challenges that our industry faces."

Ms. McColl joined Equity's staff as Executive Director in January 2011.

## Sixteen Elected to Council

**S**ixteen members—ten from the Eastern Region, one from the Central Region and five from the Western Region—have been elected to the Council. Ballots were tabulated on May 23, 2013 by Election Services Solutions.

There were 5,347 total valid ballots cast, of which 2,295 were cast electronically.

Following are the results:

### **EASTERN REGION**

#### **Principal Five-Year Term**

Jeanne Lehman (incumbent)  
Linda Cameron (incumbent)  
Kristen Beth Williams (incumbent)

Diane Nicole  
Richard Topol  
Jeff Williams (incumbent Chorus)

*Not elected: Mark Zimmerman, Jonathan Brody, Buzz Roddy, Scott McGowan, Tom Helmer*

#### **Chorus Five-Year Term**

Allyson Tucker (incumbent)  
Mark Aldrich (incumbent)  
Scott Watanabe

*Not elected: Staś Kmiec, Ben Liebert*

#### **Chorus One-Year Term**

Jeff Applegate

### **CENTRAL REGION**

#### **Principal Five-Year Term**

Richard Shavzin  
*Not elected: Liz Pazik*

### **WESTERN REGION**

#### **Principal Five-Year Term**

Robin Gammell (incumbent)  
Nancy Daly  
DeBorah Sharpe-Taylor

*Not elected: Abner Genece, Aaron Wilton, Joshua M. Bott*

#### **Stage Manager Five-Year Term**

James T. McDermott (incumbent)  
Linda M. Tross (incumbent)

## Mary Lou Westerfield Steps Down as Western Regional Director

### Career at Equity Spans 40 Years

**A**fter a long career on the Equity staff, Mary Lou Westerfield will step down as Western Regional Director/Assistant Executive Director at the end of 2013. She will continue with Equity, working on several key projects through the end of May, 2014, at which time she will retire. The announcement, which Mary Lou explained was based on what is best for her and her husband Ernie, was made at the May National Council meeting.

"I've given a lot of thought to where my life should be - both

professionally and personally," said Mary Lou. "I've been extremely lucky in my career and I'm very proud to have played a role in the many achievements Equity has made on behalf of the membership. But as I reflected over these last few months, I knew I would not ask for another contract term. When presented with the opportunity to work on important projects for Equity, I quickly accepted. It's the best of both worlds and I look forward to staying involved."

She expressed her gratitude to everyone, saying: "I have



**Mary Lou Westerfield.**

been truly honored to be the Western Regional Director. I have enjoyed great relationships with the Western Regional Board, our western liaisons and our staff, both in Los Angeles and nationally. I am grateful for their support and especially to Mary [McColl], for her support and understanding."

*(continued on page 2)*



**Liaisons from across the country gather with President Nick Wyman and Executive Director Mary McColl and staff in New York for a day-long meeting to discuss regional and national issues of importance.**



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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

## Westerfield Steps Down

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Mary Lou was named to her current post in 2008 after six months of juggling the responsibilities on an interim basis while still working as the National Director, Policy. Mary Lou oversaw all operations, collective bargaining and contracts in the Western Region and served as an integral part of Equity's leadership team.

"Mary Lou has been a dedicated member of the Equity family who has won the admiration and respect of members and staff alike," said Executive Director Mary McColl. "As a member of staff, she called upon her first-hand experience, both as a performer and a member of Council, to address challenges, provide insightful advice and help shape policies that benefit our members. Although I know she will retire next May, I am happy to know that she will work on projects for us and share her expertise until then."

Reflecting upon her decision and her future, Mary Lou said, "Over the holidays my husband Ernie and I took a cruise on the Danube. That trip helped me to realize change can be good and that there a lot of things still to be experienced and we don't want to miss any of them. As wonderful as Los Angeles is, our journey will take us back to New York, where we have so many close friends and family. And that, for us, is very exciting."

An Equity member since 1973, Mary Lou joined the staff

in 1990 as a Business Rep in the Los Angeles office. In 1991 she became the Associate Director of The Actors Work Program, where she was responsible for outreach to the entertainment community for funding and program promotion as well as acting as a peer adviser and intake officer. In 1995, she returned to Equity as the National Director, Policy. She continued in that position until her appointment as the Western Regional Director/Assistant Executive Director.

In addition to her responsibilities, Mary Lou has been an integral part of Manhattan Plaza where she serves as Chair of the Policy Committee, which is responsible for advising management regarding the issues and needs of performing artists/support personnel and reviews applications of prospective tenants. For several years, she and Conard Fowkes managed the 25-person VITA office in New York. She is the Executive Secretary of the Four As and has served on several boards, including Career Transition for Dancers, Theatre Authority, Inc. and the Actors Fund Western Council.

Prior to joining Equity on the staff side, Mary Lou appeared in numerous stage productions, including *Follies*, *Ballroom*, *Most Happy Fella* and *Zorba*. She served as the Second Vice President of both Equity and its sister performing arts union, Screen Actors Guild. She also served on the Equity Council for 18 years and the SAG Board for ten years.

## Congratulations to Equity's Tony Award® Nominated Members

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

**Tom Hanks**, *Lucky Guy*  
**Nathan Lane**, *The Nance*  
**Tracy Letts**, *Edward Albee's Who's Afraid of Virginia Woolf?*  
**David Hyde Pierce**, *Vanya and Sonia and Masha and Spike*  
**Tom Sturridge**, *Orphans*

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

**Laurie Metcalf**, *The Other Place*  
**Amy Morton**, *Edward Albee's Who's Afraid of Virginia Woolf?*  
**Kristine Nielsen**, *Vanya and Sonia and Masha and Spike*  
**Holland Taylor**, *Ann*  
**Cicely Tyson**, *The Trip to Bountiful*

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

**Bertie Carvel**, *Matilda The Musical*  
**Santino Fontana**, *Rodgers + Hammerstein's Cinderella*  
**Rob McClure**, *Chaplin*  
**Billy Porter**, *Kinky Boots*  
**Stark Sands**, *Kinky Boots*

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

**Stephanie J. Block**, *The Mystery of Edwin Drood*  
**Carolee Carmello**, *Scandalous*  
**Valisia LeKae**, *Motown The Musical*  
**Patina Miller**, *Pippin*  
**Laura Osnes**, *Rodgers+ Hammerstein's Cinderella*

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

**Danny Burstein**, *Golden Boy*  
**Richard Kind**, *The Big Knife*  
**Billy Magnussen**, *Vanya and Sonia and Masha and Spike*  
**Tony Shalhoub**, *Golden Boy*  
**Courtney B. Vance**, *Lucky Guy*  
**BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A PLAY**  
**Carrie Coon**, *Edward Albee's*

## LORT Contract Ratified

continued from page 1

promotional opportunities for theatres, Equity and LORT worked together to create terms that will serve both constituencies by using media to build creative alliances, develop future audiences and encourage the work of new authors and composers. Further, in recognition of how actors communicate and do business, LORT will now be required to provide high-speed internet access in all actor housing.

Other improvements were achieved in the areas of auditions, EEO language

*Who's Afraid of Virginia Woolf?*

**Shalita Grant**, *Vanya and Sonia and Masha and Spike*  
**Judith Ivey**, *The Heiress*  
**Judith Light**, *The Assembled Parties*  
**Condola Rashad**, *The Trip to Bountiful*

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

**Charl Brown**, *Motown The Musical*  
**Keith Carradine**, *Hands on a Hardbody*  
**Will Chase**, *The Mystery of Edwin Drood*  
**Gabriel Ebert**, *Matilda The Musical*

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

**Annaleigh Ashford**, *Kinky Boots*  
**Victoria Clark**, *Rodgers + Hammerstein's Cinderella*  
**Andrea Martin**, *Pippin*  
**Keala Settle**, *Hands on a Hardbody*  
**Lauren Ward**, *Matilda The Musical*

### BEST BOOK OF A MUSICAL

**Harvey Fierstein**, *Kinky Boots*

### BEST DIRECTION OF A MUSICAL

**Jerry Mitchell**, *Kinky Boots*  
**BEST CHOREOGRAPHY**  
**Jerry Mitchell**, *Kinky Boots*  
**Chet Walker**, *Pippin*

### SPECIAL TONY AWARD FOR LIFETIME ACHIEVEMENT IN THE THEATRE

**Paul Libin**

### REGIONAL THEATRE AWARD

**Huntington Theatre (Boston)**

### TONY HONOR FOR EXCELLENCE IN THE THEATRE

**Career Transition for Dancers Peter Lawrence**

**The actresses who created the title role of "Matilda" on Broadway, including Equity members Bailey Ryon and Milly Shapiro**

(including provisions for actors with disabilities), health contributions and the LORT transfer rule.

LORT is the second largest group of employers for Equity members (after the Production Contract) and is the largest group of not-for-profit employers. In 2011-2012, LORT theatres generated almost 58,000 work weeks and \$59.6 million in member earnings.

Equity's negotiating team was chaired by Councillor Joe Zaloom and included members from all job categories (Principal, Chorus, Stage Manager) from all three regions.

## New URTA Contract Includes 11% Salary Hike Over Four Years

At its meeting on Tuesday, May 21, 2013, Council ratified a new four-year agreement with the University Resident Theatre Association (URTA), which includes significant improvements in salaries and other provisions.

Equity achieved an 11% salary increase over the four-year agreement, with a 2% increase in year one, and 3% increases in years two, three and four. Improvements were made in the area of safe and sanitary (including protections for members working on inclined playing surfaces, while they are backstage or onstage) as well as fire safety protocol, among others. Improvements were also made to the working conditions for Stage Managers.

Negotiations were held in the NY Equity Office on April 17-18, 2013. The negotiating team was chaired by Councillor David Sittler, Senior Business Representative

Christian Hains served as Chief Negotiator, with staff support from each office city.

Summing up the negotiations, Hains reported that URTA theatres were subject not only to economic but political pressures. "In an environment wherein state governments are continually attempting to fill budgetary deficits and score political points by cutting back funding to higher education, our bargaining partners found themselves in an unstable fiscal state."

He added that the tenor of the negotiations was one of cooperation and of mutual problem solving, and with a "lean-and-mean" bargaining strategy. "As a result, we achieved all of our goals."

There are currently 26 URTA theatres covered under the agreement. During the term of the last contract, URTA generated 5,757 workweeks for Equity members.



**EQUITY NEWS**

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## Christine Toy Johnson Receives 2013 Rosetta LeNoire Award

**C**hristine Toy Johnson, an actor/writer/producer/Equity Councillor and staunch advocate for diversity and inclusion in the entertainment industry, received Equity's 2013 Rosetta LeNoire Award at the Eastern Regional Membership Meeting in New York on April 12, 2013.

The award was presented by actor/producer/writer/director (currently *Motown The Musical* on Broadway) and recipient of Equity's Paul Robeson Award in

A member of Council since 1992, Co-Chair of the Eastern Region's Equal Employment Opportunity Committee and a member of the joint AEA-Broadway League EEO Committee, Ms. Johnson is a founding member of AAPAC, the Asian American Performing Arts Coalition, and has served on the Board of the Alliance for Inclusion in the Arts for 13 years. In addition, Ms. Johnson has been recognized by the Japanese-American Citizens



Christine Toy Johnson's proud parents Tom and Mary Toy help celebrate her award. (Photo: Stephanie Masucci)

2010, Charles Randolph-Wright, who hailed Ms. Johnson for her many accomplishments, both on stage and off, for her "determination to change things and make a difference" and for the work she does and the people she has touched.

Ms. Johnson, "overwhelmed" to be acknowledged by her peers, thanked everyone for the honor, including her parents, who were in attendance, who taught her she "could do everything she wanted to do." She would most like to be remembered, she said, "as someone who loved the theatre and tried very hard to make it more inclusive."

League for her "exemplary leadership and dedication," and in 2012, received the Asian-American Arts Alliance Wai Look Award for Outstanding Service to the Arts.

The Rosetta LeNoire Award, established in 1988, recognizes outstanding artistic contributions to the universality of the human experience in American Theatre. The award is given to an individual, theatre or producing organization with an exemplary record in the hiring or promotion of ethnic minorities, female actors and actors with disabilities through multi-racial and/or non-traditional casting.

and/or non-traditional casting.

## Equity Goes to Washington

By Buzz Roddy

**I**n April, a delegation from Actors' Equity descended upon the halls of Congress in Washington, DC to join dozens of other arts organizations as part of Arts Advocacy Day 2013 (AAD). Councillors Peggy Thorpe, Jennie Ford, Jess W. Speaker III and I, along with Eastern Regional Director and General Counsel Tom Carpenter and National Director of Communications Maria Somma, formed the Equity contingent. We broke into groups to augment state teams from California, Michigan, New York,

Illinois and Virginia as we fanned out to take our message to electeds. AAD is an annual event organized by Americans for the Arts. AEA is not only a member of American for the Arts, but served as a national co-sponsor of AAD.

Arts funding is often one of the first things in the sights of governments when slashing spending in these days of austerity and the Sequester. Equity wanted it known that arts in America are responsible for \$135 billion in domestic economic activity every year.\* We told Senators and



## Putting the Gold in Your Golden Years

By Nick Wyman

**Y**ou're probably not thinking about retirement – for two reasons. One, you like your work so you're not counting the days until you're eligible for retirement (you're probably more worried about when you can next start working than when you can finally stop working). Two, you're probably years if not decades away from that eligibility. No matter what age you are, it might be instructive to revisit some of the pension/retirement issues I wrote about in "Three Requests." It is never too soon to start planning – and this from a man whose two-step financial plan is 1) win the lottery and 2) live forever.

Common wisdom says the financial security of your golden years should rest on three legs: Social Security, savings and a pension. Two of those legs are funded by your employers and one is your responsibility — guess which one of my three legs is all but missing? Don't be like your president: pay yourself first. Put money away, preferably in an IRA or your 401(k) where it can grow on a tax-deferred basis.

As for Social Security, your Full Retirement Age (FRA) is 66, but you can take it as early as 62 or as late as 70. If you can afford to wait, wait: based on current calculations, a monthly benefit of \$2,000 at 66 will only be \$1,500 if you take it at 62 and it will be \$2,640 if you take it at 70. The rule of thumb is if you will live until 78, wait for 66 and if you will live until 82, wait for 70. (Go to [www.livingto100.com](http://www.livingto100.com) for a quick life expectancy guesstimate.)

As for the third leg, your Equity-League Pension, I have some good news and some good news — and some more

good news. We have a defined benefit pension plan (a rare and wondrous creature in today's world), which means that a bad investment or a market downturn will not diminish your pension. Secondly, you earn a year towards vesting with only TWO weeks of work for which pension contributions are made; and, depending on when your employment took place, you could vest under the Pension Plan in as few as five years. Thirdly, if (like me) you plan to continue acting after you start taking your pension, your pension continues to grow with each job.

The Summary Plan Description or SPD (available online at [www.equityleague.org](http://www.equityleague.org)) will tell you everything about your pension plan. If you are the type who reads annual reports on the beach, the SPD is for you. You could also call or visit the Equity-League Fund Office to have them review your retirement plans and options. For the rest of you, here are a couple of useful pieces of information.

Every year you get a document from the Equity-League Fund Office detailing your "total estimated annual accrued pension benefit." what you would get if you took your pension at age 65 as a Single Life Annuity. That last statement has two critical components: "at age 65" and "Single Life Annuity." Taking your Equity-League pension before age 65 (and you can take it anytime once you reach 60), reduces your benefit by one-half percent for every month you are younger than 65 – or 6% per year. Conversely if you wait beyond 65 (and you have to take it by age 70.5), your pension increases by one percent per month or 12% per

year. So, if you are relatively healthy physically and financially, it once again pays to wait.

Once you decide to begin your pension, your amount is also reduced if you choose to share your benefit through a Joint and Survivor Benefit so that your spouse or other beneficiary continues to receive 50% (or 75% or 100%) of your monthly pension payment upon your death. So you have some choices to make: when to take your pension and what sort of pension to take (single annuity or 50%, 75% or 100% Joint and Survivor.) These choices will affect the amount of your pension, but long before you retire, your choices can affect the size of your pension.

Your pension is composed of two parts: an accrual of 3% of what you have earned in salary and an \$11 per month credit for every year's vesting credit you have accumulated. That's why, just as you strive to get your 12 weeks of employment for health coverage, you should do your darnedest to work at least two weeks in every calendar year because each year in which you work at least two weeks adds \$132 per year to your pension. So if you were to live another 20 years after you retire, you would receive a total of \$2,640 for those two weeks. Not a bad salary.

You probably won't live forever and you may not win the lottery, but you now have a golden ticket in your wallet that gives you a shot at putting some more gold in your golden years. Get two weeks of work this year and every year in the future that you possibly can, and I will see you in a couple decades at auditions for *Firs in Cherry Orchard* and *Nonno in Night of the Iguana*.

Congressmen that America needs the 2014 budget line for the National Endowment for the Arts (NEA) to be restored to \$155 million—not as a beautification project, but to fuel the arts as an economic engine.

One of the highlights of this eventful two days was the annual Nancy Hanks lecture at the JFK Center for the Performing Arts, given this year by Yo-Yo Ma. Interspersed with performances by Mr. Ma and special guests, the capacity crowd in the Kennedy Center's Concert Hall was awed not only by world-class musical performances, but by an inspiring message about how the arts matter in our lives

as part of our national and world consciousness. For the first time, the entire lecture with performances was live streamed, and can be seen in its entirety at:

[www.artsusa.org/events/2013/aad](http://www.artsusa.org/events/2013/aad).

A great advocate for the arts himself, Mr. Ma joined us in visiting congressional offices.

Equity was present at AAD's White House briefing where we met with acting NEA Chair, Joan Shigekawa, who took over from Rocco Landesman upon his retirement (a new Chair will be named later this year), as well as Ralph Remington, who serves as the NEA's Director for Theatre and Musical Theatre. Mr.

Remington is also an AEA member. We were greeted warmly and congratulated on our upcoming centennial by not only NEA folk, but various members of Congress and arts organization leaders.

As an advocacy tool, nothing has the impact of in-person, personalized messages to those who make policy and control the purse strings. Equity made the arts—especially theatre—a tangible, living entity to our government leaders, and impressed the importance of arts as the ultimate stimulus package.

\*Americans For The Arts study 2012

## THEATRICAL SPOTLIGHT

In 1969, the curtain rose for the first time on a unique new undertaking in Latrobe, Pennsylvania: the Saint Vincent Summer Theatre. It is situated on the campus of a Catholic Benedictine College and was founded by a Benedictine monk, Father Tom Devereux. The theatre was originally composed of St. Vincent students, but as Father Tom recognized that “by far the primary element in creating high quality theatre is a high quality company of actors,” it became an Equity theatre in 1985.

Father Tom remained at the helm even after suffering a debilitating stroke in 2003. He died in 2008. Joe Reilly, who worked with Father Tom and was the Artistic Director of the theatre for many years, died the following year and his daughter Colleen Reilly succeeded him in that post. (Actually, Colleen had been at the theatre since 1974 when her mother, Pat Reilly, then pregnant with her, played the pregnant Rosabella in *The Most Happy Fella*.) Patricia, an AEA member, is now the theatre’s producer and business manager and also continues to perform with the company, usually once or twice a summer.

When Father Tom died, the theatre’s attendance began to decline. “That was in line with national trends,” says Colleen, “but in our case it was exacerbated by a few difficult challenges that came all at once—our founder and the only producer the theatre had ever had suffered a debilitating stroke and we moved into a new

### Eastern Region

## Saint Vincent Summer Theatre is a Family Affair

performance space our audiences didn’t take to right away. This had an impact on our financial stability. Mom (Patricia) and I (and our executive director, Father Bonaventure Curtis, O.S.B.) have made growing our audiences and getting the theatre financially healthy a priority. We are making some progress. Our attendance last summer was up 62% over that of 2009, but we still have a way to go.”

One way the Reillys are

Equity members are also grateful that the theatre continues to exist. Philip Winters has been working at SVST almost every year for close to 20 years. “I keep going back because the experience is so great,” he says. “The Reilly family of producers and directors is friendly, kind and caring. They show true concern for actors, as they are actors themselves. The facilities are top notch. The audiences are solid every year, and they come



**Almost, Maine at SVST featured Karen Baum and Kevin Daniel O'Leary.**

helping is to forego salary (for their administrative duties, not when Patricia performs under Equity contract). “We hope to be able to pay ourselves in the not-too-distant future,” Colleen says. “But right now insuring the theatre survives and thrives is our priority. We are very grateful for the support of Saint Vincent Archabbey and College; without them, the theatre wouldn’t exist.”

knowing that they are going to have a great time and enjoy a summer night out in a beautiful setting. Mostly, though, it’s the way that we are treated by the staff and the members of the college that keep us coming back.”

This summer will be Karen Baum’s fifth at SVST. “There is simply an inexplicable feeling of joy that I feel even thinking



**Appearing in *It's a Wonderful Life* at SVST are (l to r): Philip Winters, Michael Fuller, David Cabot, Renata Marino and Patricia Reilly.**

about it, as the experience both on a professional and personal level is like none other. Artistic Director Colleen Reilly continues with passion the 45-year legacy of sharing the collaboration of live theatre, of connecting union artists, students at St. Vincent and audiences. The result is not only a sense of artistic vitality and camaraderie, but also a profound unity of generations.”

“Working at SVST has been one of the highlights of my year since I began working with them over ten years ago,” says Michael Fuller. “It actually rivals the Christmas season in my book. The theatre has established an audience base that loves what we do and keeps coming back for more. There’s a family atmosphere that is maintained through a fun and cooperative working environment in rehearsals that feels more like play than work. Still, the results are always top notch. I particularly enjoy the tradition of the after-show Cabaret, a unique feature of SVST that brings together the audience and performers in an

informal outdoor setting to enjoy popcorn, hot dogs and drinks on warm summer evenings. It’s a chance to unwind, reflect on the show, and meet the kind of people who support us in this art form we love.”

David Cabot echoes these sentiments. “The St. Vincent Summer Theatre is a wonderful place to work. The college community is so supportive of the theatre and those who work there. The administration has been behind the theatre for 40+ years and the greater Latrobe and Greensburg areas have shown great enthusiasm and loyalty. Those who have worked here, or now work here, know it as a very professionally run organization which produces high quality work. We also know it as one of the most fun places to work. The producer and Artistic Director seem to require all who come there—patron or theatre professional—to do good work and have a good time doing it. Who could ask for more?”

Who could ask for more, indeed?

### Central Region

## Kansas City’s Unicorn: The Real Deal

As the song says: “Everything’s up to date in Kansas City”—and that includes the Unicorn Theatre. It’s “the real deal,” says Equity Member Walter Coppage, who’s done 16 shows there. “It’s like home to me. And it is to a lot of Kansas City actors. Producing Artistic

Director Cynthia Levin and the Unicorn have committed themselves to locally-based actors and designers, which helps greatly in allowing us to sustain ourselves as full-time artists. Having that kind of support also aids in the growth of our acting pool, which is thriving with talent. An audience

member once said to me that she felt a deep connection to the Unicorn because she feels she’s supporting her neighbors when she attends. It’s true,” Walter enthuses, adding, “we are very fortunate to have so much support from a growing audience base that’s eager to attend the amazing work that the Unicorn produces that reflects the diversity and richness of all our cultures.”

Equity Member Chioma Anyanwu agrees. “The Unicorn Theatre gave me my first professional job out of college,” she says, “and the first thing I really noticed was the sense of camaraderie and everyone’s full dedication to the art/piece and bringing it to life. Cynthia Levin chooses pieces that will challenge the audience, but will also test the theatre itself. I feel that she has given actors roles



**Walter Coppage dances with Nedra Dixon in Unicorn’s production of *Ruined*.**

that stretch their abilities with parts that they normally may not have been considered for in most places. I had the rare and wonderful privilege of playing a blonde, dance team valley girl and I’m a 100% full-blooded

Nigerian, born in Columbia, MO. Talk about not being afraid to take a risk! She makes her audiences see all different people in all different ways; makes you see men as women, makes you sympathize with the



villain, question the hero, question yourself. Any time I get the opportunity to perform at the Unicorn, I take it."

This commitment to diversity is also reflected in the fact that more than 25 years ago, Unicorn presented the world premiere of *Doin' The Reality Rag*, utilizing the talents of five physically-challenged actors. And later, Unicorn solidified its position as the only professional theatre company in Kansas City to consistently produce plays by and about African-Americans. It also was the first theatre in the region to obtain the rights to produce Tony Kushner's epic *Angels in America*.

For her part, Cynthia Levin, also an Equity member for 30 years who has spent her "entire adult life at the Unicorn," says, "It is going to be our 40th season next year of producing contemporary, provocative theatre which has never played in Kansas City, or sometimes in the entire Midwest region, or sometimes, anywhere at all. We are coming up on our 300th production and 57 of them have been world premieres. We employ local actors and the caliber of union talent in Kansas

City is astounding. We are also coming up on our 30th anniversary of being an Equity theatre," she continues. "We were one of the first theatres to join when the Small Professional Theatre (SPT) contract was created. I am very proud of that. Before that, the choice was LORT or an LOA, which was impossible for a small theatre."

"I feel the success of the Unicorn comes from the material being produced there. It's groundbreaking, raw and one with a simplicity you don't often find," says Equity Member Vanessa Severo. "You don't go to the Unicorn to see dragons breathing fire, or spectacle, you go for the story, which is presented in a straightforward way with no apologies. My experiences working at the Unicorn have been my most memorable because the material being done is bare bones with nothing to hide. And I don't think actors get that opportunity very often. If there is a new play that has surfaced covering topics which spark enormous discussion, you can almost guarantee it will be produced by the Unicorn."

"I truly enjoy working for the Unicorn Theatre as a Stage Manager," says Equity Member Tanya Brown. "We are part of the National New Play Network, which allows us to produce world premieres and rolling world premieres. We not only

plays and help the playwrights' words come to life. We also do many plays that have been recently nominated for Tonys and Pulitzer Prizes."

The Unicorn started in 1974 when three UMKC theatre graduates rented an old

Star drama critic Giles Fowler wrote: "There is something about the place, something about the spirit and guts, that make you want to see it thrive." And thrive it has!

By 1981 the name was changed to Unicorn Theatre, it received Missouri Arts Council funding to stage an original script and Cynthia Levin, who had joined the company in 1979 as a resident director and stage manager, became Producing Artistic Director. Three years later, it was an Equity theatre. In 1986, Unicorn moved to its current location, an 80-year old brick garage transformed into a modern, intimate theatre with a thrust stage and seating capacity of 150, and has never looked back.

The following years have brought sold-out houses, great acclaim and recognition, increased foundation grants, renovation and expansion, growth in subscriptions despite a national economic crisis, the opening of The Jerome Stage, a more intimate 120-seat theatre and the rebranding of the company as the theatre that presents BOLDNEWPLAYS in Kansas City.



Vanessa Severo with Rufus Burns in Unicorn's *The Motherf\*\*ker With The Hat*.

work on new plays, but have the chance to work with the playwrights. I find it both exciting and rewarding to work on new

warehouse in the historic River Market area, called it Theatre Workshop and produced the first show. The next year, KC

## Working With Dad— Under an AEA Contract

By Alan Ball

**M**y parents have been bragging about their son, "the working actor" for over 30 years. Now it's my turn to brag about them.

My folks have always been very civically engaged people. In my home town of Natick, MA, each of them served three terms as a Selectman (the New England version of a small-town mayor), and 30 years or more in Town Meeting. They have also served on just about every council, board, and advisory committee known to man.

Then there's their love of the arts. Although my father is a good guitarist and my mother has a lovely voice, neither of them was ever in "the business." But about 15 years ago, they helped create the multi-use Center for Arts in Natick (TCAN), which is now home to painting and photography exhibits, art classes, children's activities, open mic nights and more. It has also hosted hundreds of performers, from local musicians to the likes of George Winston, Richie Havens, Livingston Taylor, the Lydian String Quartet, Second City, Paula Poundstone, Tom Rush and more.

There's also a community theatre troupe, the TCAN Players. Someone asked my father to do a walk-on part in their first show and - since my Dad volunteers for everything - he said yes. (After all, his kid does it for a living; how hard can it be?) He was hooked. He did



Alan Ball with his Dad in *Tuesdays with Morrie*.

seven other shows after that, from *The Man with the Plastic Sandwich* to *Anne of Green Gables* to *To Kill a Mockingbird*.

During the final performance of *Arsenic and Old Lace*, as Officer Rooney, he went up on his lines. We've all been there. It's not a fun place to be. He got through it, but decided, at 76 years old, it was time to retire. A year later, though, the producer of the Players asked him to take on the title role in *Tuesdays with Morrie*, Mitch Albom and Jeffrey Hatcher's two-man play about Albom's weekly "master class on the meaning of life" with his former college professor, Morrie Schwartz, during Schwartz's battle with ALS (Lou Gehrig's Disease.) At first my Dad said, "Nah, I'm done." But when my Mom suggested that they might

bring me in to play Mitch - and the producer promised my Dad a year to learn his lines - he was on board.

They called me to ask if I was interested. About four seconds later, we had a show. TCAN had never hired an Equity actor before, but with the kind assistance of Tripp Chamberlain from the New York office, we were in business. It was a quick, three week contract with just three performances, but a new venue had just hired their first Equity actor. And I was about to set foot on stage in my home town for the first time in 30 years. (The last had been as Teyve in *Fiddler on the Roof*, my senior year of high school.) And, I was about to do my first ever show with my Dad.

Fast forward a year, and the

show went wonderfully, if I do say so myself. (OK, I was a little upset: This has been my profession for 30 years. I have a Bachelor's and a Master's in Acting. I even studied at the Moscow Art Theatre, for cryin' out loud. And my *Dad* absolutely stole the show!) Sold-out houses (how could we not, with my Mom serving as publicist - she knows everyone in town!), standing ovations, the whole nine yards. We were even approached to bring the show to another theatre next spring. (We haven't figured out whether it'll happen or not, but my Dad, who'll be 79 by then, says he's up for it.)

And to top everything off, we did an "ask" for the ALS Association. I've done lots of these for BC/EFA, but the response to this one amazed me: just three performances in a 199-seat theatre, and we raised \$3,600. Sometimes I just love my species.

I've heard people talk about making your own work; I never expected to do it like this. I've often said, "I love my job, and occasionally it loves me back." Well, of all the shows I've ever done, I've never felt the love like I did in this one. All because of my amazing Mom and Dad.

## Stage Managers Honored

**E**quity members Peter Lawrence and Robert Bennett have received Del Hughes Awards for Lifetime Achievement in the Art of Stage Management presented by the Stage Managers' Association. The awards were presented in New York on May 20, 2013.

Currently Production Stage Manager of the Broadway revival of *Annie*, Mr. Lawrence has served as Production Stage Manager for over 20 Broadway shows; has been Associate Director for several others, and the Executive Producer for *Miss Saigon* and *Les Misérables*. He also has been recognized this year with a Tony Honor for Excellence in the Theatre, the first time a

Tony Award has recognized someone still active in his career as a Stage Manager.

Robert (Bob) Bennett, has been Production Stage Manager on more than ten Broadway shows as well as on tour. He's currently PSM of *The Trip to Bountiful*. He's also served as Artistic Associate and Stage Manager for the National Music Theater Conference.

Also honored was Perry Silvey, who has been Stage Manager for the New York City Ballet for 37 years.

Founded in 1981, the Stage Managers' Association is a professional organization created by and for stage managers.

# Tax Obligations When You're On the Road (and that includes Canada)

By Sandra Karas  
VITA Program

Those of you who have followed this column over the years (yes, you two!), know that I have frequently included information relevant to being on the road – from what you may deduct and the attendant record-keeping requirements to the taxes owed in various “foreign” jurisdictions. By “foreign,” we mean any state, city or non-US territory that is outside of your home state. This topic is always on the front burner and continues to change as do all aspects of taxation.

What's currently in the minds of many members is what to do about complying with Canadian requirements for touring performers whose work takes them into Canada and whose wages are paid, in part, in Canadian dollars. Our treaty with Canada allows US citizens

to work in Canada and earn up to \$15,000 before they have any income tax liability in that country. American actors had gotten used to either not having any withholding tax on their wages if they earned less than \$15,000 or, in the alternative, very little withholding and the opportunity to receive most or all of it back on their US tax return in the form of a foreign tax credit.

What's occurring now is that Canada wants non-residents to file returns. Is this new? Not really. Non-residents have always had the requirement to file, regardless of how much or how little they earn in Canada. But Canada, like many taxing jurisdictions, has not bothered to chase after non-filers because the taxpayers would have been due refunds or because the income was not sufficient to worry about (there would have been no tax due).

And many or most of our members have not sought out Canadian tax experts to help them file returns in Canada and haven't bothered to file returns in recent years. That seems to have changed recently and Canada is now looking for all non-residents who work and earn wages there to file tax returns in its country, regardless of income. This affects any non-resident who works in Canada, not just athletes and artists who have the \$15,000 tax exemption allowed by the Treaty.

If you believe this affects you, our advice is to seek out a tax accountant who is expert with Canadian taxes, preferably one who is in the US and who is familiar with Canadian tax obligations of US citizens and residents working in Canada. This is preferable to seeking out a Canadian tax accountant who may not be conversant with US

filers. In most cases, you won't have to rely on the tax preparer to file all of your returns (unless they want to); just have her/him take care of your Canadian tax filing. From there, you then may file your US returns – federal and states – and report any foreign income and tax credits to which you are entitled. For those who seek a firm that specializes in members of the entertainment industry, you might be working with two separate tax prep services – one to complete and file your Canadian return and another to prepare your US federal and state returns. If you're lucky, you might find one that has expertise in both areas.

While we're on the subject, this will serve as a reminder that you are also required to file and pay taxes in any state or city in which you work – depending on the laws of that jurisdiction. By now, most of you

are already well aware of the withholding taxes that you have seen disappear from your paychecks for states other than your home state. You may have toured through several cities, you may have worked a resident theatre gig or shot a commercial, television show or film in an area outside your own state. Suffice it to say they all want a piece of you, but in most cases, you will get a refund of some or all of the withheld taxes because your income does not exceed that state's threshold. In other cases, of course, you might have to cough up a few extra dollars if you earned enough money or had too little withheld. Either way, be mindful that you're not in Kansas (or wherever you live) anymore!

For more information on this topic or other tax matters, consult your tax expert or stop in to your VITA office.

*Sandra Karas is Secretary-Treasurer of Actors' Equity and Director of the VITA Program of AEA and SAG-AFTRA.*

## A LOOK BACK

### 75 Years Ago June 1938

- An editorial in the Equity publication states that “the Council wishes it to be known that Equity intends to organize [the field of television] as and when it develops and that it is preparing plans for its organization which will permit it to cope with whatever situation may arise during that development.”

- Despite fear by members at the 18th Annual Meeting of Chorus Equity Association that this would be the last meeting of the organization and that it would be absorbed by Actors' Equity, it is reported that the Chorus Equity Council (also the Council of Actors' Equity), “had determined that in view of the measures of economy instituted in a reorganization of Chorus Equity it would defer indefinitely any further

consideration of an amalgamation, or merger, by which Chorus Equity would lose its identity.”

### 50 Years Ago June 1963

- Equity minimums under the Production Contract rise to \$117.50 on Broadway; rehearsal pay is \$97.50 weekly. Previously, salary was \$115 and rehearsal pay \$92.50.

### 25 Years Ago June 1988

- Equity is forced to change

its audition system when the National Labor Relations Board declares the existing system discriminatory and illegal. Equity News reports that “priority at Required Equity Principal Interviews and Auditions and Chorus Calls will no longer be given on the basis of Equity membership, with Equity actors being seen before non-Equity, but rather on the basis of qualifying standards of professional eligibility, with eligible actors being seen before non-eligible actors.” (This policy remains in effect until 1996 when a

settlement is reached providing for Equity-only auditions.)

### 10 Years Ago June 2003

- Equity and AGMA reach agreement on several jurisdictional issues previously in dispute. The agreement is hailed by Executive Directors of both unions as “a step on the road to the exploration of merger.”
- The American Federation of Musicians (AFM) honors Equity for its support during the Broadway musicians' strike.

## EMCs Receive Award

Katie Wesler and Robert Ariza are the recipients of the ninth annual Roger Sturtevant Musical Theatre Awards given to Equity Membership Candidates (EMCs) who have demonstrated outstanding abilities in the field of musical theatre. The award, named for the beloved casting director who passed away in 2003, consists of a certificate accompanied by a \$1,000 check.

Katie Wesler has been interested in musical theatre since she was in third grade. “My parents took me to see the National Tour of *Les Misérables*, and as soon as the show ended, they said that I announced that I was going to do that show someday. And ‘someday’ has arrived as it's one of the shows I'm doing this summer.”

Katie was at the gym when she received a phone call from

a NYC area code: “I actually laughed as I said ‘Broadway's calling!’ I answered thinking it was going to be a telemarketer, but once I was told it was in regard to Actors' Equity, I really felt that ‘Broadway’ had called. It was the best reason to step off that treadmill and bag the rest of the workout.” Katie is thrilled to receive this award and is “honored to become a part of the Roger Sturtevant legacy.”

Robert Ariza found out about the Roger Sturtevant Award from his mentor and professor at the University of Michigan, Mark Madama. When Robert received the phone call saying that he was this year's recipient he practically danced around the room. “This award is truly one of the greatest honors I have ever received. This award means that I am not making a mistake pursuing my dreams. This award means I can take a breath and not pinch pennies as desperately as before. This award is proof that hard work and perseverance *does* pay off!”

## BRIEF NOTES

- Congratulations to **Career Transition For Dancers** on receiving a 2013 Tony Honor for Excellence in the Theatre. This annual special award recognizes theatre industry individuals and organizations and/or institutions whose work isn't eligible for the Tony Awards categories. CTFD is the only non-profit organization in the United States solely dedicated to helping thousands of dancers take their first steps in discovering rewarding careers when performing is no longer an option.
- Also from CTFD comes word that Ricardo J. Garcia, former CTFD dancer-client, has been appointed **Administrator of CTFD's Chicago office**.
- Congratulations to Equity member/director/choreographer **Jerry Mitchell**, who has received the 2013 “Mr. Abbott” Award for his outstanding artistry

and creativity and breadth of his 39-year career. The “Mr. Abbott” Award, bestowed through the SDC Foundation to one of their peers, is named in honor of renowned director George Abbott.

- Theatre Communications Group (TCG), the national organization for theatre, and Blue Star Families, a national non-profit for military families, now have 85 theatres in 33 states in the **Blue Star Theatres program**. The program, also supported by the MetLife Foundation, connects a variety of theatre offerings to military personnel and their families throughout the country, recognizing the contributions of service families and building stronger connections between theatres, military families and their communities.
- Move over *Mousetrap*. **The Fantasticks**, the world's

longest running musical, celebrated its 54th anniversary on May 3, 2013.

- Perfect Crime**, the Off-Broadway whodunit, turned 27 on April 18, 2013, continuing on as the longest running play in New York City's history. The show shares some similarities with London's long-running (it celebrated its 60th anniversary on November 25, 2012) *The Mousetrap*. Both are thrillers, both opened to a combination of critical acclaim and attacks, both have “groupies” or people who have seen them multiple times, both run in small theatres with cast members who are not stars, and both are breaking records for longevity.

- Bad news for Kansas City and Equity: **American Heartland Theatre** will close its doors in August, at the end of its current season. Although established as a for-profit company in 1987, the 420-seat Heartland has never actually turned a profit.



**LISA GAJDA**  
Chaplin

**ROD HARRELSON**  
Bring It On The Musical

**JASON WOOTEN**  
Jekyll & Hyde

**THE  
GYPSY ROBE  
2012-2013  
SEASON**  
**CONGRATULATIONS  
TO THE RECIPIENTS**

**LINDA MUGELSTON**  
Rodgers + Hammerstein's  
Cinderella

**TIMOTHY J. ALEX**  
Elf

**KIRSTEN WYATT**  
A Christmas Story

**MICHAEL ARNOLD**  
Motown The Musical

**ERIC SCIOTTO**  
The Mystery of Edwin Drood

**STEPHANIE POPE**  
Pippin

**NADINE ISENEGGER**  
Matilda The Musical

**CHARLIE SUTTON**  
Kinky Boots

**CARLOS L. ENCINAS**  
Scandalous

**MERWIN FOARD**  
Annie

(Photos: Walter McBride)



## Stage Managers

On Monday, May 20, 2013, Court Theatre stage managers give a tour of the Court Theatre facilities to AEA members. This is the first of the Central Stage Manager Committee's new event, "The Booth Series." AEA stage managers across the city of Chicago are opening up their facilities for tours to other local stage managers. The stage managers are welcomed into the stage manager booths, walk the stages, peek backstage, and visit the different shops and offices of Equity theatres. The next Booth Series will take place in late June or early July. Watch for notices on social media or the Equity website, [www.actorsquity.org](http://www.actorsquity.org). Shown here at the Court are (l to r) AEA member Bob Behr, AEA member Mathew McMullen, Court Theatre ASM Donald Claxon, EMC Katie Adams and Court Theatre SM William Collins.

By Michael Sommers

Stage managers agree that their job encompasses far more than just running the show.

Parent, psychologist, interpreter, scheduler, documentarian, communicator, enforcer, collaborator, administrator, diplomat and problem-solver are among the many different hats that stage managers wear in their constantly shape-shifting role as the theatre's ultimate character performer.

"You are the one backstage that people depend upon to address whatever their immediate issues may be," says Malcolm D. Ewen, a resident stage manager for Chicago's Steppenwolf Theatre who is the First Vice Chair of AEA's Central Regional Board. "Boil it all down, you are the main one there to support the actor," says Ira Mont, production stage manager of Broadway's *Rodgers + Hammerstein's Cinderella* and Third Vice President of Equity.

Depending upon the particular theatre situation, stage managers also assign dressing room berths, coordinate increasingly advanced automation systems, supervise safe and sanitary procedures, and, among many other duties, in some cases sweep the stage. "Equity does not define the role of the stage manager because the job varies so much from theatre to theatre," notes Ewen.

Stage managers' responsibilities include handling a never-ending blizzard of paperwork, starting with developing a production's "bible" and other documentary references during the rehearsal period and continuing all the way through a show's run with maintaining a daily log and filing various reports on every performance. Then there are the hurried pre-show conferences with dance captains and other

department heads to make certain that everything and everybody is in place when the curtain rises.

And, oh yes, they also call the show cue by cue with assistants or sometimes alone. Should an accident occur, they are the arbiters responsible for "making the proper decision about what to do — without ever panicking," says Ewen.

It is a complex job. "Stage managers need to be facile in all the different disciplines that it takes to make a show happen and to have a significant vocabulary in order to communicate with everybody involved," says Mont, who teaches graduate courses in stage management at Columbia University. "You are usually the first person in the building and the last one to leave," remarks Gary Mickelson, a stage manager who is now readying the pre-production aspects for *First Date*, a new Broadway musical. "You really have to be a total multi-tasker," asserts Hethyr Verhoef, resident stage manager for the Pasadena Playhouse, who adds, "I

especially like the give-and-take of doing it all."

Nobody knows how far back stage managers go in theatre history, although it can be assumed that for the original *Medea* in 431 BC somebody cued the entrance of the chorus while signaling the crane for the deus-ex-machina. Historically, stage managers have been members of Equity since its founding. In those 1913 days of stock companies, actors often performed stage manager duties while stage managers played small parts so it seemed a natural fit that they would join forces together in a union.

For more than 60 years, however, stage managers were employed under a standard actor's contract. Then an ugly dispute over *Mass Appeal* — a 1980 showcase production that intended to transfer to Broadway without compensating or taking along its original stage manager — led to the development of contracts



New stage managers attend a welcoming reception in New York.





## Stage Managers Wear Many Different Hats



Production Stage Manager/AEA Third Vice President Ira Mont at work.

specifically designated for stage managers.

During the same period, increasing internal demands for greater representation in the union resulted in the establishment of two Council seats for stage managers in 1982. A decade later, when Equity reorganized into its present decentralized governance system, stage managers were duly represented on its regional boards and Council. A stage managers' committee, which addresses needs and concerns, is operative in every region. According to the union's latest statistics, some 5.6% of all Equity jobs relate to stage management.

**A**lthough stage managers usually conduct brush-up rehearsals and direct players who join long-running shows, that traditional task — particularly on the Production Contract — has been increasingly assumed by resident directors or other management supervisors. Yet the stage manager still remains “the eyes and ears on a nightly basis,” as Ewen puts it, whose responsibility is to keep the production on its toes. “Even the best performers need input for the maintenance of their show,” says Ewen, who believes in offering the artists “gentle guidance.”

Dealing effectively with the actors, crew and backstage personnel can be tricky. “We are there to protect union rules and members,” says Zoya Kachadurian, a veteran currently preparing a revival of Tennessee Williams’ *The Two-Character Play* for Off-Broadway. “It is always a challenging tightrope for us to walk.” By the nature of the job, patience



At a recent SF-Bay Area Stage Managers' Networking event, AEA member Deirdre Rose Holland is interviewed by Karen Foor (TheatreWorks, Berkeley Rep), while Michael Cano is interviewed by Toby Leavitt (San Francisco Shakespeare Festival).

also is necessary. “You have to check your ego at the stage door because when people need to vent you are going to be their first stop,” says Alexis Shorter, a *Cinderella* stage manager.

Calling the production cue-by-cue can be an art in itself. “You have to ride that extremely fine line of being a drill sergeant and letting the show breathe,” observes Gary Mickelson. “It is exhilarating when you understand how to make everything work onstage and backstage in concert,” says Verhof.

It all makes for a long work week. “I think that stage managers have an affinity for going that

extra mile and accept to a certain degree that we are not being compensated for every hour spent on the job,” says Mont, who believes that producers often are unaware of stage managers' multiple responsibilities. “Although we don't view it as a burden, they should realize everyone believes we are 24/7 on call,” he adds. “You have to do a lot of work on your own time because it simply

has to be done,” explains Shorter, a view that the other stage managers share.

The flexibility inherent to being a stage manager is helpful as they currently adapt their personable craft to the theatre's growing reliance upon automation and complex technology. “We are learning all this on our feet,” says Mont, who contended last year with the astonishing stagecraft for the Broadway musical *Ghost*. “Stage managers have to reinvent themselves for every show they do,” says Kachadurian. “Just like the actors, we are professionals who constantly evolve.”

# Salutes For Equity's Centennial

## A resolution

adopted by **The City Council**  
of the **City of Chicago, Illinois**

Presented by **ALDERMAN MARGARET LAURINO** on **MAY 8, 2013**

**WHEREAS**, the Actor's Equity Association is celebrating its 100<sup>th</sup> year as a nationally recognized Union that represents professional stage actors and stage managers—nearly 2,000 of whom live and work in Chicago and the State of Illinois, and

**WHEREAS**, The City Council has been informed of this anniversary by Alderman Margaret Laurino, 39<sup>th</sup> Ward; and

**WHEREAS**, the Actors' Equity Association is the symbol of excellence in the American Theater and its members have inspired generations of audiences,

**WHEREAS**, Actors' Equity Association has been a catalyst for a richly diverse and rewarding theatrical community in Chicago, with more than 75 theaters that use Equity contracts and employ Equity members, and

**WHEREAS**, the Actors' Equity Association has, since the formation of the Union in 1913, believed in diversity, dignity and inclusion onstage, backstage and in the audience, and

**WHEREAS**, the Actors' Equity Association has been, throughout its history, a leader for social change and was among the first to stand up against segregation and denounce blacklisting, and

**WHEREAS**, the Actors' Equity Association plays an important role in gaining public funding for the arts, and is a supporter of the Chicago Cultural Plan; now, therefore,

**Be it Resolved**, That we, the Mayor and members of the City Council of the City of Chicago, gathered here this eighth day of May, 2013, do hereby congratulate the Actors' Equity Association on their one hundredth anniversary and extend our best wishes for continued success and achievement; and

**Be it Further Resolved**, a suitable copy of this resolution be presented to the representatives of the Actors' Equity Association.

*Margaret Laurino*  
Margaret Laurino  
Alderman, 39<sup>th</sup> Ward



**WHEREAS**: THEATER AND THE PERFORMING ARTS ARE A VITAL PART OF LIFE IN NEW YORK CITY. THE BRIGHT LIGHTS OF BROADWAY DRAW MILLIONS OF TOURISTS HERE YEAR AFTER YEAR, AND IN 2012, MORE THAN HALF OF THE RECORD \$2 MILLION VISITORS WHO TRAVELED TO THE FIVE BOROUGHES CAME SPECIFICALLY TO ATTEND ONE OUR AWARD-WINNING PLAYS AND MUSICALS OR TO TAKE IN A PERFORMANCE. ONE OF OUR RENOWNED CONCERT HALLS TO ENSURE THE CONTINUED GROWTH OF THIS INDUSTRY, THE ACTORS' EQUITY ASSOCIATION IS DEDICATED TO IMPROVING THE WELL-BEING OF THE PEOPLE WHO MAKE THEATER AND THE PERFORMING ARTS GREAT AND WE ARE GLAD TO JOIN THE MEMBERS AND LEADERSHIP OF THIS ORGANIZATION AS THEY CELEBRATE ITS 100<sup>TH</sup> ANNIVERSARY.

**WHEREAS**: FOR THE PAST CENTURY, THE ACTORS' EQUITY ASSOCIATION HAS PROTECTED THE MOST IMPORTANT INTERESTS OF STAGE ACTORS THROUGHOUT NEW YORK CITY AND ACROSS THE COUNTRY. EQUITY PERFORMS A CRUCIAL FUNCTION AS THE UNION FOR MORE THAN 49,000 STAGE ACTORS AND MANAGERS NATIONWIDE, ENSURING THAT ITS MEMBERS RECEIVE FAIR WAGES, INSURANCE AND PENSIONS, AND HAVE ACCESS TO BENEFITS LIKE HEALTH CARE AND RETIREMENT. THIS WORK SECURES THE FUTURES OF THE MEN AND WOMEN UPON WHOM THIS THRIVING INDUSTRY RELIES, AND IN TURN MAKES OUR CITY'S THEATER SCENE EVEN BETTER.

**WHEREAS**: EVERY DAY, ACTORS ACROSS OUR CITY MOVE US TO LAUGHTER AND TO TEARS, INSPIRE US TO EXPLORE NEW THEMES AND IDEAS, AND OFFER US THE CHANCE TO SEE THE WORLD FROM A DIFFERENT PERSPECTIVE. BY OFFERING SECURITY AND PEACE OF MIND, EQUITY ENABLES ITS MEMBERS TO FOCUS ON THEIR ART, AND TODAY IS A WONDERFUL OPPORTUNITY TO RECOGNIZE ALL THAT THIS ORGANIZATION HAS CONTRIBUTED TO AMERICAN THEATER. TOGETHER, WE LOOK FORWARD TO EVERYTHING THAT EQUITY AND ITS MEMBERS WILL ACCOMPLISH IN THEIR NEXT CENTURY AND TO MANY MORE YEARS OF OUTSTANDING PERFORMANCES.

NOW THEREFORE, I, MICHAEL R. BLOOMBERG, MAYOR OF THE CITY OF NEW YORK, IN RECOGNITION OF THIS CENTENNIAL CELEBRATION, DO HEREBY PROCLAIM

"ACTORS' EQUITY DAY"



PAT QUINN  
GOVERNOR

May 13, 2013

Actors' Equity Association

Congratulations!

As Governor of the State of Illinois, I am pleased to congratulate the Actors' Equity Association on the celebration of your 100<sup>th</sup> Anniversary.

For the past one hundred years, the Actors' Equity Association has been a symbol of excellence in the American theater and played an important role in the cultural heritage of Chicago and the State of Illinois. Your members have inspired generations of theater audiences through their performances and work on stages large and small. Furthermore, the Actors' Equity Association has been a leader for social change. As a labor union representing more than 49,000 actors and stage managers in the United States, you have always stood up for the dignity and rights of working America and championed diversity, both onstage and off.

To celebrate an anniversary such as this is a significant milestone for any organization. The long history of the Actors' Equity Association is truly a testament to the strength of your staff and members. This anniversary is an opportunity for you to celebrate your success, while also reaffirming the hard work and dedication that has supported your organization for one hundred years. I encourage you to use this occasion to reflect on all the good that you have accomplished throughout your history.

It is my honor to join in commemorating your 100<sup>th</sup> anniversary. On behalf of the people of Illinois, I offer my best wishes for a memorable celebration.

Sincerely,  
*Pat Quinn*  
Pat Quinn  
Governor



To celebrate its 100th Anniversary, Actors' Equity issued commemorative gold membership cards starting in April 2013. Paid-up members began receiving their cards just in time for Equity's official birthday on May 26th.

# NATIONAL NEWS

## Western Region

### Lucy Jordan Award Goes to SM Glenn Bruner

Stage Manager Glenn Bruner is the recipient of Equity's 2013 Lucy Jordan Recognition Award, which honors an individual in the theatrical community. The award was presented by Equity's Western Regional Board and Stage Managers' Committee on May 6 during a special member reception at Tucson's historic Temple of Music and Art.

Accepting the Award, Mr. Bruner noted that he usually spends a lot of his time in a darkened control booth, so he was delighted to "bask for a moment in more than 15 watts of light and in a room where the walls are not painted black." He spoke of receiving his Equity card in 1981: "Backstage on the opening night, I recall feeling not only excitement, but also a strong sense of gratitude and privilege for being allowed to be there. In the 32 years since, I have continued to feel that gratitude, that privilege. Though I am closer to retirement than I am to the beginning of my



Glenn Bruner flanked by (l) Vernon Willet and James T. McDermott.

career, I continue to be as excited about the future as I am fond of the past that brought me here. I am proud to be the 2013 recipient of the Lucy Jordan Award; I am proud to be the first stage manager so honored, and I am proud to be a member of Actors' Equity Association."

Mr. Bruner is in his 13th season as Production Stage Manager at the Arizona Theatre Company (ATC). During his career, he has also worked at Kansas City Repertory Theatre, Alley Theatre, Dallas Theater Center, Pasadena Playhouse, CENTERSTAGE, Studio Arena Theatre and Maine's Portland Stage Company. He was the Assistant Stage Manager for the world premiere of *On the*

*Waterfront* at The Cleveland Play House and stage managed the Off-Broadway premiere of Alan Ayckbourn's *Season's Greetings*. In addition, he has been the voice for many radio and TV commercials and worked for Texas Public Radio in his hometown of San Antonio.

The Lucy Jordan Recognition Award was established in 1992 by AEA's Western Regional Board to honor and commemorate the unflinching spirit of Lucy Jordan, a former Western Regional Field Business Representative, who died that year. The award is administered by AEA's Western Regional Stage Managers' Committee.

## New York

### You Can Put Yourself "In the Spotlight"

Several years ago, Equity Councillor Maureen Moore, who was visiting the The Actors Fund's Lillian Booth Actors Home in Englewood, New Jersey regularly to see her mother-in-law, thought the guests would enjoy visits from colleagues and friends "in the

business," and started a program called "In the Spotlight." It provides cultural enrichment, social activity—and fun. Volunteers can read to the guests, sing and dance with them, talk shop and, generally, and most importantly, bring joy. Maureen has been joined in this



The company of *Old Jews Telling Jokes I to r*: Stage Manager Will Lang, Marilyn Sokol, pianist Donald Corren, Audrey Lynn Weston, Lenny Wolpe and Bill Army.

endeavor by AEA member Barbara Kossen and Diane King, Director of the Broadway Dance Center, who has provided free rehearsal space. It is truly a labor of love for all.

In the Spotlight has featured singer Heather MacRea, Mark Nadler, Nellie McKay, John and Bucky Pizzarelli, Jojo Starbuck and recently, the entire cast of the Off-Broadway hit show, *Old Jews Telling Jokes*.

The Lillian Booth Actors Home is an assisted living and skilled nursing care facility providing a comfortable living environment on six acres of property a short trip from New York and Broadway for more than 120 entertainment professionals.

"In the Spotlight" reminds many that they have not been forgotten by the industry they supported for years.

## Washington/Baltimore

### Equity Members, Theatres Receive Helen Hayes Awards

By Gregory Gorton

(Editor's note: In the May issue of *Equity News*, it was reported that *Equity* was honored on April 8, 2013 at the Helen Hayes Awards for its commitment to the professional theatre. Here are other highlights of that evening.)

Signature Theatre came away on top with four awards, including Outstanding Resident Musical for *Dreamgirls*. Studio Theatre garnered three awards, including two for its production of *Invisible Man*: Outstanding Director (Christopher McElroen), Resident Play and Outstanding Ensemble, Resident Play. MetroStage scored a triple crown victory with its staging of *Jacques Brel is Alive and Well and Living in Paris*, earning the award for Outstanding Lead Actor and Actress in a Resident Musical for Bobby Smith and Natascia Diaz, respectively.

The James MacArthur Award for Outstanding Supporting

Actor in a Resident Play went to Matthew McGee for *Taking Steps* at Constellation Theatre Company. "I was terrified moving here," he said. "This award is for those who are scared. Take the leap."

E. Faye Butler, received the award for Outstanding Supporting Actress in a Resident Play for the Arena Stage production of *Pullman Porter Blues*. "This is the first time I have been acknowledged as an actress," she noted. "Usually it's for a musical."

The evening's most poignant and moving moments came when Cedric Neal, accepting the award for Outstanding Supporting Actor in a Resident Musical for Signature's *Dreamgirls* looked into the crowd saying, "This is dedicated to the 21 children of Sandy Hook Elementary who never got the chance to dream."

For a complete list of all of the Helen Hayes Award winners, visit [theatre.washington.org](http://theatre.washington.org).

## New York

### EEOC Sponsors Musical Event for Asian Heritage Month

In celebration of Asian Heritage Month, the Eastern Region Equal Employment Opportunity (EEO) Committee and Reimagined World Entertainment presented the

The Asian American Composers and Lyricists Project is an ongoing initiative to increase the visibility of Asian American theatre artists, putting to rest the misconception that



AEA members Jaygee Macapugay and Marc Dela Cruz in a scene from *Costs of Living*, a new musical written by Timothy Huang. (Photo: Eric Bondoc)

debut concert of The Asian American Composers and Lyricists Project on May 19, 2013 in New York.

The event featured original words and music by Adam Gwon, Timothy Huang, Christine Toy Johnson, Leon Ko, Felice Kuan, Robert Lee, Yan Li and Jason Ma. It was directed by Alan Muraoka and emceed by Ann Harada. Singers who appeared included Jose Llana, Ali Ewoldt, Telly Leung, Joshua Dela Cruz, Ann Sanders, Daniel J. Edwards, Raymond J. Lee, Jaygee Macapugay, Marc Dela Cruz, Joanne Javien, Cindy Cheung, Karl Josef Co, Brooke Ishibashi, Diane Phelan and Ms. Toy Johnson

they do not exist. The artists who took part in this event have performed in more than 40 Broadway and Off-Broadway shows, have had their works produced around the world and have been participants in The BMI Musical Theatre Writing Workshop, The Dramatists Guild Fellows Program and the Graduate Musical Theatre Writing Program at NYU.

The performance was made possible in part with public funds from the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council.



Gathered for the presentation of the Carbonell Awards are (l to r) Margery Lowe, Tom Wahl, Irene Adjan, Tom Carpenter, Melissa Robinette, Marjorie O'Neill-Butler and Wayne LeGette.

## South Florida

### Equity Honored at Carbonell Awards

#### By Irene Adjan, Equity Liaison

At the 37th Annual Carbonell Awards presentation on Monday, April 1, 2013 at the Broward Center for the Performing Arts, Equity received the Ruth Foreman Award, recognizing contributions to South Florida theatre development by an individual or group. I accepted the award along with Eastern Regional Vice President Melissa Robinette. "In countless ways, the professionals who join with audiences nationwide to create each singular live stage experience have contributed to and influenced our culture and lives significantly over the past century," said Melissa. "We are honored to accept the Ruth Foreman Award in recognition of the role we have played in elevating South Florida's respect for the craft of acting and stage management and, in

turn, contributing to greater appreciation for the power and impact of live professional theatre."

The Carbonells are the regional theatre awards in South Florida, which honor theatre excellence in Palm Beach, Broward and Dade counties. Named for the sculptor whose statues are presented, the Carbonells are among the oldest surviving regional theatre awards in the country.

Of the plays nominated, Lynn Nottage's *Ruined* took home the most awards, including Best Production of a Play; Best Supporting Actor, Robert Strain and Best Actress, Lela Elam.

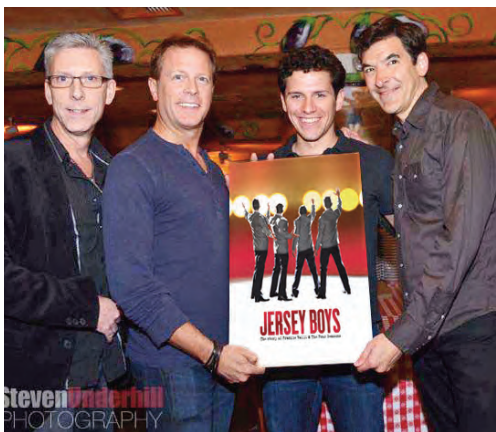
The *Music Man* at the Maltz Jupiter Theatre was the big winner in the musical categories. The theatre had 23 nominations between *Music Man*, *Cabaret* and *Hello, Dolly!* and took home nine awards. Those included Best Musical for *Music Man*; Best Director,

Marcia Milgrom Dodge for *Dolly!*; Best Supporting Actress Angie Radosh, *Cabaret*; Best Actress, Vicki Lewis, *Dolly!*; and a double-win for Matt Loehr—Best Actor for *Music Man* and Best Supporting Actor for *Hello, Dolly!*

One of the newest and fastest growing theatres in the region, Zoetic Stage, came away with three awards: Best New Work for Michael McKeever's *Moscow*, Best Supporting Actress in a Play, Elena Maria Garcia, also for *Moscow*; and Best Actor in a Play, Tom Wahl, for *I Am My Own Wife*. This award was presented by Equity Eastern Regional Director Tom Carpenter

There were performances from each of the nominated musicals by nominees from the shows, including Jodie Langel, Wayne LeGette, Vicki Lewis, Matt Loehr and Kate Shindle.

Following the ceremony, there was an after-dinner party sponsored by the South Florida Theatre League.



## National Tour

### "Jersey Boys" First National Raises \$2 Million Plus for BC/EFA

Congratulations to the First National Tour of *Jersey Boys* for their successful fundraising efforts over the last six years to support Broadway Cares/Equity Fights AIDS. After 2,598

performances nationwide, the tour ended on April 28, 2013 in the same theatre in which it began on December 10, 2006—San Francisco's Curran Theatre. While bringing to life one of

the greatest success stories in pop music night after night, the First National Tour also raised \$2,042,846 through audience appeals, auctions and benefit performances to support BC/EFA at stops from Washington, DC to San Diego, Philadelphia to Chicago and dozens of points in between. At each special cabaret benefit a portion of the funds raised also supported a local AIDS service organization. Even the original *Jersey Boys*—including The Four Seasons' Frankie Valli and Bob Gaudio—helped out, donating signed memorabilia.

The fundraising efforts were a true team project, with the entire company chipping in, including cast, stage management, musicians, backstage crew, front-of-the-house staff and more. The success of the *Jersey Boys* First National Tour is a true testament to BC/EFA's adage, "What we do together makes a difference." (Pictured l to r: Larry Baker, Christopher DeAngelis, Nick Cosgrove and Jonathan Hadley.)

## New York

### New ANTC Pact Includes Significant Salary Package, Other Improvements

Equity has ratified a three-year agreement with the Association of Non-Profit Theatre Companies (ANTC). The new contract, which was unanimously approved by the Eastern Regional Board at its meeting on Tuesday, May 14, 2013, will go into effect on August 4, 2013.

Significant improvements were achieved by Equity, including a salary package that will increase by 10% over the three-year term of the agreement: 3% in year one, 3% in year two; and 4% in year three.

There are also gains in the areas of Auditions, Dance Captain Increments, Health contributions, Minors, Stage Fighting and Stunts; Stage Managers' compensation and

job duties; and Workers' Compensation.

The negotiations took place on April 29 and 30. Equity's Negotiating Team was chaired by Eastern Regional Vice President Melissa Robinette. Senior Business Representative Lawrence Lorcak, who served as Chief Negotiator, described the negotiations as "efficient, collegial and productive."

The ANTC Agreement is used by Classic Stage Company, Irish Repertory Theatre, LAByrnth Theatre Company, MCC Theatre, The New Group, Primary Stages, Vineyard Theatre, Women's Project and Productions, and the York Theatre Company. In the 2011-2012 season, ANTC theatres generated almost 2,500 work weeks for Equity members.



Salt Lake City members: (standing, l to r) John Geertsens, Jay Perry, Christopher Glade, Kathryn Atwood, Annette Wright, Terence Goodman, Darrin Doman; (front) Christy Summerhays, Nell Gwynn, Deena Marie Manzanaras. (Attendees not pictured: Tracie Merrill Wilson and Susan Dolan.)

## Salt Lake City

### AEA Members Come Together

AEA members in the Salt Lake City, Utah area got together for a first-ever group gathering on April 23, 2013. Nell Gwynn and Darrin Doman collaborated in organizing the event, reaching out through social media to e-vite local professional actors. Salt Lake Acting Company (SLAC) generously hosted the gathering and provided refreshments. SLAC is one of two theatres in Salt Lake City that offer Equity

contracts with full benefits. The meeting was an initial step toward mobilizing the AEA community, raising awareness and organizing the local body of professional actors.

Any AEA members in the Salt Lake City area who missed this event, have interest in organization efforts or would like to be included in future events are encouraged to contact those who attended for more information.

## New York

### Karas Attends Women's Gala

Sandra Karas, AEA's Secretary-Treasurer (r), congratulates The Broadway League's Executive Director, Charlotte St. Martin, recipient of a special recognition of women in the professional theatre, at the Women's Project Theatre Gala on May 13, 2013.



**New York**

# Easter Bonnet Competition Hits All-Time High in Fundraising

A record-breaking total of \$4,250,542 was raised during (#1) Broadway Cares/Equity Fights AIDS' 27th Annual *Easter Bonnet Competition*, on April 22 and 23, 2013. Two performances of original presentations, songs, dances and 19 elaborate custom-made bonnets celebrated the fundraising efforts of 47 Broadway, Off-Broadway and national touring companies and included more than 200 Equity actors, singers and dancers. Since 1987, this event has raised more than \$53 million for Broadway Cares/Equity Fights AIDS.

For the first time in *Easter Bonnet* history, two bonnets tied for the special design award: Disney's *The Lion King* and *Spider-Man: Turn Off the Dark*. The company of (#2) *Kinky Boots* took top honors for best presentation and the orphans of *Annie* and the paperboys of *Newsies* teamed up to earn runner-up nod for best presentation.

The performances featured two original songs "In Memoriam" written by F. Michael Haynie (*Wicked*) and performed by the cast in memory of the children of Sandy Hook, and "More Like Myself" written by Blake Whyte (*Mamma Mia!*) and performed by the cast.

For others, laughter was the best medicine, and included the



cast of *Rodgers + Hammerstein's Cinderella*, Christine Pedi and her cast mates from *Chicago*, *Ann*, Broadway Green Alliance and *A Christmas Story*. Other presentations came from *Once*, *Avenue Q*, *Cat on a Hot Tin Roof*, *MOMIX* for Dancers Responding to AIDS and (#3) a special dance tribute honoring the hard-working, long-traveling

national touring productions that help fundraise across the country.

(#4) Equity member Tom Hanks joined Harvey Fierstein and Cindi Lauper to announce the grand total. Top fundraising award went to *Lucky Guy* (\$301,549); First Runner-up was *Wicked* (\$244,431); Second Runner-up, *The Book of Mormon* (\$232,260); and Third Runner-

up, *The Phantom of the Opera* (\$172,435). The top national touring show fundraising award was presented to *The Book of Mormon* – Latter Day Company (\$278,054); First Runner-up was *Wicked* – Munchkinland (\$273,637); Second Runner-up, *Wicked* – Emerald City (\$241,030); and Third Runner-up, *The Book of Mormon* – Jumamosi Company (\$188,621).

The top Off-Broadway fundraiser was *Avenue Q* (\$33,426) and First Runner-up was *My Name is Asher Lev* (\$33,149).

Hosts included Katie Finneran (*Annie*) and Billy Porter (*Kinky Boots*); Victoria Clark, Ann Harada and Harriet Harris (*Rodgers + Hammerstein's Cinderella*) (#5) Nathan Lane (*The Nance*) and Andrea Martin (*Pippin*); Christopher McDonald and Peter Scolari (*Lucky Guy*); Robert Cuccioli (*Spider-Man: Turn Off the Dark*) and Judy McLane (*Mamma Mia!*); Ron Kunene and Tshidi Manye (*The Lion King*); and Shalita Grant (*Vanya and Sonia and Masha and Spike*), Andy Karl (*Jersey Boys*) and Mark Nelson (*My Name is Asher Lev*).

Jessie Mueller (*Nice Work If You Can Get It*) closed out each day's show with a rendition of the *Easter Bonnet* anthem, "Help is on the Way," written by David Friedman.

The shows, held at the Minskoff Theater, home to Disney's *The Lion King*, were directed by Kristin Newhouse and made possible by an army of volunteers, including an Equity stage management team lead by Valerie Lau-Kee Lai.

For a full story, videos and more photos, visit [broadwaycares.org](http://broadwaycares.org).

## San Francisco Bay Area

### First Meeting of New San Francisco Bay Area Liaison Committee Draws Crowd

Members of the San Francisco Bay Area community gathered at the Aurora Theatre in Berkeley (featured theatre in the May 2013 issue of *Equity News*) for the Local Membership Meeting on April 22, 2013. Over 75 members and three staff were on hand.

A pre-meeting reception in the lobby was followed by a spirited meeting highlighting change and transition, as this was the SFBA's first meeting at the newest AEA Liaison Area.

SFBA Liaison Chair and National Councillor Kelly Ground thanked past and present members of the local committee. She indicated that the committee has met several times since the transition occurred and is continuing to meet monthly as many events are coming up for the area membership. (For example, local members are needed to assist with the Stage Managers', Outreach, Hospitality and Media Subcommittees.)

In order to ensure continuity, there are BAAC members now serving on the San Francisco Bay Area Liaison Committee as well as the newly-established Bay Area Contract/Code Committee. Although change is hard, the advisory elements

granted to BAAC from Council back in 1975 are not lost, but have been reorganized and folded into a process which gives the general membership the ability to participate directly on these committees and, in that way, in the decision making processes.

selected to continue for a three-year term. Kevin Johnson was elected for the "new" three-year seat and Will Springhorn was selected for a one-year term. They join current members Kelly Ground, Brian Herndon, Aaron Wilton, Ray Renati, Bert van Aalsburg, Marie Shell and

transition and to answer questions about the Members Project Code (MPC), which may now be used by members in the Bay Area.

Special acknowledgments and thanks were expressed to past and present members of the Bay Area Advisory



The SF Bay Area membership also recommended to the Western Regional Board the addition of the following members on the new Liaison Committee and added one new three-year term, which expands the committee size from 14 to 15. Stephen Pawley, Les Reinhardt, Megan Killian-Uttam, and Teresa Byrne were each

Lauren Bloom. I here were no alternates chosen as the maximum size of the committee is 15, including alternates.

Flora Stamatidiades, Equity's National Director, Organizing & Special Projects, was also present. As the staff in charge of the Liaisons and the Committee on Area Liaison Affairs (CALA), she was there to discuss the

Committee (BAAC), which had been retired during the transition. Also, thanked were retiring members Jessica Powell and Heath Belden for their valuable service to the Bay Area. The list of past serving members of the BAAC was read to the membership to share the legacy and to thank those who have served the San

Francisco/Bay Area membership of Equity so well over the years.

Past BAAC Chair and current SAG/AFTRA local present Kathryn Howell shared parts of BAAC history and pointed out BAAC's valuable achievements in developing the Bay Area Theatre Contract, Modified BAT and overseeing the Bay Area Project Code for the members in the Bay Area.

Western Regional Vice President Doug Carfrae, having worked directly with the BAAC on the BAT Committee, expressed his thanks and gratitude for their service to the local membership. He noted their dedication to advising the Western Regional Board on specifics to the area's contracts and encouraged all Bay Area members to join the regional and national committees to continue that legacy.

The remainder of the meeting was spent answering membership questions about the new LORT Agreement, the Members' Project Code, the possibility of regional funding for membership education locally and the transition of the San Francisco/Bay Area to being part of Equity's Liaison system.

The Fall 2013 Membership Meeting is scheduled for October 28, 2013; location TBD. Mark your calendars!

## SF Bay Area

### Members Judge School Theatre Competition

By Colin Thomson,  
AEA Member

San Francisco Bay Area Equity Members volunteered as judges at the 19<sup>th</sup> Annual Ohlone College High School Theatre Festival in Fremont,

CA on March 23, 2013. Members Michael Navarra and Aaron Wilton navigated the local effort to enlist fellow Members to support over 1,000 participating students whose interests ranged from acting, directing, design,

technical theatre and choreography. The competition assembled students from across Northern California for two days of what Festival organizers called "competition, inspiration and instruction."

Bay Area Members Jack Powell, Jessica Powell, Mary Baird and Phoebe Moyer were on hand to assist with the judging. Ms. Moyer said, "It was a wonderfully positive and high-energy experience watching young talent at their best, as they bonded with other like-minded students from other schools and learned from each other."

These students could well be the next generation of Equity Members. This is just one example of many local endeavors SF Bay Area Members participate in to give back to the community.



(From l) Jessica Powell, Phoebe Moyer, Jack Powell and Mary Baird at the annual Ohlone College High School Theatre Festival.



Deborah Del Mastro, Martin Rojas Dietrich, Susan Monson, Teresa Byrne, Aaron Wilton, Tenor Remigio Pereira, Stephen Pawley and Tenor Clifton Murray at KQED.

### Members Man Phones for KQED

On March 7, 2013, San Francisco Bay Area members manned the phones for KQED's Spring Pledge Drive during the programming of *The Tenors' Lead With Your Heart*. Members assisted in raising \$35,706 during their shift and helped put

AEA in the spotlight. Tenors Clifton Murray and Remigio Pereira were on hand to meet (and take photos) with members, and Deborah Del Mastro and Teresa Byrne were the evening's raffle winners—the second time for Tess.

### SM Speed Dating Event Draws a Crowd

By Les Reinhardt, Chair  
Stage Managers'  
Subcommittee

On February 25, 44 Stage Managers from San Jose to Sacramento met with representatives from 14 theatres from Santa Cruz to Marin for more than four hours of speed-dating style interviews, known as the Stage Manager General Interviews. Each Stage Manager received five minutes with each representative. Resumes

passed across the table, and sometimes a fortune cookie was passed back.

This was the third year for the General Interviews, which brought several new BAT-level producers to the tables, as well as new Stage Managers to the event. JoAnne Winter, Co-Artistic Director of Word for Word Performing Arts Company, said, "The event was a really valuable experience."

While five minutes seems like a short amount of time, it



Members and volunteers await their turns to be interviewed.

made Stage Managers more aware of the theatres in their area that need them, and made producers aware of the number of talented Stage Managers in the Bay Area and beyond. For those theatres that could not attend, resumes were collected and mailed to them. Nine AEA Stage Managers and one Equity Membership Candidate volunteered to run various aspects of the event, such as the Welcome Table, Time Keeping and Photography.

## Boston

### Equity Honored at 2013 Elliot Norton Awards; Chita Rivera Receives Lifetime Achievement Award



Melissa Robinette (l) with Chita Rivera.

By Donna Sorbello

The Boston Theater Critics Association presented the 31st Annual Elliot Norton Awards on May 13, 2013 at the beautifully restored ArtsEmerson Paramount Center. The awards were established in honor of theatre critic Elliot Norton, who remained on the selection committee until he re-

tired in 1987. Equity received an Elliot Norton Centennial Award "for 100 years of representing and protecting creative artists both onstage and on social platforms nationwide thus nurturing the growth of American professional theatre." Eastern Regional Vice President Melissa Robinette accepted the award. There was also a Lifetime Achievement Award to Chita Rivera.

Many local AEA members were honored with "Nortons," including, among others, Will Lyman for sustained excellence, as well as Outstanding Actor, Midsized Theatre, *Long Day's Journey into Night* (New Rep) and *Operation Epsilon* (Nora Theatre

Company); Lyman's daughter, Georgia, for Outstanding Solo Performance, *Chesapeake*, (New Rep Theatre); Ricardo Engerman, Outstanding Actor in Small or Fringe Theatre, *The Elaborate Entrance of Chad Deity* (Company One) and Evelyn Howe, Outstanding Actress in a

Midsized Theatre, *The Mother F\*er With The Hat* (SpeakEasy Stage).

Local AEA theatres garnering awards included Huntington Theatre, Outstanding Production, Large Theatre for *Our Town*; Midsized Theatre, SpeakEasy Stage for *Mother F\*er With The Hat*;

Midsized Musical, Lyric Stage for *Avenue Q*. Along with a special award as Champion Of The Performing Arts to Mayor Tom Menino, the awards stretched beyond the local talent pool to include AEA members Andrea Martin, *Pippin*, (A.R.T.) and Bianca Amato, *Private Lives* (Huntington).

## New York

### Women's History Month Event Explores Cross-Gender Casting

In recognition of Women's History Month and SWAN (Support Women Artists Now) Day, the Equal Employment Opportunity Committee sponsored a special event, *Opening Up Possibilities for Women Through Cross-Gender Casting*, on March 19, 2013. The event was conceived and produced by Committee Member Gael Schaefer, with additional funding provided by Open Meadows Foundation and the Equity Foundation.

In her opening remarks, Ms. Schaefer noted that while women are under-represented in contemporary theatre, as well as the classics, in the former it is

possible to encourage playwrights to create more opportunities, while you can't do that with the classics. You can only "play with casting" to expand the opportunities for women.

The evening included scenes from several Shakespearean plays performed by women (and one man) from The Queen's Company, Messenger Theatre Company and Judith Shakespeare Company, followed by a talk-back session.

Rebecca Patterson, Artistic Director of The Queen's Company voiced a note of optimism, saying that change is coming in the UK and she felt the U.S. would follow, with producers

and audiences opening their minds to the possibility of women playing Shakespeare's males.

During the talk-back, one speaker pointed out that since Shakespeare's works are in the public domain, it is possible to change genders of the characters, as well as the names. Another speaker preferred not to make changes, instead, she relished the challenge of playing roles she didn't think she would ever get to play. Richard Lear, the lone male on the panel, felt strongly that the "best actor" should play the role without regard to gender. Ms. Patterson agreed: The goal is gender-blind casting, she said, with the best actor getting to play the role. She believed that audiences may have more imagination in this regard than artistic directors. Change is slow, she said, but it is coming.



# How I Got My Equity Card

John Randolph Jones



By John Randolph Jones

The Barter Theatre of Abingdon, Virginia, created during the Great Depression, had a practice of giving out two annual awards consisting of Equity contracts. Winners were chosen from a couple of hundred auditioners. In 1965, I won one of them. Knowing nothing of this

process, I'd sent pictures to a number of summer theatres listed in a Straw Hat Guide, then published by Show Business. At the time, I was finishing a two-year driving stint with Diamond Cab of Washington, DC. Barter sent me an invitation to read, and I did, on March 15, 1965.

On audition day, we read in the morning at the Theatre DeLys (now Lucille Lortel) theatre on

Christopher Street in Greenwich Village. Callbacks were held in the afternoon at the old Helen Hayes Theatre in the West '40s. The judge was Roger L. Stevens.

I had a single pair of pants that looked fairly presentable from the front; the seat was split up the back, though, so I wore a borderline-OK suit jacket to drop over my backside, and when it came time to read, I walked out from stage left, knelt into my position (my buns only showed when I lifted my arms), furtively removed the jacket, and laid it down on the floor.

After reading, without replacing the jacket, I sidled out to the left again offstage to keep from mooning everybody on my exit. I'd read Antony's oration over the body of Caesar—"O pardon me, thou bleeding piece of earth,

etc." And its execution wasn't original with me—I auditioned with a carbon copy of what I'd seen Jason Miller do at Catholic University years earlier.

Afterward, Clinton B. Atkinson, my director-to-be, said, "Congratulations. You've just won the Barter Award." I said, "What the hell is the Barter Award?"

It was my first Equity contract, for \$75 a week. I was on my way. (Reprinted by permission from Broadway Actor Buys the Farm, Amazon 2012.)

**John Randolph Jones** has worked on Broadway, in about 20 movies, scores of commercials and dozens of audio books. While "buying the farm," often means to die, this is not the case with Mr. Jones. At this writing, he is alive and well on the farm he bought in rural upstate New York.

# TCG Offers Book Discounts

Save 40% on select acting book titles, such as *The Viewpoints Book* and *Contemporary American Monologues*, from Theatre Communications Group. TCG is the national organization for theatre and the largest independent trade publisher of dramatic literature in North America, with a booklet that includes 12 Pulitzer Prize winners and the works of more than 250 playwrights. To browse available offers, visit: <http://www.tcg.org/ecommercespecialoffers.cfm>.

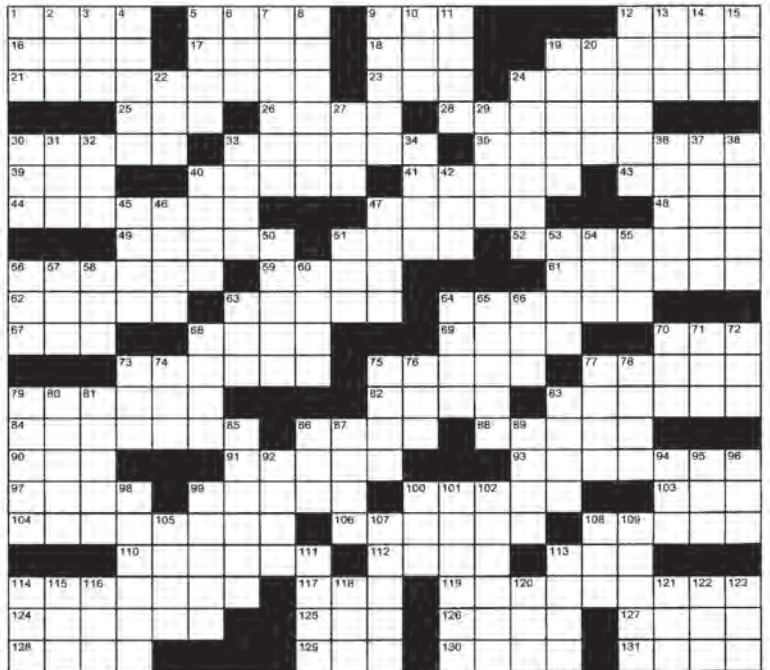
# Equity from A to Z

By Jim Bernhard

## ACROSS

- 1 A is for Eisenberg, Equity's longest-serving Executive Director
- 5 F is for the nickname of anti-Equity group headed by George M. Cohan
- 9 What Equity members do
- 12 L is for the Equity contract first signed in 1966
- 16 Old wives' tales, maybe
- 17 Word after matinee or American
- 18 Denise of the old Garry Moore Show
- 19 Brick's brother in "Cat On A Hot Tin Roof"
- 21 G is for the tradition begun in 1950 by a cast member of "Gentlemen Prefer Blondes"
- 23 "\_\_\_\_\_ on the Aisle," Broadway revue of 1951
- 24 B is for Ralph, Equity's longest-serving President
- 25 Ella's boss in "Bells Are Ringing"
- 26 Pro \_\_\_\_\_ (in proportion)
- 28 Second of six tsars of this name
- 30 O is for Frederick, winner of the first 93-Across Equity award
- 33 H is for producer Jed, who said, "Before there was Equity, it was dog-eat-dog, and vice versa"
- 35 I is for status of Equity members on Temporary Withdrawal or Suspended Payment
- 39 Abbr. for old words
- 40 Film of 2010 loosely based on "The Scarlet Letter"
- 41 Vehicles featured in "Sahara" and "Kelly's Heroes"
- 43 Once more
- 44 M is for Butterfly, first African-American lifetime Equity member
- 47 Austen and Eyre
- 48 \_\_\_\_\_-Magnon
- 49 Sharp flavors
- 51 In an orchestra, it may be French or English
- 52 Y is for "Yip, Yip, \_\_\_\_\_," an Irving Berlin show five years after Equity was founded
- 56 N is for a controversial topic addressed by Equity rules in 1969
- 59 K is for the New York mayor who declared "Equity Week" to celebrate Equity's 75th anniversary
- 61 Sites for shows covered by AGVA
- 62 Some Ph.D. exams
- 63 Q is for Patrick, Equity President who died just before he was to

- succeed 1-Across
- 64 C is for performers in association first headed by Marie Dressler
- 67 Stone or Stallone
- 68 The A of T&A?
- 69 See 97-Across
- 70 Key on a PC
- 73 S is for Equity action of 1919
- 75 U is for "It's Better With A Man," song from "Pins and Needles"
- 77 Onetime acronymic slogan of Lucky Strike cigarettes
- 79 Filth
- 82 Campus drillers
- 83 W is for Francis, Equity's first President
- 84 V is for publication Equity members might read when they finish Equity News
- 86 Cagney movie role
- 88 Greek goddesses of the seasons
- 90 With 6-Down, a two-character musical
- 91 Modern form of communication
- 93 D is for Equity President Clarence, who created an award given in his name
- 97 With 69-Across, "Painting Churches" playwright
- 99 Done in
- 100 Consumed
- 103 "The \_\_\_\_\_ of Madeleine Claudet," 1931 film with Helen Hayes
- 104 Z is for the producer of the show in which founders of Equity Chorus appeared
- 106 X is for the middle name of Francis Bushman, silent movie star who supported Equity's 1919 strike
- 108 E is for Burstyn, Equity's first woman President
- 110 Indian money
- 112 Bruce or Laura
- 113 Song from "A Chorus Line"
- 114 R is for Paul, whom Equity suspended in 1928 and honored in 1974 with an award named for him
- 117 O'Neill's "The Hairy \_\_\_\_\_"
- 119 J is for a termination provision in Equity contracts since 1980
- 124 Like some clouds
- 125 "This Is Spinal \_\_\_\_\_," film by Rob Reiner
- 126 Place for Sundance Kid?
- 127 P is for theatre founder Joseph, who received Equity's Rosetta LeNoire Award
- 128 Means of entry, often
- 129 Broadway time, in the winter
- 130 T is for award won by Equity in 1974
- 131 They can be high or open



## DOWN

- 1 H. S. subj.
- 2 Powell's "Thin Man" co-star
- 3 Co-founder of Dadaism
- 4 Nickname of Elphaba's younger sister in "Wicked"
- 5 The Great Chicago
- 6 See 90-Across
- 7 Money in Sao Tome e Principe
- 8 Owner of a 10-Down that some say started the 5-Down
- 9 Mountain range where Russia, China, and Mongolia meet
- 10 See 8-Down
- 11 "Star Trek" character Lwaxana
- 12 Nabokov's nymphet
- 13 Grandpa in Garmisch-Partenkirchen
- 14 Kind of sleep in which dreaming occurs; abbr.
- 15 Essay
- 19 Rowlands and others
- 20 Suffix indicating an acid
- 22 Brynner who played Mongkut
- 24 Filmmaker of "Exit Through the Gift Shop"
- 27 La-la lead-in
- 29 Street intersecting Hollywood Blvd. at the Walk of Fame
- 30 Pah-pah preceder
- 31 SNL network
- 32 Letters sometimes after a lawyer's name
- 33 Pend
- 34 Marquee name
- 36 Like Machu Picchu

- 37 Felton who voiced Fred Flintstone's mother-in-law
- 38 "Star Wars" Endor inhabitants
- 40 Start of a counting verse
- 42 Massachusetts cape
- 45 Monopoly propety.
- 46 Grub
- 47 Denver or Huston
- 50 Pepe Le Pew, for one
- 51 Prussic acid, to a chemist
- 53 Swiss river
- 54 Aetna rival, with "The"
- 55 "\_\_\_\_\_ just my Bill..."
- 56 Figs.
- 57 WWW address
- 58 Dennis or Doris
- 60 River in France and Belgium
- 63 Who in France
- 64 Tab
- 65 Moonshine
- 66 Possess
- 68 Maverick of TV
- 70 Its no. is 911
- 71 San Francisco, to a pilot
- 72 Pkg.
- 73 \_\_\_\_\_ generis
- 74 It's after due
- 75 \_\_\_\_\_ Mountains, divider of Europe and Asia
- 76 Vote in le Senat
- 77 Prevaricator
- 78 Passel
- 79 Michael of Disney
- 80 Ulnae neighbors
- 81 Airplane or bee
- 83 Designer of St. Paul's Cathedral

- 85 Librettist Sherman of "The Rothschilds" and "Rex"
- 86 "Toujours \_\_\_\_\_," song from "Shinbone Alley"
- 87 Coquette
- 89 Baltic feeder
- 92 Crafted
- 94 Subj. often taught in night school
- 95 Never in Nuremberg
- 96 What Spike used to be
- 98 Concurs
- 99 Indian rebel of 1857
- 100 The night before Christmas, e.g.
- 101 Feature of a whirlpool tub, perhaps
- 102 Emphasized in music
- 105 Sub \_\_\_\_\_ (dark or drab)
- 107 Skillful
- 108 Abbr. at the bottom of a letter
- 109 Bounds' partner
- 111 Fill and then some
- 113 Affirmative for Eddie Murphy's Buckwheat
- 114 Memorial stadium in Washington
- 115 Olsen of "Hellzapoppin"
- 116 Actor Turhan, known as the "Turkish Delight"
- 118 Ballet step
- 120 RR stop
- 121 State containing Ajman; abbr.
- 122 Marienbad or Saratoga Springs
- 123 LPs' cousins



## Letters to The Editor

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

### GIVING THANKS

Dear Editor:

I recently visited the new Equity lounge and had a double reaction. I had to admire the construction which turned previous office space into audition and waiting rooms.

Having been an AEA member for over 60 years, I regret that something very important was missing! The previous lounge prominently displayed pictures of two of Equity's most illustrious members.

For years, Phil Cook represented the Union's benevolence and caring support of its membership. Without the guidance and foresight of former army colonel and constantly working actor Jay Barney, the Equity Building wouldn't have been purchased. Jay's leadership assured that the Union had and would have a home for many years to come.

I implore membership to request the restoration of Phil Cook's and Jay Barney's photographs to once more be displayed prominently in our new lounge.

Mark Weston

### REMEMBERING MARTHA

Dear Editor:

I'm sure many felt the same sadness I experienced when told Martha Greenhouse left us on January 5, 2013 at the age of 91. During her long career, Martha

appeared on and Off-Broadway, in films and on TV and was a strong union member for more than 70 years. I met her about 1980 after she had been President of the NY Local of AFTRA for five years. In addition to being very bright, what I remember most was her fairness, civility, clear thinking and common sense.

She was a great unionist and friend and will be missed.

Elaine LeGaro

### WRITER'S QUERY

Dear Editor:

I contacted Actors' Equity a few years ago asking for assistance with the book I was writing on the life of Rose Thompson Hovic, mother of Gypsy Rose Lee and June Havoc. I am pleased to report that the book, *Mama Rose's Turn: The True Story of America's Most Notorious Stage Mother*, will be available in November, 2013 from University Press of Mississippi.

I'm currently trying to compile information on theatrical legends—and ghosts—for a new book. The tentative title is *Haunted Broadway*.

The idea of the "ghostlight" tradition, and why it was instituted, has intrigued me since I was a child. I would welcome the chance to connect with AEA members regarding any tales they may have heard about Broadway theatre hauntings or

even any experiences they may have had themselves. My email is [sequinrossette@gmail.com](mailto:sequinrossette@gmail.com) and I will look forward to hearing from everyone.

Carolyn Quinn

### FRANK HORAK: AN APPRECIATION

Dear Editor:

I was saddened to learn of Frank Horak's death. Frank was Equity's Finance Associate. Though located in the National Office, Frank was not a very visible member of the staff as his job gave him little cause to interact with Councilors or other members.

Frank was soft spoken, succinct, straightforward, modest and neat as a pin. His trousers were always pressed and his hair always meticulously combed. He was in appearance and practice the model of probity that organizations look for in financial personnel. Yet, there beat within his breast a slightly loopy heart, an irreverent and wry spirit that was both refreshing and reassuring.

Equity has always been served well by eccentrics. If it has achieved a measure of greatness as an organization, and I believe it has, its celebration of the non-conformist is one important reason why.

It is to Equity's credit that it has been alive to the potential of people like Frank.

He served the membership well and it was a pleasure to have known him.

Jack Goldstein  
Former Director of  
Governance,  
Policy and Support

### IN MEMORIAM

Dear Editor:

Conrad Bain, whose death was mentioned in the March issue, was not only a good actor but a good friend to all of us. He was one of the five founders of the Actors Federal Credit Union in 1962. At that time there was an actor, well employed in a running part in a TV series, who was denied a loan to buy a new refrigerator because he was an actor. It was Conrad and four others, including Theodore Bikel, who saw the need.

The Credit Union's first "office" was a desk in Equity's reception room, then at 226 West 46th Street, which was manned part-

### Office Closing

All Equity offices will be closed on Thursday, July 4 and Friday, July 5, 2013 in celebration of Independence Day.

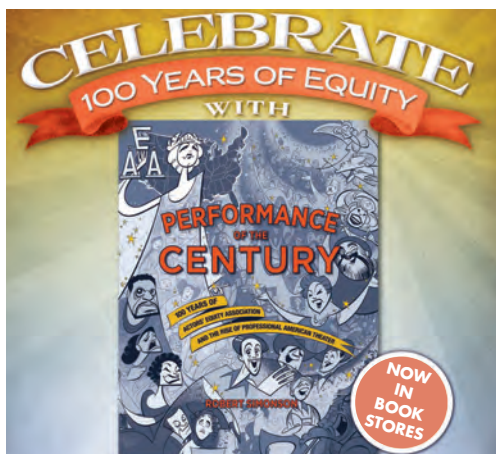


"Were I to die and go to heaven and find it populated by actors, I would not be unhappy."

—Playwright Ben Hecht

Paul Ainsley  
Heidi Albrecht  
John Aman  
Robert Wicklif Anderson  
Conrad S. Bain  
Robert E. Ball  
Shirley Ballard  
Daniel Barton  
Daniel R. Bauer  
Hal Bokar  
Booker T. Bradshaw  
Hannah Brandon  
John Gardner Brent  
Peter Bromilow  
Anna Menelaus Brown  
Brian Brownlee  
Frank R. Cady  
Rudy Challenger  
Jonathan Charles  
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Peter Costanza  
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Leila Danette  
Audrey Dearden  
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Louis DiCrescenzo  
Jase Draper  
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Burt Edwards  
Elana F. Ernst  
Patrick Farrelly  
Howard I. Fishlow  
Peter Flint  
Robert Foley  
Bonnie Franklin  
Ben Gillespie  
Frank Giordano  
T. Maxwell Graham  
Kevin Gray  
Michael Gray  
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Martha Greenhouse  
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Jeff Kinman  
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George Lindsey  
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Morgan Mackay  
Bob Marich  
James McGill  
Jim McArdle  
Jack Metzger  
Charles Miller  
Edward Miller  
Kathi Moss  
George Murdock  
Lou Myers  
Frederick Neumann  
Honora Fergusson  
Newmann  
Barbara Newman  
Kelly O'Brien  
Mike O'Carroll  
George Ormiston  
Billy L. Padgett  
Patti Page  
Margaret Perry  
Brian Petchey  
Ceal Phelan  
Allan Pinsker  
Don Pinson  
Deborah Raffin  
Laine Roberts  
Maggie Peters Ross  
Deirdre Ryan  
Robin Sachs  
Ann Saxman  
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Written by longtime theater journalist  
**Robert Simonson**  
with a foreword by AEA president  
**Nick Wyman**

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time by volunteers. I am the proud owner of Account No. 15, and later served on the Board of Directors. My first professional stage job was in Orson Welles' Mercury Theatre in 1937. As a Junior Member I was paid \$25, with 25 cents deducted for Social Security. The Actors Federal Credit Union has been a further step up for all actors.

Arthur Anderson

Answer to puzzle on page 15

