

A Publication of Actors' Equity Association • NEWS FOR THE THEATRE PROFESSIONAL • www.actorsequity.org • Periodicals Postage Paid at New York, NY and Additional Mailing Offices

Membership Meetings Set for 2012-2013 Season

The following dates have been set for Equity Membership Meetings in 2012-2013:

Eastern Region

Friday, October 12, 2012 – 2 pm
Friday, January 11, 2013 – 2 pm

Central Region

Monday, October 8, 2012 – Time TBA
Monday, January 14, 2013 – Time TBA

Western Region

Monday, October 8, 2012 – Time TBA
Monday, January 14, 2013 – Time TBA

All Regions

The Annual Membership Meeting is Friday, April 12, 2013 at 2 pm Eastern Time, 1 pm Central time and 11 am Pacific Time. The Regions will be connected by telephonic hook-up in order that members in all Regions may hear the statements of candidates running for election.

Broadway Gypsies on CBS, Playbill.com

On Sunday, June 10, the day of the Tony Award presentation and telecast, CBS *Sunday Morning* aired "The Lives of Broadway Gypsies," a behind-the-scenes look at the joys and accomplishments of some of Broadway's best-known Chorus Actors at various stages in their careers. Featured in the story were: Adrian Bailey, Jessica Bishop, Jennie Ford, Jean Michelle Grier, JoAnn Hunter, Richard Korthaze, Brian O'Brien, Chita Rivera, Judine Somerville and Tad Wilson. Playbill.com partnered with CBS in this tribute to Broadway's Gypsies for extended interviews with these Chorus Members, plus

interviews with David Westphal, AEA's National Chorus Business Representative (as well as a Chorus Actor for 25 years) and Florence Baum (*Gentlemen Prefer Blondes*), who loaned her dressing gown to Bill Bradley, who then passed it to a friend in *Call Me Madam*, which started the tradition of the Gypsy Robe in 1950.

For the Gypsy Robe recipients of the 2011-2012 season, see page 6 in this issue.

To see the CBS telecast, visit www.cbsnews.com/sunday-morning/arts.

To read the interviews with Chorus Members, visit www.playbill.com.

Equity Receives a Tony

"Receiving a Tony Award® is a dream come true," said

President Nick Wyman accepting a 2012 Special Tony Award in recognition of Equity's 100th Anniversary.

"I share it with the 49,000 current members and tens of thousands of earlier members. All of Equity—past and present—thanks the Tony Administration Committee, the Broadway League and the American Theatre Wing. 'We are such stuff as dreams are made on.' Thank you for making our dreams a reality."

Mr. Wyman, who attended the June 10 presentation ceremony with Executive Director Mary McColl, went on to say: "Actors—particularly during negotiations—like to talk tough and say, 'They need us!



President Nick Wyman and Executive Director Mary McColl at the Tony Awards.

Without us there's no show! Well, we all need one another—to write the show, to raise the money, to sell the tickets, to move the scenery, to

dress the actors, to light the stage, to play the music, to enable us to be heard over the music—we are all in this together. This is a shared dream—this is the dream we all had as kids, a dream we get to live eight times a week. On behalf of my 49,000 fellow dreamers, I say, 'I being poor have only my dreams; I have spread my dreams under your feet; Tread softly because you tread on my dreams.' Thank you."

How the Tony Awards Became Controversial and What AEA Did About It

By Mary McColl, Executive Director

This year's Tony Awards® held the promise of great excitement. The day would start with a CBS *Sunday Morning* segment celebrating the Broadway Chorus, and the Gypsy Robe Ceremony. At the awards ceremony, Actors' Equity Association would receive a Special Tony in honor of the

Union's Centennial; President Nick Wyman and I would be on hand to accept the award and videos recognizing Equity's 100 years were created for airing during the presentation and during commercial breaks. Our members would be performing scenes and musical numbers from their shows as part of the telecast and it would be a celebratory night in our history.

Then, a week before the broadcast, the Tony Awards Organization issued a press release and we found out two disturbing pieces of information. One of the presenters would be entertainment mogul and multi-hyphenate Tyler Perry, who produces non-Equity stage productions, and there would be a live performance of a non-

(continued on page 4)

VITA Kicks Off Capital Campaign With 10K Donation in Honor of Co-Founder Conard Fowkes

Just when the volunteers thought they had everything under control at VITA (the Volunteer Income Tax Assistance program) this year, their printers started to act up and, as a result, VITA was down one desk all season. A second station is now also out of commission and, without new equipment, the 2013 season would probably not be able to open on time—or with any hope of providing the usual free service to members of AEA and SAG-AFTRA.

Enter Delroy Lindo, who sought out Sandra Karas, Equity's Secretary-Treasurer and Director of the NY VITA program, to see if there was some way in which he could



Sandra Karas with Delroy Lindo.

give back to the program that had helped him "back in the day" when he was making inroads as

an Actor in New York. Ms. Karas said there was a project coming up that would benefit greatly from his help and Mr. Lindo pledged \$10,000 to support the volunteer tax program and the memory of his friend Conard Fowkes, who had prepared his taxes for so many years.

The project includes the purchase of computers, printers and upgraded software for the entire VITA office. Every station will have new, updated equipment, making the tax preparation easier and more efficient for volunteers and members alike. The total cost is \$17,603.99. With Mr. Lindo's

generous gift, the program needs only \$7,604 to complete the purchase. Equity's IT department will install the units and the expectation is that this new equipment should serve VITA for several years.

Ms. Karas expressed VITA's deep gratitude to Delroy Lindo, without whose help this project might not have been realized, and pledged to continue to provide the VITA services as long as possible to union members, especially those who need some extra help or are struggling to make ends meet.

Index

Equity receives a Tony.....	1
From the President.....	3
Theatre Spotlight.....	5
Gypsy Robe: 2011-2012 season.....	6
Celebrate 100 years of Equity.....	7
National News.....	8
Letters.....	12



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

AEA/Eisenberg Scholarship Goes to Michigan Senior

Sam Lips, University of Michigan Class of 2012, has received this year's AEA/Alan Eisenberg Award Scholarship. He is the sixth graduating student to receive the award, which was created by former AEA Executive Director Alan Eisenberg, an alumnus of the school. The award, in the amount of \$5,000, is given to a graduating senior in the University's Musical Theatre Program.

Sam grew up in Denver, Col-



Sam Lips with Alan Eisenberg.

orado and has been interested in musical theatre since the age of seven. "I joined a competitive company when I was 10. I wanted to attend a performing arts high school, but my dance teacher suggested that I study something other than dance because I took so many dance classes outside of school. So I went in for acting and got accepted. My sophomore year, I joined a choir and started taking voice lessons. That was when I discovered there were many more opportunities for someone

who could sing, act and dance so I moved more in the direction of musical theatre from then on."

Sam learned he was the 2012 recipient of the Eisenberg Award after coming home from a very frustrating rehearsal. "It was toward the end of the school year and I had so much on my mind that I was planning on just going to bed. Lying in bed, I checked my email and I had a message from the chair of our department at Michigan titled 'Some Exciting News.' The message told me that the faculty had selected me to receive this award based on the work I had done during my four years at Michigan. After that I couldn't fall asleep. I was in total shock. I never thought that I would be the one that they would pick for this award.

"Ultimately, this award serves as a constant reminder to keep improving and keep growing as a performer. This award presents me with an opportunity to continue that growth in New York. No matter how difficult my life may be in the real world, I will just think of this award and it will tell me not to give up. The program at Michigan completely changed my life and I owe so much to the faculty for helping me become who I am today. And Mr. Eisenberg's generosity has already helped me with the transition to New York. My first few weeks in the city were absolute madness, but because of this award, I was able to focus completely on getting my career moving and I already feel like I am off to a very good start."



Dr. Barry Kohn (l) gives a flu shot to Harvey Evans as Chita Rivera awaits her turn.

Free Flu Shot Program to Begin in September

Soon it will be fall in New York, with winter and the 2012-13 flu season following soon after.

About to begin its 15th year, the Annual Broadway and Off-Broadway Free Flu Shot Program is brought to you by Physician Volunteers for the Arts, funded by Broadway Cares/Equity Fights AIDS, and sponsored by Actors' Equity.

The time to get a flu shot to protect against flu is September-December.

Every winter from late December through March several strains of respiratory flu circulate around the world. These highly contagious viral respiratory illnesses can spread rapidly through casts and crews and office staffs causing many lost workdays. The symptoms of flu include high fever, chills, relentless cough, discolored sputum, hoarseness, and shortness of breath. Each year the Center for Disease Control in Atlanta determines the three strains of flu most likely to circulate and new flu vaccine is manufactured containing these three strains. The vaccine contains inactivated, dead portions of these viruses that can stimulate immunity but, because they are dead and only portions of the virus, cannot cause active flu illness. People who get the flu shot develop a natural immunity to the strains of influenza contained in the vaccine and are protected from getting flu.

The flu vaccine is essential for certain high risk groups, including everyone over age 50; pregnant women; people with diabetes, heart disease, asthma, emphysema, other respiratory illnesses; immune defects; and HIV. It is also highly recommended for people who live or work with anyone at high risk as well as for people who are exposed to large groups or work in close quarters, such as backstage. Receiving the flu shot can protect you from flu and help you avoid time off due to illness. The flu shot is safe for everyone except those who are allergic to eggs. This year, the recommendation is that everyone over six months of age receive a flu shot containing this

year's new vaccine.

Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, and other volunteer doctors, will make "house calls" throughout the fall to Broadway and Off-Broadway shows, not-for-profit theatre companies and many of the theatrical union offices to provide free flu shots to any cast, crew or staff members who request a shot. PVA has ordered enough vaccine to immunize the entire theatre community.

In addition, Dr. Kohn will be on the 14th Floor at the Equity Building with free flu shots on a walk-in basis for all members of the theatre community from 10 am to 3 pm on Monday, October 1; Wednesday, October 10; Thursday, November 8; and Wednesday, December 12. Dr. Kohn will also travel to Los Angeles to provide free flu shots at the Actors' Equity Office in LA in October and November. The specific dates will be posted on the Equity website (www.actorssequity.org) and will also be announced through e-mail blasts well in advance.

The cost of the flu vaccine is primarily funded by a generous \$54,000 grant from Broadway Cares/Equity Fights AIDS, with supplemental funding from BWAY (Better Wellness and You).

Flu shots for the 2012 flu season will begin as soon as vaccine is delivered. We are anticipating delivery in early September 2012. If you have any questions regarding the flu vaccine, you can discuss them with Dr. Kohn when he and other volunteer physicians visit your theatre, office or theatre company. Check with your stage manager or office manager for scheduled times or call Equity for open dates for flu vaccine. If you have specific questions, you can reach Dr. Kohn at (323) 207-6822 or Barryakohnmd@gmail.com.

Last fall and winter, the Annual Broadway and Off-Broadway Free Flu Shot Program provided 5,000 free seasonal flu vaccinations to the Broadway and Off-Broadway community. This year we hope to immunize even more!

Contract Updates

COST Agreement Extended

Creates Additional Equity Contract For Each Large Show Cast

Council approved an extension to the COST agreement, based on the unanimous recommendation of the three regional Stock Committees. Salaries will increase during the extension while work rules remain unchanged. The extended Agreement will expire December 27, 2015.

The producers of the stock theatres operating under the COST Agreement offered financial terms for a three-year extension of the current Agreement, which was due to expire December of 2012. To support their request, the producers provided documentation, verifying their financial situation. The current two-year agreement, and now rolled into the extended COST Agreement, includes a reduction in the allowable non-professionals that can be employed in Chorus Musicals. This reduction goes into effect in 2013 and will create an additional Equity contract for

each large show cast.

To balance the financial impact of the additional Equity contract, and recognizing the difficult financial situations these theatres face, minimum salaries will increase by 1% in the second year of the extension, and another 2% in the third year.

The COST theatres include: Paper Mill Playhouse, Olney Theatre, Ordway, Casa Manana, McCoy Rigby, Cape Playhouse, Westport Country Playhouse, North Shore, and Ogunquit Playhouse.

Off-Broadway Negotiations Start in September

The current Off-Broadway Agreement expires on November 4, 2012. Negotiations have been scheduled from September 5 – 28 and October 3 – 5.

Disney World Negotiations Scheduled

Negotiations for the Disney World Agreement, which expires on September 15, 2012, are scheduled from August 13 – 17 in Orlando. Senior Business Representative Zalina Hoosein will be the Chief Negotiator.



ACTORS'
EQUITY
ASSOCIATION 1913

EQUITY NEWS

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Do I Have to Pay Tax on That?

By Sandra Karas
Director, VITA Program

You just booked a modeling print gig for \$500. You paid your agent \$50 and your manager \$75. You are told that you will not receive a 1099-MISC on this income because it's less than \$600. Answer the following question about this income:

How much of the \$500 is reportable on your federal and state tax returns?

- \$0
- \$500
- \$450
- \$375

You just received a fee of \$250 for your Equity-approved showcase. This fee reflects the reimbursement the producer agreed to pay for your transportation costs. You spent \$270 on transit costs rehearsing and performing this showcase. You are told you will not receive a 1099-MISC on this income because it's less than \$600. Answer the following question about this income:

How much of the showcase fee is reportable as income on your federal and state income tax returns?

- \$0
- \$250
- (\$270)
- (\$20)

You occasionally provide nanny services as a substitute when the full-time nannies are unavailable. You work about ten days a month as a substitute nanny and are paid by the parents in cash when you substitute. You earn \$1000 per month and you are told that you are responsible for your own taxes and that none of it will be reported on a 1099 or W-2 form. Your transportation to their homes costs \$300 per month. Your lunches and dinners while working cost \$150. Answer the following question about this income:

How much of this monthly income is reportable on your federal and state tax returns?

- \$0
- \$1000
- \$700
- \$550

If you selected "b" as the correct answer in each of these scenarios, you were correct.

Reportable income is the gross amount you receive for any services you perform for pay, whether or not you receive a form 1099 or W-2 from the payer.

If you selected "a" as the correct answer, you might have succumbed to the urban myth that suggests, "If it's not on a 1099 or W-2, I don't have to put it on my tax returns."

If you selected any of the other choices, you might be confusing reportable income with taxable net income.

Here's the analysis:

Question #1: The print gig is reportable in full - \$500. The expenses of the agent and manager are considered deductible as they are ordinary and necessary business expenses incurred in the production of income. Your net income will be \$375 - the amount on which you will pay tax.

Question #2: The showcase fee is reportable in full - \$250. While ordinary commuting expenses (travel to and from your job) are not deductible, in this case, the transit costs are fully deductible because the showcase is an attempt to secure employment, not a job. The transportation for your efforts to participate in this effort is part of your job search and considered a deductible expense. Your net income is actually negative - a \$20 loss.

Question #3: The nanny income is reportable in full - \$1000. Your expenses for transportation and food are personal expenses and are not deductible. Commuting to work and meal expenses that are not business entertainment or incurred while out of town overnight on business are deemed personal expenses. The net income is \$1000 - the same as the reportable income.

What about that myth of the missing 1099 or W-2? It's just that, a myth. It's not true and no matter how many times you hear it, it will still be untrue. Money you earn for services you perform is reportable on your tax returns. Period. But, as illustrated in these scenarios, you need not always pay tax on the full amount of your earnings.

So, if you earn money and you are told that it's "casual employment," "under the table," "cash with no records," "babysitting," "readings," "stipends," and the like, be sure you keep careful records of what, when and how much. You will report all of it on your taxes and you and your tax expert can determine what expenses, if any, may be deductible. And don't be fooled by those people who keep telling you not to report it. Just ask them how they think they will do in their next audit when the IRS examines all of their bank deposits and finds those fees that were unreported and unidentified sources of income. Review your own bank statements and your own deposits. Can you identify all of them? Did you receive gifts from anyone? Under-the-table income? Showcase fees? If it's in your account and not a gift or inheritance, it had better show up on your tax return.

The best preparation is to keep an income file and spreadsheet log of all of your earnings during the year. When you file your returns, you can easily refer to your own records to have accurate and honest re-

By Nick Wyman

I was mulling about Father's Day (and if you just said "Oh, yeah, the Oliver Hailey play for which Marian Seldes won her Tony!" - Congratulations! You have just won your Theatre Geek merit badge and you really need to get out more.). I like being a father, though not so much Father's Day. (Fathering to me is its own reward and acknowledgement.) I am the biological father of three, but the figurative and surrogate father of dozens and dozens of folks with whom I have worked early in their careers.

I have advised them about mortgages and marriages; I have coached them on scenes and sides. I have weighed in on agents and auditions and the other anxieties of their business. I have amused them with anecdotes about performances and performers past. I have reassured them with tales of my own colossal screw-ups.

In short, I have probably been a tedious pedant, but my surrogate sons and daughters have gotten their own back by teaching

From the
PRESIDENT

Mentor Up. Mentor Down.

me. They have taught me about new restaurants and newly fashionable neighborhoods. They have taught me about computer programs and Facebook and iPods and iPads and smart phones and apps, apps, apps. They have revealed to me the latest slang and the hippest fashions (to no avail: I am stuck in 60's preppy). They have tried to teach me about contemporary music and the latest dances. In exchange for the dubious gift of my wisdom, they have shared their youth.

One of the benefits of our profession is the sense of family, of community, when we are doing a show. Let us carry that sense of family, of community, into all aspects of our interactions. People of all ages and experience meet on a level platform in our business. We are friendly compatriots on a first-name basis whether we are 25 or 75. I urge you to take advantage of this multi-generational paradigm. Reach out to the older generation and ask them what advice they might have for someone at your stage of life.

Reach out to the younger generation and ask them what apps and social networking tools they have found most useful. (I would not necessarily advise reversing the process; proffering unasked-for advice is a much dicier proposition and smacks of presumption.)

But do ask. Ask how your older or younger colleagues keep in touch with agents, casting folks, directors. Ask how they keep in shape; ask what books they are reading, what shows they would recommend. Let us learn from one another. Use your fellow actors and stage managers as a resource. Mentor up. Mentor down.

Erik Erikson coined the term "generativity" for a stage of life in which one attempts to give back, to leave one's mark on the world by caring for others and creating/accomplishing things that make the world a better place. This is something we all can do, no matter what stage of life we are in. We can all be "fathers" - even those of us who are as yet only sons - or daughters.

A LOOK BACK

75 Years Ago July/August 1937

- The July issue of Equity, the Union's publication, reports that "the work of organizing the field of radio broadcasting is going forward steadily and, all things considered, at a good pace... Contacts have been established with representatives of the broadcasting stations and others whose work makes them responsible for the conditions and the pay scales for which Equity members in radio perform."

- It is also reported that the Producer-Screen Actors Guild Basic Minimum Contract has been signed and "that on and after August 1, 1937 every member of the Actors' Equity Association who appears before the camera in any capacity whatsoever comes within the jurisdiction of the Screen Actors Guild and must be a member in good standing of that organization."

porting of all of your income. Compare your wages stubs with your W-2 forms as they arrive in January and early February. You will know if you are missing a W-2 form and can request it from the employer. And, whether or not you receive all of the 1099s, your records will reflect your actual earnings and you will report

- As a result of the Great Depression, there remains a substantial decline in theatre employment. Equity joins other theatre unions in traveling to Washington on July 2 to press for continuation of the funding for the Works Progress Administration and its Federal Theatre Project.

50 Years Ago July/August 1962

- A new policy is established for workshop performances of dramatic plays only. Originally recommended by the Hollywood Area Contract Committee and subsequently the West Coast Advisory Board to cover the Hollywood area, the policy is extended by Council to apply to the New York area.

25 Years Ago July/August 1987

- A new Contract—the Endangered Theatres Production Contract (ETPC)—is developed to help stimulate activity in those Broadway theatres which are, more often

all of it accordingly.

If you have any questions about your own tax situation, consult an expert. Don't rely on your roommate, the AD on the set or the swing in your production. Get advice you can take to the audit!

For further information, contact your local VITA office: In NY

than not, dark and are designated as "endangered." The new agreement is effective August 1, 1987 to July 31, 1988.

- Equity and British Equity agree to an exchange which allows England's Sarah Brightman to appear on Broadway in *Phantom of the Opera*. In return, a non-star American Actor will be employed to create a leading role in a new major production on the West End.

- Council adopts a definition of non-traditional casting for the purposes of increasing employment for ethnic minority (Asian, Black, Hispanic and Native-American) and female actors in roles where race, ethnicity, and/or gender are not absolutely essential to the play or the character's development.

10 Years Ago July/August 2002

- Equity cracks down on pirated videotapes, negotiates royalty payments and plans meetings with federal authorities to explore legal and enforcement issues.

at Actors' Equity; in Los Angeles at The Actors Fund; in Seattle at SAG-AFTRA and in Orlando at Actors' Equity.

Sandra Karas is Secretary-Treasurer of Actors' Equity Association and Director of the New York VITA Program of AEA & SAG-AFTRA.

Tony Awards

continued from page 1

Equity production of *Hairspray* from a Royal Caribbean Cruise Line ship. The mood turned from anticipation and exhilaration to determined focus: we were going to do whatever we could within the realities of live television to address these issues on a night that should be about Broadway, our members and Actors' Equity.

Before I explain what went on behind-the-scenes, I would like to give you a look at how the business of the Tony Awards works – the economics, sponsorships and decision-making process. First of all, Actors' Equity has no control over or participation in the creation of the program. CBS has control over all aspects of any show it airs on its network. As everyone understands, programming is supported by ads and, in the case of an awards show, by sponsorships. The Tony Awards broadcast is not a moneymaker but there is support from CBS to air the Tonys and promote Broadway (which in turn, can spur interest in theatre at the local level). Ads bring in revenue, and sponsorship of the programming, especially from large corporate sponsors like Royal Caribbean, help defray the costs.

The Tonys themselves are a joint presentation of the American Theatre Wing and The Broadway League. The Tonys are a long-standing tradition in the Broadway community and, in part, a marketing tool to build audiences. Producers who have their casts perform on the broadcast spend tens of thousands of dollars to be seen by a national television audience. But ultimately the network makes the programming decisions.

Back to the issues and how we went about solving them. For CBS, Tyler Perry has a wide fan base from his television,

film and stage productions, and they felt he could increase viewership of the Tony Awards. For us, Mr. Perry is a producer who has resisted our ongoing efforts to discuss the importance of representing the Actors that work for him. When we learned he was presenting, we also learned he was scheduled to present an Acting Award. We immediately spoke with the general management of the Tony Awards to do what we could to ensure he would not be a presenter at all. The Tonys heard what we had to say but had no way to remove him from the program. We worked toward a compromise – he would give a design award. But in the end, CBS wanted to ensure that he would be on the broadcast (and in turn, increase the chances of a broader audience) and he presented the Best Revival of a Play Award. He was part of the broadcast, but did not give an award in an acting category. It was a small, but important victory for us.

The cruise ship situation was a more difficult nut to crack. Royal Caribbean was a sponsor at the million dollar level. Part of their agreement was to have a live segment on the Tonys from aboard one of their ships. We were outraged. And I let the general management of the Tonys know it. They were caught in the middle – but they understood our position. They did point out that it was their understanding that Royal Caribbean ships are unionized and thought that might make a difference. We had done our homework – every other employee working on the ship may work with benefit of a Union contract, but the Actors and Musicians do not.

Several things happened. While we couldn't prevent the live segment, we made sure the cast was put on a SAG-AFTRA contract. We negotiated that any reference to the words "Broadway" or "professional"

would be excluded from the introduction of the spot. These were small, but significant wins for Equity.

One of the most significant things that happened was the amplified message we were able to take to the Tony management from the many voices of our membership. Equity staff met with two Broadway companies who had asked for a meeting. The cast members asked why the Tonys would dilute the Broadway brand? Why would the Tonys encourage people to see "Broadway" elsewhere and not in New York City? Those questions resonated with the Tony Awards.

Several of our members expressed their own outrage about Royal Caribbean. Many sent emails and letters to the Wing, the League and CBS. A few innovative members sent letters to every Broadway cast, urging them to go to Twitter and Facebook to remind people that "Broadway" is "the crossroads of the world" in New York City not on the high seas.

A few members demanded to know why we weren't picketing (*logistics would have put a picket line five blocks away from the theatre*), or why we did not refuse the Tony? One of the cast members at *Evita* said it best: "This Tony is for Equity and the 100 years of advocacy for Actors across the country. It's for the members who came before us, for all of us now and for the many members to come."

Equity staff heard from a few members that the Union should have put out a public statement and informed the entire membership about the issues and about what we were doing to deal with them. We did discuss our options and we knew in a situation like this – a crisis situation in our view – that behind-the-scenes negotiations had to happen first. Public outrage would fuel the fire and possibly tip the balance: Royal Caribbean could pull their sponsorship and jeopardize the airing of the Tonys. We didn't feel that would be a good result for Equity or the industry.

We knew that this could be an opportunity. And we were determined to leverage it. This could be the seminal moment where Equity could open conversations with Royal Caribbean. Since the Tony Awards, Equity staff has continued to work behind-the-scenes. And, I am pleased to say, that our decision to keep this out of the public discourse has led us closer to the opportunity we seek. We continue to work on this issue and hope that we will be sitting down to have a discussion with Royal Caribbean Cruise Lines soon. If that's the case, then this year's Tonys Broadcast was indeed special.

Equity Member, Family Members Awarded Union Plus Scholarships

Union Plus, a program of Union Privilege, created by the AFL-CIO in 1986 to provide consumer savings, benefits and education resources to members and retirees of participating labor unions, awarded \$150,000 in scholarships to 129 students representing 44 unions, including Equity, in 2012. The Equity winners who received \$1,000 scholarships are: Danielle Cohn of West Hills, CA, whose mother Melanie is an Equity member; Evan Griffith of New York, whose parents Edward and Lisa Griffith are Equity members; and Melissa Mahon of New York, an Equity member since 1995.

A second-year student at the University of Michigan and a performing arts major, Danielle is grateful for the union benefits she grew up with, including health insurance. "I have every confidence that I can emerge a productive and valuable performer" she says, noting she is "resolved to become a union member at the first opportunity."

Evan is a two-time Union Plus scholarship honoree pursuing a double major in music and psychology at Dartmouth College while also fulfilling his commitment to community service. Among his proudest accomplishments is having founded two choirs: one performing Christian music, and one Jewish music. "I love seeing people of disparate demographics and occupations working together," he says. With

both his parents as Equity members, Evan says, "I am aware of how union membership benefits have impacted my life."

Melissa began pursuing her dream when she received a scholarship to a local dance academy. "This was my calling," she says, of what would become her lifelong passion. She has gone on to excel not only as a performer but also as a director, choreographer and producer. Melissa sees a world beyond the stage, however. "I see more and more in this economy where a global business perspective is essential to keeping our unions relevant and powerful." For this, she is studying for a master's degree at Pace University.

Union Plus Scholarship awards are granted to students attending a two-year college, four-year college, graduate school or a recognized technical or trade school. Recipients are selected based on academic ability, social awareness, financial need and appreciation of labor. In this 20th anniversary year of the scholarship program, more than 5,600 applications were received from union members and families in all 50 states.

Visit UnionPlus.org/Education for applications and benefit eligibility. Union Plus programs also include mortgages, insurance protection and money-saving offers on flowers, car rentals and AT&T wireless service.

President to President — Wyman Presents Service Award to Reardon

Equity President Nick Wyman, presented SAG-AFTRA Co-President Roberta Reardon with the New York City Central Labor Council's Distinguished Service Award on June 19, 2012. Ms. Reardon was recognized for her work as former AFTRA National President and on the SAG-AFTRA merger campaign.

"Co-President Reardon is an extraordinary union leader," said Mr. Wyman. "Through her leadership and commitment to organizing, she grew, strengthened and consolidated AFTRA's place in the industry. She tenaciously and

fearlessly fought for the historic merger of our sister unions into SAG-AFTRA. Through the years, her vision, wisdom and guidance have served not only our entertainment unions, but the broader labor movement as well. No one is more deserving of this honor tonight than my trusted colleague, fellow union president and good friend, Roberta Reardon."

Denis M. Hughes, past president of the New York State AFL-CIO, and Bhairavi Desai, executive director of the New York Taxi Workers Alliance, were also honored.

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Eastern Region

Regional Tony Recipient Celebrates 25 Years in DC

“I am so honored to have the work of the Shakespeare Theatre Company recognized in this way,” said Shakespeare Theatre Company’s Artistic Director Michael Kahn upon hearing the announcement that the theatre had received the 2012 Regional Theatre Tony Award®. “This is a very touching tribute to have the work of all of the artists and staff who have been a part of our 25-year history acknowledged. We are so thankful to our Board of Trustees, supporters and patrons who have helped shape us into the artistic institution that we have become.” The Regional Theatre Tony Award® honors a non-profit, professional regional theatre that has displayed a continuous level of artistic achievement contributing to the growth of theatre nationally.

STC Managing Director Chris Jennings also was “thrilled by the award and the recognition it brings to Michael Kahn and his vision and leadership over the last 25 seasons. I know that all of the staff at STC would agree, and I’m

thankful to everyone that has worked so hard to build this great theatre.”

Artistic Director Michael Kahn has been at STC from the beginning—directing the first production, *Romeo and Juliet*, when the theatre was named the Shakespeare Theatre at the Folger Shakespeare Library. This was November, 1986. This production played to sold-out houses and earned Mr. Kahn a

which provided more flexibility and more space. In 2007, STC added another theatre—Sidney Harman Hall, which has 774 seats and a flexible stage that can accommodate theatre, dance, music and film. Since its founding a quarter of a century ago, the Shakespeare Theatre Company has produced and hosted 150 productions and entertained more than 2.5 million audience members in its two theatre spaces.

The numbers tell part of the story of STC: 600,000 patrons have seen Shakespeare for free during the theatre’s Free For All program; 30,000 students have attended productions through the SHAKESPEARIENCE Student Matinee Program; 15,000 people participate in STC’s education programs each year; 12,000 public high school students and 500 teachers have explored

Shakespeare’s work through the Collaborative Text Alive! program; 237 professionals and artists have completed internships or fellowships with STC since 2000 with more than 600 applications

received for the approximately 23 positions offered each season, underscoring STC’s reputation as a leader in the development of future generations of artists and arts leaders. In addition, 78 Helen Hayes Awards and 322 nominations have been earned by STC’s plays and artists, and winning more Helen Hayes Awards for producing plays than any other theatre.

The Equity members who have worked there tell another part of the story: “The Shakespeare Theatre Company has remained an artistic home for me since I joined Michael for his first production there 25 years ago,” says Derek Smith. “Regardless of where my career has taken me, I have always cherished my returns to STC. Michael Kahn has given me an opportunity to play several ‘roles-of-a-lifetime.’ I’m extremely proud to be an affiliated artist at a theatre that has altered and elevated an entire community.”

Adam Green says: “One of the most wonderful—and there are many—things about working at the Shakespeare Theatre Company for me is how strongly its presence is felt and desired in the community. In bringing such vibrant renditions of the classics

to DC, the theatre has become an integral cultural institution for the Capital. I feel so privileged and honored to be an Affiliated Artist with STC, with its active and intelligent Board, strong educational outreach and breadth of classical programming and community events involving Justices, Senators and Cabinet members. This all combined with its summer Free For All, its completely free remounting of a Shakespeare show from the past, serves as an excellent example of what regional theatre ought to be, and I’m proud to call it my artistic home-away-from-home.”

Miriam Silverman adds: “It is an incredible gift to find an artistic home as an actor while at the beginning of your career. I have been fortunate enough to find that home at the Shakespeare Theatre Company. Even though I live in NY, I look forward to the few months of every year where I get to pack up and head down to DC and feel a part of the fantastic theatre scene that is thriving there. STC is a major part of that community, not only due to the quality of the productions, but also because of the incredible education and outreach programming. I am excited to be part of my first Free For All production this summer—we are remounting *All’s Well That Ends Well*, which Michael Kahn directed, quite beautifully, in 2010. It will be completely free to the public. I am incredibly proud of Michael and all of STC on the well-deserved Tony Award.”



Derek Smith and Kathryn Meisle in STC’s production of *Much Ado About Nothing*. (Photo: Scott Suchman)

Helen Hayes Award nomination, the first of many.

In March, 1992, after six years in the Folger Library’s Elizabethan theatre, STC moved to a new performance venue: the 451-seat Lansburgh Theatre,

Central Region

Kalamazoo: First it Had a “Gal,” Now it Has a Professional Theatre

Famed jazz musician, bandleader and composer Glenn Miller immortalized Kalamazoo, Michigan in song (“I’ve Got a Gal in Kalamazoo”) in 1942. In 2008, Kalamazoo had more than a “gal,” it had a new theatre, with the opening of Farmers Alley Theatre. And just four years later, in January 2012, Farmers Alley Theatre became West Michigan’s first, year-round, professional Equity theatre company when it signed an Equity Small Professional Theatre Contract. “We are honored to be a member of this wonderful organization which fully supports working artists in this country,” said Executive Director Adam Weiner. “Only around 20 theatres in the state of Michigan can say they are ‘Equity houses,’ and we are thrilled to be new members of this exclusive group dedicated to producing quality professional theatre in our home state.”

Artistic Director Jeremy Koch, co-founder of the company with his wife Denene, notes that “The founders of

Farmers Alley dreamed of becoming a destination spot for arts and theatre lovers in Michigan, the Midwest and perhaps even the U.S. We knew that great theatre companies on the East side of Michigan had done that and we hoped to walk in their footsteps, but we would add more musical theatre to the formula. We knew that Actors’ Equity Association would help us achieve that dream.

“We’ve watched many talented high school and college students perform in Kalamazoo, then leave and work professionally and they didn’t have a way to come home and perform. But now, Farmers Alley would allow those performers to do just that.

“Actors’ Equity Association gives Farmers Alley Theatre prestige and enhances our reputation of excellence,” Mr. Koch continues. “AEA allows Farmers Alley to be smart and selective with casting notices; we don’t have to settle for second best. Now, Farmers Alley will be able to give Membership Candidate points

future of Farmers Alley Theatre is bright; partnering with Actors’ Equity Association makes it brighter.”

“Although New York City has been my home for the past 37 years, I grew up in southwestern Michigan, graduated from Western Michigan University, and got my Equity card at the Barn Theatre in Augusta, Michigan,” writes Barbara Marineau. “My experience with Farmers Alley is a very personal one, because working there gave me the opportunity to go home again. This beautiful intimate theatre, in a short period of time, has gained a reputation for excellent work and production values, is attracting wonderful talent, has a loyal audience, community support and is now operating under an Equity SPT contract. At this point in my career, it’s wonderful to have a nurturing place where I can continue to grow and challenge myself, work and create. Adam and Robert Weiner and Jeremy and Denene Koch gave me that place. They made me feel valued and appreciated (and the housing is mighty fine, too!). I am thrilled that southwestern Michigan now has an Equity professional theatre of this caliber, with such dedicated forthright and talented people at its helm. It’s only going to get

better and better.”

“Denene, Jeremy, Adam and Rob strive for excellence and authenticity in each of their productions and that attitude is only rivaled by their genuine concern and care for the actor onstage,” adds Ann Sanders. “They make both the actor and the audience feel welcome and a part of their creative vision. This is one of the reasons it is so special to work at Farmers Alley. They deserve the success they have received because it stems from their tireless commitment, expertise and passion.”

Along with its first Equity contract, Farmers Alley Theatre is also expanding its facilities to give the theatre more flexibility in the amount of programming it can offer. It has begun leasing space in the building directly across from the theatre, which is located on Farmers Alley. This space will serve as rehearsal room, costume shop, house some set construction, office space, storage room, and more, allowing the Farmers Alley Theatre performing space to be solely dedicated to performances. All this will allow the theatre to schedule more performances, hire more actors and continue its run as the Kalamazoo Gazette’s Readers’ Choice Award winner for Best Theatre Company.



Ann Sanders in *The Marvelous Wonderettes* at Farmers Alley.

to young performers and that will help us develop aspiring talent and form a stronger partnership with Western Michigan University and other institutions of higher learning. Casting AEA performers gives Farmers Alley the ability to bring in talent that Kalamazoo audiences might not have been able to see otherwise. The



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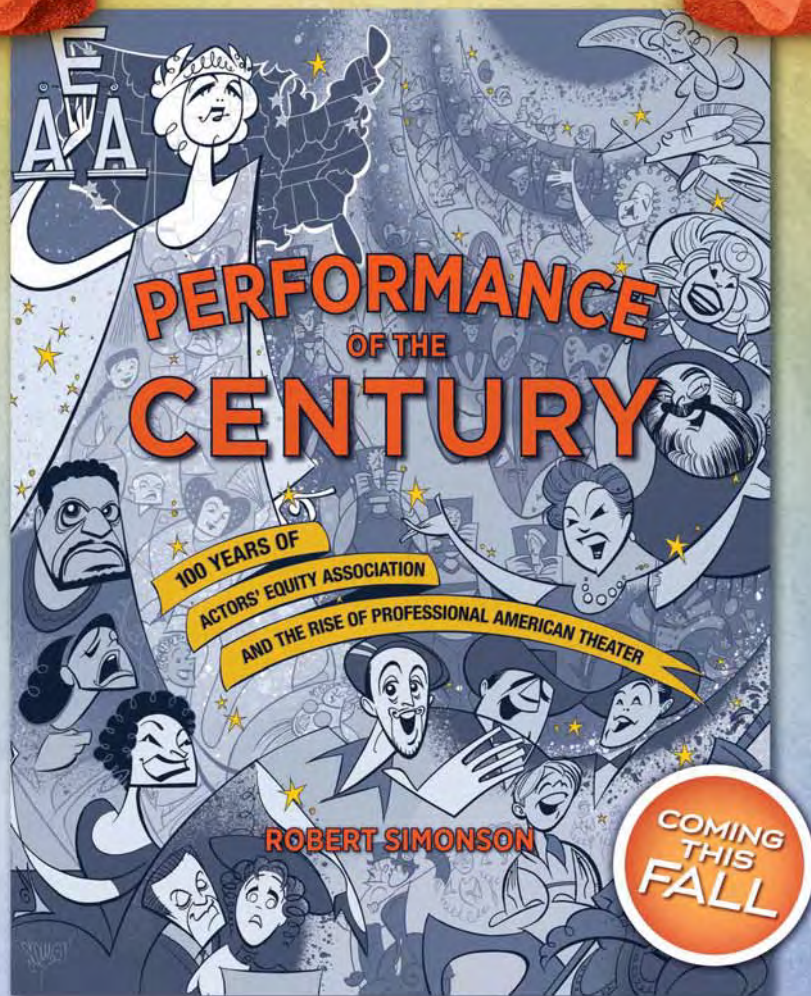
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NATIONAL NEWS

Chicago

EEO Workshop Series Follows Long Line of Pioneers

**By Luther Goins
Chicago Business
Representative,
National Equal Employment
Opportunity Coordinator**

In September, 1954, an article, "Adequate Casting of the Negro Artist," appeared in *Equity News*.

The article, which discussed more opportunities for Negroes in the American theatre, was supported by a committee composed of representatives of Actors' Equity, Chorus Equity, Dramatists Guild, League of New York Theatres, National Association for the Advancement of Colored People (NAACP), and the Negro Actors Guild of America.

Being allowed to audition and getting work on the American stage was the goal. This very powerful committee endorsed the following statement:

"If writers, producers, directors, and casting agents would consider the Negro artist primarily as an artist, and give consideration for casting in any roles which his ability permits, it would be a vitalizing force in the theatre."

Fast forward to Sunday, January 17, 2010. The Chicago Actors' Equity office hosts the first National Equal Employment Opportunity Committee (EEO) Summit with national EEO Chairs, national EEO staff, and then-Central Regional Director Kathryn V. Lamkey in attendance. The Summit's agenda was to

discuss the concerns that nationally follow our Members of Color, which now include African-Americans, Hispanic-Americans, Asian/Asian-Pacific Americans, Native Americans, Multi-Cultural Americans, women, seniors, Actors with disabilities, and those Members with a different sexual orientation.

In order to continue the work done (and goals established) at the Summit, a new brand, EEO: One Voice, was created. EEO: One Voice easily states the mission of Equity's EEO Committees and keeps us unified nationally. It also gives us a stronger and more powerful presence in the performing arts industry and will allow for meaningful change when it comes to diversity.

At the end of the 14-hour Summit, the primary national concern was exactly the same as the goals presented in 1954: *auditioning and finding work on the American stage*. The most important change was the fact that the *Minority Actor/Member of Color is now allowed to audition*.

Fast forward again—to January, 2011. To support, follow, and improve upon all of the EEO: One Voice work done to date, Central Region EEO Chair E. Faye Butler established several focus groups. She asked the focus groups to determine what Chicago Members of Color needed. Ms. Butler, along with the Central Region EEO

Committee, helped staff plan and design a Central Region EEO Workshop Series. The Series, which took place this year in Chicago between January and June, included the following workshops; "Working With the Classics: How to Audition and Prepare for the Classics," "Multi-Colored Butts in Seats: Attracting the Minority Audience," "Once You Saw Me, Now You Don't: Actors Over 55 Discuss the Realities of a Career in the Theatre", and "Bending Gender and Race: Casting Against Clichés."

With an amazing amount of support and generosity from the Central Region EEO Committee, Chicago Actors, Stage Managers, directors, producers, writers, and casting agents (all donating time, energy, talent, and space for workshops) the 2012 EEO Workshop Series was a huge success. Acting, training, Actor preparation, race, sex, roles, non-traditional casting, working with agents, and the business of the business were all discussed. Bottom line and major concern—*auditioning and finding work on the American stage*.

Much work has been done and there is still much to do. AEA is headed in the right direction. The workshops will continue. One day, a producer, director, writer, casting agent will give very little thought to race, nationality, and gender. One day, there will be "One Voice"—*the voice of the Actor*.

Los Angeles

Amy Aquino Tells New Members: "Always Work Union..."

"Always work Union... Unions make it possible to do this work as a living." That was Equity member and SAG-AFTRA co-Secretary Treasurer's advice at a New Member Reception at AEA's Los Angeles office.

Amy, who has worked extensively in all media and has spent nearly 15 years as a Union officer, spoke about her career and told the newcomers:

"Doing theatre keeps you sharp."

Also at the meeting, Councillor Michael Dotson discussed and answered questions regarding Equity Principal and Chorus auditions. Western Membership Education Committee member Maggie McCollester, Senior Business Representative Joe Garber, Business Representative Patrick Lee and Membership Associate

Doug Dixon were on hand to address various aspects of Union membership. Richard Ostlund, Executive Associate to the Western Regional Board/Western Regional Director, encouraged attendees to become involved in Equity and spoke of interesting and rewarding Committee opportunities available to Members.

Boston

Susan Kosoff: The Wizard of Wheelock

By Donna Sorbello

In 1981, Susan Kosoff, as Producer and Co-Artistic Director with Jane Staab, along with Anthony Hancock and Andrea Genser, began the Wheelock Family Theatre (WFT) in Massachusetts. This June, Kosoff relinquished her Producing Director title after 31 years of bringing color-blind casting to Boston audiences.

As a young student at Wheelock College, Kosoff planned to write. The head of the Theatre Department, and Artistic Director of the Harwich Junior Theatre, Betty Bobb, advised Kosoff to work at a theatre. That summer Kosoff became an apprentice. Jane Staab and Anthony Hancock, fellow fledgling theatre-folk, also were there. Kosoff got hooked on theatre and lasting friendships were forged.

In 1971, Kosoff and her theatre friends started their own theatre in Harwich, with Kosoff as producer. By 1975, the group disbanded. Kosoff returned to

joined the WFT staff as Marketing Director and Andrea Genser became a board member. And WFT, under Sue Kosoff's helm, artistic partnership with Jane Staab, and partnership with Wheelock College, has made the quality of life better for audiences, performers and staff. WFT's training program has received the President's Committee Arts and Humanitarian Award and the National Endowment for the Arts "Coming Up Taller" award. Its variety of classes utilize local professionals as artist-educators, benefit from the child-development and education faculty of Wheelock, and offer a scholarship program. Many WFT trainees perform in WFT productions and have gone on to have active theatrical careers—such as Julia Jones, now playing a werewolf in the *Twilight* film series; Caroline Workman, one of the ballet girls in *Billy Elliot* and Matt Damon, who took his first theatre classes at WFT.

Kosoff says, "I believe in the



Susan Kosoff (c) at a rehearsal of *The Miracle Worker*, flanked by Assistant Director Priscilla Fales and Wheelock's Technical Director Matthew Lazure.

Wheelock College to teach and noticed that Wheelock had an under-utilized 650-seat theatre space. The friends reunited. When Wheelock Family Theatre came into existence, the team had a few criteria: It would be a professional Actors' Equity Association Company for all ages and all people; it should improve the quality of life for families; it would promote non-traditional and "colorful" casting; it would provide access accommodations for people with disabilities; and lastly, it would be affordable for all.

With its first production of *Alice In Wonderland*, WFT immediately appealed to all ages. It has continued to do so in over 80 productions such as *My Fair Lady*, *The King and I*, original adaptations from classic novels, and "children's theatre" shows clever enough that adults enjoy them as much as the children. Actors are cast according to talent not skin color or disabilities. Each production is ASL (American Sign Language) interpreted and WFT was the first New England theatre to audio describe performances. Prices have remained low and WFT has never turned away anyone who couldn't afford tickets.

Charles Baldwin, a designer from Harwich Junior Theatre

power of theatre: that it is transformative, informs my life and can provide a nurturing environment." She feels the collaboration between creative aspects as well as between stage and audience, is exciting; that art gives meaning to life. She's brought her beliefs to over a half million WFT attendees. Those who have worked with Kosoff through the years are now jamming Facebook with messages praising the "Wonderful Wizard of Wheelock." A farewell dinner, a filled auditorium for "*Kosoff's Follies*"—written by her friend and colleague, Jane Staab, involving performers from the past 31 years—followed by a reception, displayed how loved Kosoff is.

WFT has been the recipient of an AEA Foundation grant for ten years and received the Union's Rosetta LeNoire Award in 2000. Jane Staab remains as sole Artistic Director, but Kosoff returns next season to direct *Oliver*. She's also off to a yearly teaching stint in Singapore, but will return to Harwich Junior Theatre as a guest director. And, truly coming full circle, Susan Kosoff plans finally to write.

Donna Sorbello is a member of the Boston Liaison Committee and a frequent contributor to Equity News.

New York

“A Streetcar Named Desire” Receives Broadway Diversity Award

Tennessee Williams’ *A Streetcar Named Desire* has received Equity’s Extraordinary Excellence in Diversity on Broadway Award for the 2011-2012 season. The Award was presented at a reception prior to the Council meeting on July 17, 2012 with cast members, producers, creative team, crew and friends in attendance.

The Award, presented by the Eastern Regional Equal Employment Opportunity Committee, honors and encourages those who actively promote the goals of diversity, inclusion, non-traditional casting

its challenges, was not “unlike Sisyphus pushing that rock up the hill,” he said, “and now being recognized is probably the cherry on the top of the sundae.” Mr. Byrd said the hope was to take classic plays and perform them for new audiences, bringing more diverse people into the theatre. He also thanked director Emily Mann for her creative vision.

Nicole Ari Parker, who made her Broadway debut in the role of Blanche, spoke of the wealth of talent that goes overlooked in the theatre. Choking up, she said she had waited 20 years for the



Accepting Equity’s Award are (l to r) Nicole Ari Parker, Matthew Saldivar, Jacinto Taras Riddick, Amelia Campbell, Count Stovall, Carmen de Lavallade and Hilary Austin. (Photo: Stephanie Masucci)

and equal opportunity for all who work in the theatre. Committee Co-Chairs Christine Toy Johnson and Julia Breaunetta Simpson made the presentation.

Speaking for the production, producer Stephen Byrd thanked Equity for “recognizing what we were trying to achieve and what we hope to continue to achieve.” Coming to Broadway, with all of

opportunity afforded her by this groundbreaking production. “I encourage you all to continue to have vision and open your mind to other possible choices.”

Other cast members on hand to accept the Award were: Carmen de Lavallade, Amelia Campbell, Count Stovall, Matthew Saldivar, Jacinto Taras Riddick and J. Mal McCree.

Boston

Members, Theatres Receive 2012 Elliot Norton Awards

Elliot Norton Awards have gone to New England-based Equity members Larry Coen, Kathy St. George and Thomas Derrah as well as to productions of *Twelfth Night* (Actors’ Shakespeare Project), *Red* (Speakeasy Stage Company), *All’s Well That Ends Well* (Commonwealth Shakespeare Company), *Drowsy Chaperone* (Speakeasy Stage Company), and *Love Song* (Orfeo Group). In addition, Tommy Tune received a Lifetime Achievement Award and

Kate Snodgrass, Artistic Director of Boston’s Playwright’s Theatre, was recognized for sustained excellence.

“We are pleased and proud that the hard work and dedication of our members is recognized, and that the efforts to produce high-caliber, quality theatre with Equity Actors by our producing partners here in New England is noted and appreciated,” said Michael Dell’Orto, Chair of the Boston Area Liaison Committee.

Chicago

Six Non-Councillors Elected to CRB

There being no independent nominations, and therefore no contest, the following non-Councillors chosen by the Nominating Committee, have been elected to serve two year terms on the Central Regional Board: Principals—Wydetta Carter (incumbent), Richard

Shavzin (incumbent), Dan Mooney (former Councillor, from Milwaukee) and Doug MacKechnie (from Chicago); Chorus—Ron Keaton (incumbent, but in the Stage Manager seat); and Stage Manager—Chris Code (former CRB member, from Minneapolis).

Arizona

Saying Farewell to AJTC; Where I Got My Equity Card

By Shana Bousard

I have been a proud Equity member since 1997, when I received my card from Janet Arnold and the Arizona Jewish Theatre Company (AJTC) during their 10th Anniversary production of *Fiddler on the Roof*. I played Hodel, the ambitious middle daughter who falls in love with the radical student, Perchik. My talented Dad, Joe Bousard, was our Musical Director, and Dominik Rebilas, the man who played Perchik, would become my real-life husband in 2002. It was an unforgettable production on many levels, and it spawned several lasting personal and professional relationships, as theatre so often does. Though I have not worked for AJTC in several years, I have attended many of its plays and musicals,

and I have always applauded the vision and mission of Janet Arnold’s work. When many theatre companies strive for such diversity that their identities lose strength, AJTC has stayed true to its celebration of the Jewish culture and Jewish spirit.

I am sad to see the Arizona Jewish Theatre Company close its doors after 24 years. Due to very difficult economic times and lack of government and local support, AJTC cannot afford to keep going. Arizona is losing a gem, and a staple of Phoenix Arts culture. Though there are now more theatres in the Phoenix area that offer Equity contracts of one form or another, AJTC has long been one of the few local companies that hired Union actors. When I moved to Phoenix from New York in 1995,

AJTC was one of only four Equity companies in the Valley.

This event carries an important and essential message: If we all don’t support the arts in our communities, then artistic organizations will slowly disappear. Surely, support can come in many forms and we can each make a significant difference. If we maintain the idea that we are all connected, and we benefit from each other’s successes, as well as suffer the same downfalls, we can create a world in which the arts thrive. It is a necessary task for artists everywhere.

Farewell, Arizona Jewish Theatre Company. Thank you for supporting my decision to join Equity so many years ago, and thank you for your unending contributions to the theatre.

Western Region

Members Celebrate the Tonys

1. In San Diego, members, family and friends gathered at West Coast Tavern in North Park to watch the 2012 Tony Awards on a giant 15-foot screen. At the party, hosted by the San Diego Liaison Committee, guests enjoyed free hors d’oeuvres and special cocktails, including the ever-popular Tonytini. Members were also eligible for fabulous door prizes, which were awarded during the commercial breaks. “We more than doubled last year’s



attendance,” said Liaison Chair Abner Genece, “and we hope to bring even more folks out in

2013. Some folks had no idea that we’re celebrating our Centennial, so President Nick Wyman’s appearance was a delightful surprise.” Here are (l to r) Members Erika Phillips, Victor Chan and Heather Brose at the party.



2. In Los Angeles, members rooted for their favorite shows at a Tony party at Rocco’s Tavern.



3. The Actors Fund’s 16th Annual Tony Awards Viewing Party was held at the Skirball Cultural Center in Los Angeles. Annie Potts hosted, and Jason Alexander received The Fund’s Julie Harris Award for Lifetime Achievement, presented by Scott Bakula. Guests included Equity President Emeritus Theodore Bikel and co-president of SAG-AFTRA, Roberta Reardon.

New York

Broadway Salutes Unsung Heroes

Broadway’s dedicated and unsung heroes will be recognized at the 4th annual *Broadway Salutes* at 3:30 pm on Thursday, September 20, 2012 at the Times Square Visitor Center (7th Avenue

between 46th and 47th Streets). The event, sponsored by The Broadway League and The Coalition of Broadway Unions and Guilds (COBUG), celebrates theatre professionals (including Equity staffers) who

have worked 25, 35 and 50+ years on Broadway. Each honoree will receive a commemorative pin. A highlight of the ceremony will be the presentation of a video montage of these special members of the Broadway community. For information visit Broadway Salutes on Facebook.

Philadelphia

Spring Social is Huge Success

By Julie Czarnecki
Equity Liaison Committee

The Philadelphia AEA Liaison Committee hosted its third annual Equity Social at Coco's Restaurant and Bar on June 12, 2012. The event brought together more than 40 AEA members and Membership Candidates from Philadelphia, New Jersey, Delaware, and New York.

Actors and Stage Managers hailed from the Walnut Street Theatre, Interact Theatre, Wilma Theater, McCarter Theatre, and Philadelphia Shakespeare Theatre, among other local companies.

The casual and friendly atmosphere was the perfect setting for renewing old friendships and making new ones, while sampling complimentary appetizers, homemade desserts and great drink specials.

The leading man in the Wilma's *Angels in America*,

Luigi Sottile, was happy to relax with some old pals. Stage Manager Tony Bullock and his partner, new to the Philadelphia area, were warmly welcomed. One of our favorite Philly actresses, Christie Parker, who recently played the lead role in *How I Learned to Drive* with Theatre Horizon, asked for my apple cake recipe, a closely guarded family secret.

Thanks to Coco's for being a gracious host. And thanks to fellow committee members who made the night a grand success: Chris Sapienza, our photographer; Paul Nolan, Pat Adams, and Seth Reichgott who volunteered as Greeters; Barry Brait who helped set up; Pat Sabato and Tom Helmer who offered counsel and support; and Kitson O'Neill and Cheryl Williams who joined me in providing yummy desserts.

Please join us next time. The social keeps getting better and better.

(Photo: Chris Sapienza)



San Francisco

Sights of San Francisco



Members of the Bay Area Advisory Committee presented a benefit staged reading of *Mixed Relief*, a play about women writers of the Works Progress Administration (WPA) as part of LaborFest 2012 on July 23. The performance benefited The Actors' Fund. Participants included (l to r) Megan Kilian Uttam, Marie Shell, Stephen Pawley, Teresa Byrne, Aaron Wilton, Bert van Aalsburg and Phoebe Moyer.

(Photo: Renati Photography)



Equity women attended a performance of Symmetry Theatre's production of Lauren Gunderson's *Emilie: Le Marquise du Chatelet Defends Her Life Tonight*, directed by AEA member Chloe Bronzan on June 24. Symmetry is a local AEA company, established by Equity members, that makes gender parity in the distribution of its Equity roles, as well as in its cast breakdown, central to its mission. Following the performance, many audience and cast members gathered at Bec's in Berkeley to network and brainstorm. Pictured here are (l to r) Membership Candidate Kendra Lee Oberhauser, Member Susan Soriano-Morse, EMC Alexandra Creighton, Member Lily Tung Crystal and Member Alexandra Matthew (with future AEA Member, son Logan).



AEA Member Susan Shay was featured in the Tides Theatre production of *Five Lesbians Eating a Quiche* at the Phoenix Theatre in San Francisco on June 29. After the performance, Susan (r) was joined by Lily Tung Crystal.



Throughout the month of June, the Women's Subcommittee hosted a series of theatre events in Berkeley and San Francisco to support and foster work by AEA Women Artists and those companies fostering and creating work for AEA women. Here are Equity women at the 3 Girls Theatre Company Gala and open house. Pictured (l to r) are: Tiui Rebane, Danielle Levin, Lauren Bloom, Sofia Ahmad, Susan Soriano-Morse, Safiya Fredericks, Kelly Ground and (seated) Alexandra Matthew.



Bay Area members volunteered on June 20 for KQED's Pledge Drive. Shown here are (l to r) Benise (the featured performer/guest), and AEA members Brian Yates Sharber, Liz Anderson, Deborah Del Mastro, Teresa Byrne, Phoebe Moyer and Craig Jessup.

Greater Washington/Baltimore

Kevin Spacey Honored at Helen Hayes Awards

By Gregory Gorton

Two-time Academy Award-winning actor Kevin Spacey was the recipient of the Helen Hayes Tribute sponsored by Jaylee Mead at the 28th annual Helen Hayes Awards presented on April 23, 2012 at the Warner Theatre in Washington DC.

During his more than 30 year career, Mr. Spacey has received a Tony Award and a Drama Desk Award, among several others for his work on stage. Linda Levy Grossman, President of Theatre Washington said, "As an artist and advocate for the arts, Kevin Spacey makes us realize the tragedy we would face if there were no theatre."

As Mr. Spacey stood at the dais to accept the award, he urged the tech crew to raise the house lights so he could see the audience and better share the experience with them. "All of us go into this job thinking, 'Are they going to like me?' God knows we are not going in it for the money. You certainly know that if you're in DC."

Mr. Spacey recalled a time very early in his career when he found himself sitting in the green room of the old Eisenhower Theater in Washington DC. He spoke of looking around the room at the photos on the walls, especially those of Henry Fonda and his idol, Jack Lemmon. "I was on my way to getting my Equity card and knew I was starting my journey."

Lemmon as it turns out, became a dear friend and mentor, who once said of working with his young friend, "Kevin Spacey has never stolen anything...the only thing he's ever stolen are my scenes." Mr. Spacey also quoted Lemmon as saying, "If you've done well in the business you set out to be successful in, it is your obligation to spend a good portion of your time sending the elevator back down."

That sense of awareness for, and appreciation of, the theatre

community is something that is very alive in Washington theatre, and was in evidence throughout the evening's program.

Director Jerry Whiddon, himself a multiple Helen Hayes

Award winner, assembled a talented group of performers and an eclectic group of presenters to make the evening as interesting as it was enjoyable. Mr. Whiddon reinstated the use of



Kevin Spacey.

hosts for the evening; in this case the team of DC favorites Felicia Curry and Holly Twyford. The two ladies bantered in brief comic turns between introducing presenters and musical numbers and wowed the crowd with their seemingly endless costume changes. The musical parodies were performed by a group of the Washington area's musical theatre favorites.

Mixed in among the many local actors serving as presenters were various local political

and media luminaries, such as Nina Totenberg, Chris Matthews, Montgomery County Executive Ike Leggett and Congressman Jim Moran of Virginia.

Signature Theatre led the field with five awards, with The Shakespeare Theatre and Theater J each earning three.

The appeal of the DC/Baltimore theatre scene has been known to lure actors both far and wide. Signature Theatre's production of *Hairspray*'s Outstanding Lead Actress Carolyn Cole stated, "Moving here was the best decision I've made in my life, other than marrying my

husband. DC theatre is just amazing."

Mr. Spacey's opening remarks serve well to summarize the feeling of the nominees, the performers and the audience as a whole, "It doesn't get any better than this."

For a complete list of the 2012 Helen Hayes Awards recipients, please go to the Equity website: www.actorsequity.org and click on the Washington/Baltimore link.

Gregory Gorton reports regularly on the Greater Washington/Baltimore area for Equity News.

New York

Dancers' Business Group Sets August 20 Meeting

Career Transition For Dancers has set Monday, August 20, 2012 from 6:30-8:30 pm for a meeting of its Business Group. Special guest is Geoffrey Goldberg, of the newly formed Broadway Business Alliance, an entrepreneurial organization for the Broadway community.

CTFD's Business Group provides dancers with practical business information and an opportunity to network with other entrepreneurs and business people. This event is free of charge. RSVP to groups@careertransition.org or call Dana at 212-764-0172.

Labor Day: 2012

New York

Saturday, September 8, 2012

9:15 am assemble for 10 am Parade

New York City's Labor Day Parade kicks off on Saturday, September 8 at 10 am. Equity members will assemble at 9:15 am on West 44th Street between Fifth and Madison Avenues. Join working families and your fellow Actors and Stage Managers in the annual march up Fifth Avenue. Information: 869-8530 ext. 330.

begins at the Buffalo Irish Center on Abbott Road near Stevenson Street and continues into Cazenovia Park. Set up at 10 am, line up at 11 am, parade kicks off at 12 Noon.

Friends and family are invited to the AFL-CIO picnic for food, fun and Equity gifts. For more information, email Buffalo Area Liaison Don Gervasi at dongervasi@gmail.com.

Milwaukee

Monday, September 3 2012 MASH (Musicians, Actors, Stagehands) will participate in the Milwaukee Labor Day Parade on September 3. Check AEA's website (www.actorssequity.org) for details.

Minnesota State Fair

AEA will participate at the AFL-CIO Pavilion at the Minnesota State Fair from August 23-September 3, 2012 Check AEA's website (www.actorssequity.org) for more details.

Kansas City

Check out Labor-Palooza, KC's Labor Day festival on Labor Day weekend. Visit AEA's website (www.actorssequity.org) for more details.

Philadelphia

Monday, September 3, 2012 Time/Location: TBA Check AEA's website (www.actorssequity.org), e-blasts and the Philadelphia Liaison Yahoo group for details. Join your fellow Actors, Stage Managers and Union Members from all walks of life to share in the celebration of labor's role in protecting workers.

Philly area AEA Members who are interested in voluntarily providing their email address to the Philadelphia AEA Yahoo Group can contact the Committee at philliaisoncommittee@yahoo.com.

Buffalo/Rochester

Monday, September 3, 2012 AEA members are invited to ride the AEA-IATSE Labor Day Parade float. The parade

Denver

Oh, Henry: Equity Receives an Award

(L to r) AEA members Chaz Grundy, Rachel Fowler, First Vice President Paige Price, Denver Liaison Shelly Gaza, Western Regional Director Mary Lou Westerfield and Betsy Cassell attend the Colorado Theatre Guild's annual Henry Awards gala in Denver on July 17, 2012. Equity received a special Henry Award in recognition of its upcoming Centennial.



(Photo: Brian Landis Folkins)

Buffalo/Rochester

Equity Actors Shine at 22nd Annual Artie Awards

By Don Gervasi Area Liaison

The 22nd Annual Artvoice Theatre Awards honoring local productions from the 2011-2012 season were held at the Town Ballroom in Buffalo, NY on June 4, 2012. The "Arties" were started in 1991 by Anthony Chase, Theatre Editor of Artvoice, a free weekly newspaper dedicated to the arts in Western New York. All proceeds from the evening (along with proceeds from area theatres' sale of red ribbons) go to Benedict House, which provides non-discriminatory residential housing opportunities and supportive services for persons living with AIDS. The evening was emceed by Mr. Chase, Lisa Ludwig and Amy Jakiel, with music direction by Michael Hake.

Equity members continued to have a presence at the Arties this year. Member Brian Mysliwy received the award for Outstanding Actor in a Play, hilariously playing Valere in Irish Classical Theatre's production of *La Bete*, while member Stan

Klimecko took home Outstanding Supporting Actor in a Play for playing Boolie in Jewish Repertory Theatre's *Driving Miss Daisy* (which also starred AEA members Laverne Clay and Sheila McCarthy). Member Maureen Anne Porter was awarded the Artie for

Floyd Collins for American Repertory Theatre of Western New York.

Other AEA members nominated for Arties were John Fredo (*One More for My Baby*, MusicalFare Theatre), Adriano Gatto (*Emperor and Galilean*, Torn Space Theatre), Don

Gervasi (*One More for My Baby*, MusicalFare Theatre), Josephine Hogan (*Vivian*, New Phoenix Theatre/Red Thread Theatre Co.), Ellen Horst (*Imagining Madoff*, Jewish Repertory Theatre), and Norm Sham (for Direction, *42nd Street*, Kavinoky Theatre).

More than 500 people attended this year's ceremony with



Outstanding Supporting Actress in a Play Maureen Anne Porter. (Photo: Gene Witkowski)

Over \$7,000 raised for Benedict House. Over the years the Artvoice Theatre Awards (and the connected sale of red ribbons) has raised well over \$200,000 for AIDS-related causes.

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Broadway Serves

The team for Broadway Serves! in this year's AIDS Walk included Equity members from the companies of *Memphis*,

Sister Act, *Spider-Man: Turn Off the Dark*, *Ghost, Leap of Faith*, *Chinglish*, *Rent*, *Hair*, and *Voca People*. At press time, they had raised more than \$10,000. Broadway Serves! is a service

organization comprising members of the Broadway community looking to "be the change we want to see in the world." Their mission is to provide a forum for open discourse on issues that affect us all, and a platform to be of service to the global community at large.

Arizona

Arizona Theatre Company Receives Largest Donation in its History

Arizona Theatre Company (ATC) has received the largest donation in its 46-year history. The \$500,000 gift came from a donor who wished to remain anonymous, but is an Arizona resident, an active member of the community, and a loyal theatre patron who first attended an ATC production as a student.

"Arizona Theatre Company is a valuable asset for Arizona, whose impact extends far beyond professional theatre performances. ATC is doing essential work to educate the youth of our state by igniting their creativity and teaching them invaluable critical thinking and life skills," said the donor. "Some of these young people would never have the opportunity to be exposed to theatre unless ATC brought the

arts to them. For me, attending ATC productions as a young person ignited my lifelong love of theatre and continues to inspire me and my family. I'm honored to be able to make this kind of gift. It is my hope that others will join me in supporting ATC."

ATC is the leading professional theatre company in Arizona. Boasting the largest seasonal subscriber base in the performing arts in the state, it is the only resident company in the U.S. with a two-city operation (the Temple of Music and Art in Tucson and the Herberger Theater Center in Phoenix).

The \$500,000 gift will be used to close out ATC's current fiscal year and create a strong financial foundation for the 2012-2013 season.

New Hope, Pennsylvania

Bucks County Playhouse is Back

Third Vice President Ira Mont (second from l) and President Nick Wyman (fourth from l) attend the gala ribbon-cutting on July 2, 2012 for the new Bucks County Playhouse in New Hope, PA. They congratulate cast members from *Grand Night for Singing*, including: (l to r) Greg Bosworth, Ron Bohmer, Kenita R. Miller, Erin Davie and Courtney Balan. Jed Bernstein is Producing Director of the



legendary playhouse, which has returned to the Equity fold after several financially troubled and uncertain years. (Photo: Bucks County Playhouse)

Broadway Bares XXII Delivers \$1.25 Million "Happy Ending"

Broadway Bares XXII: *Happy Endings*, a fairytale evening of modern day burlesque featuring 227 New York dancers, made history for the third year in a row breaking through the \$1 million ceiling and raising a record-breaking \$1,254,176 to benefit Broadway Cares/Equity Fights AIDS.

The 2012 edition transformed favorite fairytales into come-to-life stories as told by a bevy of Broadway's best performers. From an ornery Pinocchio to an airborne *Sleeping Beauty*, *Broadway Bares XXII* spun the classics into contemporary fantasy as more than 6,000 people packed Roseland Ballroom for two sold-out performances on June 17.

Created by Tony Award-winner Jerry Mitchell, *Happy Endings* was produced by BC/EFA led by producing director Michael Graziano and directed by Equity member Lee Wilkins, leading a team of 17 choreographers. Since its first performance in a small New York City club in 1992, where eight dancers raised \$8,000, the 22 editions of *Broadway Bares* have raised more than \$9.8 million for BC/EFA.

In the elaborate opening number (1) Miriam Shor from ABC TV's *GCB* appeared as a fairy godmother who explains that all fairy tales deserve "Happy Endings." The storybook



journey included (2) Grasan Kingsberry portraying an "evil queen" surrounded by dancing sycophants, (3) a sultry Snow White in the form of Nikka Lanzarone taming a randy group of seven dwarfs and (4) Reed Kelly leading 28 exuberant dancers in a Bollywood-inspired interpretation of *Aladdin*. The

Broadway Bares' version of *The Pied Piper* featured (5) Marty Lawson and an all male, high-kicking kilt-clad ensemble. As "Goldilocks," Andy Mills fought off a stage full of hairy grizzlies, including (6) aerialist Armando Farfan Jr. (7) *Evita*'s Rachel Potter led the full *Broadway Bares* company in the high energy finale. (8) Judith Light,

this year's Tony Award-winning Best Featured Actress in a Play for *Other Desert Cities*, joined Mitchell in saluting the dancers and applauding the event's sponsors in the evening's finale. A longtime friend and supporter of BC/EFA Light reminded the audience: "Safe sex is hot sex. And we can best love each other by always remembering to

protect each other." Hats off to the Equity dancers who participated in the event, with a special salute to the 32 Equity Stage Managers, led by BC/EFA's Kimberly Russell. For more information, including pictures and video, visit broadwaycares.org.



Proud Equity Member is 9

Mavis Simpson-Ernst is one of AEA's newest and proudest members. The young performer, age 9, visited Equity on her way to a rehearsal for her Broadway debut in *Evita* and showed her new Equity card to President Nick Wyman.

He's A Winner!

In offering congratulations to Equity's Tony Award® nominated members in the June issue of *Equity News*, we inadvertently omitted the name of Bruce Norris. Mr. Norris is an Equity member who wrote *Clybourne Park*, recipient of the Tony for Best Play. *Clybourne Park* also received the 2011 Pulitzer Prize for Drama and London's 2011 Olivier Award for Best New Play.

Office Closing

All Equity offices will be closed on Monday, September 3, 2012 in observance of Labor Day. In addition, all offices will close early on Friday, August 31. (Check with your local office for the early closing time.)



Letters to The Editor

Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 175 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members' employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

HELP WANTED

Dear Editor:

The National Eating Disorders Association (NEDA) is a non-profit organization dedicated to supporting individuals and families affected by eating disorders. It campaigns for prevention, improved access to quality treatment, and increased research funding to better understand and treat this life-threatening illness.

NEDA is currently exploring the need for a program addressing eating disorders in the professional artistic community. As an AEA member and NEDA volunteer, I am conducting a survey in association with NEDA to learn more about who in the community is affected, what their needs are and how NEDA can meet these needs.

Our goal is to get at least 1,000 members from the artists' unions to participate in this survey, which can be found at www.myneda.org/artistsurvey. I am also captaining an Artists For Eating Disorders Awareness Team for the New York City NEDA Walk on Sunday, October 7, 2012. Please visit www.nationaleatingdisorders.org to learn more and sign up for this event or go to the Artists For Eating

Disorders Awareness Facebook page to join the team.

Ellen Domingos

A DELICATE BALANCE

Dear Editor:

As a regional theatre actor living and working in the regions, I would like to commend Mr. Wyman's column on "Work."

Because of our love for our craft, it is very difficult to turn down any chance to do what we do even if it doesn't pay. This may be especially true for those of us living outside of New York. However, perhaps the most important word in the phrase "The union of professional actors and stage managers" is professional. I would say the whole point of that phrase is to inform the public that we do it *not only* for love, but also because we are, as Mr. Wyman put it, "following an occupation as a means of livelihood or for gain." It seems if one is willing to work for free (or nearly) that paying all those union dues would be pointless. Yes, it is a delicate balance to attempt to receive a living wage without sacrificing opportunity, but certainly a living wage is something we should all at least strive for.

Daniel Krell, Pittsburgh, PA

IN MEMORIAM

Dear Editor:

Not Zina. Not that way. I'm beyond devastated to learn of Zina Bethune's passing. I met Zina when she was 13 and I was in summer stock with her mother, Ivy Bethune. Zina was doing *Guiding Light* in New York and would come to Green Hills Theater to visit her mother. She was sweet and unassuming and very mature for her age.

I lost touch with them when they moved to Los Angeles but reconnected in the mid-to-late 1980s when I moved out there. Zina was married by this time and still working. She never lost her love of acting and especially of dance. Ivy filled me in on Zina's medical problems but never referred to them as disabilities. Zina took on a seemingly impossible task of helping severely disabled children by spreading her love of dance and teaching them far beyond what they or anyone imagined they could do.

I'm so touched by the fact that Zina's last moments of her life were spent trying to help a wounded animal.

Marge Randolph