

## Voting and the 2013 Nominating Committee: Be Heard and Make a Difference!

By Brian Myers Cooper  
Chair, Election  
Procedures Committee

**E**lection. Just when you thought you'd never have to hear that word again (at least for four more years), it's that time again. But if there is one thing that a national election like the 2012 Presidential race teaches us is that elections matter. Every election, and the closer the election falls to you, the deeper the impact it will have on your life. School boards, state legislatures, city councils and, yes, even the Equity Council in some ways have more immediate and profound impact in your day to day life than national elections.

We all remember this from Civics 101: Voting is

both a right and an obligation. At Equity, it is your chance to shape our highest policy-making body. In the last Equity election, 41,856 ballots were sent and only 5,827 valid ballots were returned. That's less than 14% participation. By contrast, the 2008 Presidential election had a 62% turnout and the 2010 midterm election sported a 42% turnout of eligible voters. Given the sheer volume of decisions the Equity Council makes for every contract and code, public policy, budget and finance, negotiations, strikes, major purchases, investments, hiring of the Executive Director and the appointment of pension & health trustees, committee

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## Diversity and Inclusion are Focus of Worldwide Concern Equity Continues to Fight for Access, Opportunity

By Mary McColl

**O**ver the course of four weeks in September and October, diversity was the focus of important discussions within theatrical communities worldwide, and Equity was a participant in all of them.

In September, I attended the 20th FIA World Congress in Toronto. There, panel discussions were held on diversity, equal employment opportunity, and discrimination in hiring. Panelists from around the world told us of their ongoing struggles, confirming for all of us that the fight for access and opportunity for all of our members continues. Theatre is the reflection of the human condition and yet, as I sat in the audience, I heard testimony from around the world that proved our work in this arena

must continue.

One speaker in particular, Kimberly Rampersad, a Manitoba/Nunavut Councillor of Canadian Actors' Equity Association, spoke eloquently of her own experiences. A daughter of immigrant parents and an Actor of mixed race, she spoke directly to the Labor Leaders in the room saying, "Let me tell you what my Union can do for me." She challenged those of us in attendance to "create and maintain a workplace environment in which I can be considered for any role I audition, limited only by my skill as the Artist." She further went on to say, "I don't want to be singled out. I wish to be included." At its core, this 'diversity' work is about inclusion. How will your Union work to ensure that everyone is included in the process of creating work?

After years of working closely with Equity compiling statistics of auditions and hiring for Broadway productions, the Broadway League has created an EEO Committee to take the idea of inclusion in hiring to the next step. After discussion with AEA, it was decided to take the conversation to a broader audience and expand the scope of the talks. Representatives from each of the unions and guilds whose members work on Broadway and tours, and in several cases, at regional theatres around the country, met to bring focus to the topic and advance the issues surrounding diversity. Equity was represented by a delegation that included Members Julia Breenetta Simpson, Co-Chair of Equity's Eastern Region EEO Committee, Peter Jay Fernandez, Anita Hollander,

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### Pension & Health

## November is Open Enrollment Month for Health Fund

**T**he Annual Open Enrollment Period for the Equity-League Health Fund is November 2012. During this time, you can change your benefit options, such as dependent and dental coverage, and switch from an available HMO to the CIGNA

plan, or vice versa.

If you do not have any changes to your present coverage, you needn't do anything during the open enrollment period.

But, if you want to make a change, enrollment forms and full payment for the coverage being elected must be received by the Fund Office by November 30. In the event the Office does not receive your enrollment forms and/or payments by November 30, you will still be able to make these changes up to December 31, 2012, in which event you also pay an additional \$100 penalty. After this date, you will lose the opportunity to make a change for one year, until the following November. **All changes take effect on January 1, 2013.**

**Note:** In an effort to be green, the Fund Office no longer automatically mails paper enrollment packages to eligible participants. All of the necessary forms are available online at [www.equityleague.org/health/index.html](http://www.equityleague.org/health/index.html). However, if you call the Fund Office, 212-869-9380 or 800-344-5220, you may request a paper kit.

**December 1 is Due Date for \$100 Quarterly Premium**

The \$100 Premium Payment  
(continued on page 3)

## AEA Joins Unions From Around the Globe At FIA World Conference in Toronto

**R**epresentatives from over 50 member countries attended the 20th World Congress of the International Federation of Actors (FIA) held in Toronto over three days in September, 2012. It was hosted by the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Canadian Actors' Equity Association (CAEA) and Union des Artistes (UDA).

FIA President Agnete Haaland and Canadian hosts Ferne Downey (President, ACTRA), Raymond Legault (President, UDA) and Allan Teichman (President, CAEA) welcomed the attendees and Ontario Lieutenant Governor David C. Onley joined in greeting the delegates. The Congress officially opened with a traditional Aboriginal welcome and prayer by Wanda Whitebird, a traditional healer, and Chief Bryan LaForme, Mississaugas of the New Credit First Nation.

The Congress agenda was packed with universal topics that affect each Union and the performers they represent. Panels, each with representatives from several countries, covered issues such as arts funding, decent working



At the FIA meeting in Toronto are (l to r) Flora Stamatiades, Paige Price, Ira Mont, Mary McColl and Nick Wyman. (Photo: Chris Blanchenet, Canadian Actors' Equity Association)

conditions for all performers, intellectual property rights, global production contracts and promoting equality and non-discrimination in the workplace.

The conversations that developed out of the presentations resulted in a number of important resolutions that took strong positions in support of arts funding, core labor rights and diversity, among others and against the persecution of artists. Other business included the election of a new President of FIA, ACTRA's Ferne Downey.

Equity was represented at the

Congress by President Nick Wyman, First Vice-President Paige Price, Third Vice-President Ira Mont, Executive Director Mary McColl and National Director, Organizing and Special Projects Flora Stamatiades.

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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

## Questions About The New Health Exchanges? The Actors Fund is Set to Help

By Jim Brown  
National Director of Health Services, The Actors Fund

Now that the Supreme Court has upheld most of the Affordable Care Act (otherwise known as the ACA, or "Obamacare"), it seems a good idea to take a closer look at one of its most important provisions: the health insurance Exchanges, which come online in 2014. These



Actors Fund clinic in NY.

should prove useful for Equity members who find themselves without union or employer coverage.

But how do you actually sign up with one of the health insurance exchanges? The insurance companies who offer plans on these new exchanges will set up programs called *Navigators* to help the public to do just that.

The types of organizations eligible to become Navigators include unions and community non-profits like The Actors Fund. Navigators will be trained in insurance options, eligibility requirements, benefit specifications and enrollment. They will also inform enrollees of public programs for which they may be eligible.

Since 1998, The Actors Fund has operated the Artists Health Insurance Resource Center ([www.ahirc.org](http://www.ahirc.org)) for everyone in the creative community, assisting actors, musicians and other artists in finding affordable health insurance and, if they are unable to get it, income-based healthcare at community clinics. Our social workers and health insurance professionals counsel Equity members about their health insurance options, produce educational materials, offer union seminars, and maintain a comprehensive Internet database of health insurance and health care resources.

The Fund also operates the only full-time free clinic for the uninsured in New York City, the Al Hirschfeld Free Health Clinic, at which every patient is tested

for eligibility for health insurance programs. In addition, The Fund collaborates with MusiCares and the Venice Family Clinic to offer low-cost medical services twice monthly to low-income musicians, dancers, actors and others at the Performing Artists' Medical Clinic in Los Angeles. This experience makes The Actors Fund uniquely qualified to become a Navigator,

particularly for Equity union members who have not earned eligibility for health benefits.

To that end, The Fund has contacted the New York Department of Health and the California Health Benefits Exchange and requested designation as a Navigator for the performing and visual arts community. It is expected that the selection process will begin by the end of 2012.

Together with the entertainment industry unions, The Fund has established a Task Force on the Affordable Care Act's implementation, with representatives from all the entertainment industry unions including Equity. The Task



Actors Fund clinic in LA.

Force is focusing on two issues: union support for The Fund to become a Navigator organization for the creative community, and the need for an ongoing dialog among industry unions on the effects of the ACA on union benefit plans. The Fund's goal is to let Equity members know how to obtain health insurance coverage through the new exchange system.

As of early October, the Task Force has met twice and will continue to meet regularly until full implementation of ACA on January 1, 2014, and then on an as-needed basis as the exchange system is rolled out. Our goal is to have every Equity member insured with a comprehensive affordable quality health plan within the next 15 months.

For more information, visit [www.ahirc.org](http://www.ahirc.org) or [www.actorsfund.org](http://www.actorsfund.org).

## Voting

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chairs & vice-chairs (just to name a few), and given the impact these decisions have on the day to day lives of every Equity member, I am stunned that every year 86% of us don't use these precious ballots to shape our highest elected body to reflect our needs and desires.

So next April when your Equity ballot arrives—hopefully via email because you've registered to eVote and if you haven't, sign in to the Members Only section and register *now*—remember that *your vote counts*. As chair of the Election Procedures Committee, I've witnessed the tabulation of the past four elections, and every year I see Council seats won (or lost) by as few as *five* votes. And every year I see votes wasted by members writing in cartoon characters and even profanity in a juvenile attempt at some sort of political protest or statement. Some envelopes arrive empty or only contain a check for a dues payment, which baffles me. As I watch seats decided by the slimmest of margins, I wonder how much more useful a statement those members could have made by making an informed choice and actually swaying the outcome with a legitimate vote.

In short: VOTE. And get your friends to vote. And for pity's sake, make it count.

But voting is just the beginning of the ways you can have your electoral say.

In April 2013, 15 Council seats will be up for grabs, and the Nominating Committee has the first say in who runs. The Nom Com is sort of like the New Hampshire caucus in that it helps shape the slate of candidates. The best news is that you can serve on the Nom Com in your region.

The Nom Com acts as a filter to help inform the election process. The Committees interview prospective candidates and select a slate of nominees for the various Council and Officer seats available in this year's election. Serving on the Nom Com is a great way to delve into the inner workings of Equity's leadership and hear firsthand from the people who want to

lead Equity for the next few years. The Nom Com consists of Councillors in each Region, and approximately two to three times as many members-at-large. These members-at-large are selected at the January 2013 Membership Meetings: Eastern—January 11; Central and Western—January 14. To serve, you need to be paid up and eligible under one of the three employment categories: Principal, Chorus or Stage Manager. You don't have to be at the Membership Meeting if you send a letter or email of acceptance to the Committee/Board Secretary in your Region's office city before the meeting and have someone nominate you from the floor. You don't even have to live in an office city to serve because you can serve via teleconference!

The time commitment is short—just a few weeks of interviews and deliberations from late January through late February, so Nom Com is great for smart, politically inclined members who can't commit long term but who still want to get involved and make their mark on the future of Equity. Contact your Regional Office if you have any questions about the Nom Com.

But for the ultimate in electoral satisfaction, you can RUN FOR COUNCIL. That's right: You. Can. Run. The qualifications for office are the same as those for serving on Nom Com (see above). You just need a nomination to get on the ballot which you can get in one of two ways. You can either a) collect 17 valid signatures (with neatly printed names and membership numbers) from members in good standing on the Independent Petition nominating form included in your Candidate Packet, OR b) appear before the Nom Com for an interview to be considered for nomination. By the way, when you see *By the Nominating Committee* or *By Independent Petition* beside a candidate's name on the ballot, it means that's how he or she got their nomination. Both are equally valid paths onto the ballot. So if just voting or serving on committees like the Nom Com isn't enough for you, then step right up and run!

## Council Terms Expiring

The following Council terms expire in 2013:

### Eastern Region

Principals: Jonathan Brody, Linda Cameron, Jeanne Lehman, Scott McGowan, Buzz Roddy, Kristen Beth Williams.

Chorus: Mark Aldrich, Stas' Kmiec', Allyson Tucker, Jeff Williams.

### Central Region

Principal: Thomas Joyce.

### Western Region

Principals: Joshua M. Bott, Ivar Brogger, Robin Gammell.

Stage Managers: James T. McDermott, Linda Tross.



ACTORS'  
EQUITY  
ASSOCIATION 1913

**EQUITY NEWS**

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## Monitors to Join Equity Staff

The Audition Monitors are the newest Equity staff hires. Beginning

November 5, 2012, Audition Monitors are now part-time paid staff. For those who audition, the actual process of auditioning will not change in any way.

"Every aspect of contract administration is done by Equity staff and now this important aspect of our contracts will be handled by staff as well," said Executive Director Mary McColl. "I am pleased that several of our Monitors, who so generously

gave of their time in the past, have decided to continue in these positions as Equity employees.

"Having Monitors join the staff does not diminish or alter the important contributions they make to the audition process," said Ms. McColl. "Equity has received hundreds of applications from qualified applicants, many of whom hold MFAs in theatre. The training we provide will ensure that our Monitors understand our business and the audition process."

## Salary, SM Improvements, Expanded EEO Language Highlight New O-B Pact

Equity has achieved a four-year agreement with the Off-Broadway League.

The contract, which takes effect November 5 of this year, will expire November 6, 2016.

The terms and conditions of the new agreement were presented and approved by the Eastern Regional Board (ERB) at its October meeting.

While the current economy has had an impact on Off-Broadway, Equity's negotiating team achieved salary and overtime increases of 2% in each of the first three years of the contract, and 2.75% in the final year. Stage Managers will see the same percentage increases for productions without an ASM, or with an ASM/Understudy. Additionally, understudies will now receive \$30 per week for each actor understudied, and general understudies will receive an additional \$30 per week for each of the additional fourth and fifth roles.

New language has been negotiated into the contract that prohibits Stage Managers from maintaining scenery, operating and/or maintaining automation systems and installing or maintaining rigging and fly systems. In addition, Stage Managers may not maintain or shop for costumes and props (excluding perishables) or function as a stagehand without additional compensation and a separate agreement.

Producers must now notify Equity before using any pyrotechnic and/or chemical snow

machine effects. The Stage Fighting Rule has been expanded to cover Stunts in the same manner as Stage Fights.

Other changes in the contract include language that allows a performance schedule to be altered up to three additional times to accommodate a consecutive two-week performance schedule of seven performances in one week and nine performances in the other. Reflecting the payment schedule on Broadway, salaries may now be paid no later than the Thursday of the week following the week in which the work was performed. Media fees may now be paid on a weekly basis.

Consistent with Equity's strong position on diversity and non-discrimination in casting, language has been added that requires the producer to notify Equity when a role to be cast depicts a person with a specific disability so the Union may assist in identifying Actors with similar disabilities to audition. Building on that, the contract now requires a qualified interpreter be on hand when a deaf role is being cast. The Equal Employment Opportunity Rule has been expanded to include more categories of under-represented groups.

Councillor Brian Myers Cooper served as the Chair of the Off-Broadway Negotiating Team. Senior Business Rep Lawrence Lorczac was Chief Negotiator. Additional support was provided by members of the New York staff.

are March 1, 2013; June 1, 2013; and September 1, 2013. For further information call the Fund office, 212-869-9380, 800-344-5220 or visit the website, [www.equityleague.org](http://www.equityleague.org).

For other important information on your Pension, Health and 401(k) benefits, be sure to read the Fund's newsletter, *Now Playing*, which is sent to all participants, or is available at the Fund Office, 165 West 46th Street, 14th Floor, New York, NY 10036.

## Pension & Health

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for all Health Plan participants for coverage to be effective on January 1, 2013 is December 1, 2012. The last date to assure timely coverage is December 15, 2012; the last date for penalty avoidance is December 31, 2012, and the last date for coverage to be activated with a major penalty is January 31, 2013. Additional deadlines for quarterly payments

## From the PRESIDENT

# When Good Shows Go Bad

By Nick Wyman

"Stranded again!" I will remember Chuck Rule's glorious basso rolling out across the St. James Theatre at the top of *On the Twentieth Century* in 1979. He was bemoaning the abandonment in Chicago by Oscar Jaffe (John Cullum) of a failed pre-Broadway production, leaving the actors with no income and no way to get home.

This was a common plight for actors 100 years ago, and it led to one of the core protections offered to actors and stage managers by AEA: the Equity bond. Actors' Equity requires every "single-unit" (individual rather than seasonal) production to post a bond equivalent to two weeks' contractual salary and benefits for all AEA employees.

The value — both figurative and literal — of the Equity bond was brought home to me in the last couple weeks by the spectacular and mysterious unraveling of the Broadway production of *Rebecca: The Musical*. For those of you who are devotees neither of the Broadway season nor the death spiral that is the Wyman career, *Rebecca: The Musical* was initially scheduled for rehearsal in late January, then September 10, then October 1 before being terminated September 30. Each postponement was in response to the loss of a significant

investor. Beyond those simple facts, the story is murky, bizarre and the subject of an FBI investigation.

Theatre is a precarious way to make a living. Because this is true for producers and theatre companies as well as actors and stage managers, Equity has frequently ridden to the defense of actors out of town. When the Coconut Grove Playhouse in Miami was going under in 2006, first-time AEA Deputy Matthew Dellapina found the entire cost of his hotel stay had been charged to the credit card he had submitted for incidentals and then came to the theatre to find the locks changed and a notice on the door. Thanks to AEA (Matt: "I was awed at the sensitivity of staff; they were true defenders."), the actors were paid out of the bond and the hotel bills were taken care of.

Laura Hodos was in the cast of the final production at the Caldwell Playhouse in Boca Raton in 2010. She saw the theatre staff fighting like mad to keep the theatre afloat; but in the end, the last two weeks of salary were paid out of the bond. Laura says, "Having the bond in place, I never worried that I might be stranded. It's one of the wonderful things about being a member of Equity. It takes some of the 'business' out of show business and allows performers the freedom to

concentrate on creating a great show."

"I don't know if *Rebecca* is a great show or not, but the show's success in Europe, an impressive cast and a stellar creative team led me to believe that *Rebecca* might just pay the Wyman bills for a year or more. Even if it didn't find its audience, it would be good for four months or so. The loss of those prospective tens of thousands of dollars hit me hard. My Union, however, took a bit of the sting out of that blow because thanks to the AEA-required bond, I got a check for two weeks' contractual salary and one week's rehearsal salary.

In terms of the "Five Cs," the Union can't restore the Creative loss of Karen Mason playing Mrs. Danvers, the Career loss of Analisa Leaming making her Broadway debut and of Holland Grossman doing her first Equity role, or of the loss of the time with this wonderful Community. (We've really bonded through this debacle.) Thanks to the Equity bond, however, AEA can and did give us a little help with Cash and credit toward health Coverage.

Of course, this all depends on your actually signing an Equity contract and not being like that foolish fellow in my column "The Fall of the Twin Tiers." And, if John Cullum offers you a show, make sure he has Judy Kaye under contract.

## AEA Members Overwhelmingly Ratify Five Year Pact at Walt Disney World Union Repels Proposed Rollbacks

Actors' Equity members who work under the Walt Disney World contract have voted to ratify a new five-year agreement. The contract will expire on September 9, 2017 and provides retroactivity to September 16, 2012.

The new contract successfully achieved a compensation package that provides increases each year of the agreement and maintains or strengthens work rule language. These achievements occurred despite the numerous Disney proposals that called for rollbacks in nearly every area of the contract. Disney also proposed the elimination of several items including the Company's contribution to the Equity-League Pension Trust Fund as

well as severance pay.

Presented with Disney's laundry list of onerous proposals, Equity's negotiating team held firm and focused on achieving a compensation package that reflects the many contributions Equity members

contracted performers will receive increases of 2.50% in the first and second year, 2.75% in the third, 3% in the fourth and 3.50% in the fifth year.

Increases in compensation for additional duties, stunts and voluntary audio recordings were also achieved. In addition, changes were made in language that improves work rules in areas of raked stages and the inspection of equipment used in stage fights or stunts.

Senior Business Representative Zalina Hoosein served as Chief Negotiator. Councillor Margot Moreland chaired the Negotiating Team comprised of performers who work at Disney. Additional support was provided by Orlando staff.



make in their performances at Disney World. The new agreement calls for minimum hourly increases of 1.5% in each of the first four years and 1.75% in the last year of the contract for Chorus and Chorus Stepping-Out/Principal. Annual increases for Full-Time and Contracted Casuals will be 2% in the first two years, followed by 2.25%, 2.50% and 2.75%. Non-

## President Nick Wyman Among Honorees at First Annual Spotlight On Broadway Awards

Equity President Nick Wyman was among the honorees receiving the First Annual Spotlight On Broadway Award on Sunday, September 9, 2012 during the festivities of Broadway On Broadway, the annual kickoff to the theatre season. The Awards are part of Spotlight On Broadway, a new multimedia project developed by the New York City Mayor's Office of Media and Entertainment in

Nina Lannan; IATSE International President Matthew Loeb; and theatre owner and producer James M. Nederlander.

"The Broadway community is an important part of New York City, contributing \$11 billion to the economy and supporting 86,000 local jobs," said Katherine Oliver, Commissioner of the Mayor's Office. "With the launch of Spotlight On Broadway, we seek to pay

district. The inaugural collection of video documentaries, now available to watch online at *SpotlightOnBroadway.com*, includes portraits of the Booth, the Al Hirshfeld, the Richard Rodgers, the August Wilson and the Majestic Theatres. Each video chronicles their histories and moments from some of the most celebrated productions that took place on their stages. Eventually, all 40 of Broadway's theatres will be featured and



(From l to r) Broadway League executive director Charlotte St. Martin; AEA Member Arlene Dahl; IATSE president Matthew D. Loeb; AEA Member Tommy Tune; AEA Member Chita Rivera; composer Charles Strouse; producer/manager Nina Lannan; Media and Entertainment commissioner Katherine Oliver; and Equity president Nick Wyman (Photo: Amanda Schwab/Starpix)

partnership with The Broadway League.

The Spotlight Awards recognize and honor individuals in the theatrical community who have made a significant contribution to Broadway over a ten year period. In addition to President Wyman, the honorees were Equity Members Chita Rivera, Tommy Tune and Arlene Dahl; composer Charles Strouse; producer and manager

tribute to the thousands of artists, actors, stagehands, producers, writers, composers, stage managers and architects who helped make Broadway what it is today."

Spotlight On Broadway, which includes a series of video documentaries, celebrates Broadway's vibrant history and features intimate profiles of the theatres and productions that make up New York City's theatre

profiled.

Future plans for Spotlight On Broadway include a mobile website as well as an on-site installation in the theatre district. In addition to *SpotlightOnBroadway.com*, the videos will also be highlighted on the NYC Channel on Taxi-TV and the City's TV station, NYC life (Channel 25), which is available on broadcast, cable and satellite providers.

## Diversity

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Senior Business Rep Kimberly Rimbold, Spokesperson Maria Somma and myself.

Nina Lannan, who chairs the League's EEO Committee, acknowledged that audiences across the country are changing, and while in the 1980s AEA took the lead in helping to transform what is seen onstage, the "backroom" looks virtually the same as it did 20 years ago. She challenged the participants to discuss what our industry is doing in this area, the challenges we face and what we can do to change it. Others agreed, sharing stories of their own "aha" moment when diversity – or the lack of diversity – came into focus. One participant David Calhoun, President of ATPAM/IATSE Local 18032, recounted his moment. He told the story of an opportunity he had early in his career. He was given an internship to work at a regional theatre. At one point he realized he was the only African American at that theatre and his presence could have been the result of a grant that required diversity at the theatre. He told the group that it was a good thing. It was his path into the business and, years later, David encouraged others to pursue their dreams because "I looked like them."

Tara Rubin and Bernie Telsey, two prominent New York-based casting directors, spoke about how they have seen the casting process change. Ms. Rubin told of her efforts to bring to the attention of directors and other decision makers the talented actors who might not otherwise be considered. Mr. Telsey pointed out that in television, while diversity and equal opportunity

are mandated, it's become the normal part of the conversation. Rubin commented, and everyone nodded: theatre is "way behind" on the issue.

After nearly two hours, the group was energized and focused. We started to compile an action list that could be reviewed and implemented. I have been working on issues of diversity and inclusion for 25 years, and for the first time I felt that we had the right people in the room, with strong leadership to start the process of inclusion here on Broadway. It is my sincere hope that the work we do here will help us create a template that can be used nationwide.

For Equity's Off-Broadway Negotiating team, diversity, inclusion and non-discrimination, were an important topic. They achieved new language that requires producers to notify Equity when a role that depicts a character with a specific disability will be cast. Equity will assist in identifying Members with similar disabilities who can audition. The team also expanded the EEO rule to include more under-represented groups of actors. These changes mirror the language achieved in Production Contract negotiations and further demonstrate Equity's commitment to be a leader for change in our industry.

Diversity is not a "trending topic" that sits at the top of your Union's priority list for a few weeks and is then replaced by something else. Diversity and inclusion are key components of the human rights cornerstone upon which this Union is built. The staff and I, with the help of our EEO Committees, will continue the fight. Stay tuned. I will report back on this often.

## URTA Offers New Road to Training AEA Members: No Nominators, Coaches, Screenings

The University/Resident Theatre Association (URTA) is a collection of 40 universities with Graduate (MFA) programs, most of which offer professional training in acting. These programs are usually two to three years of performance training and often with internships at partnered professional companies. Auditions are conducted each winter in New York City, Chicago and San Francisco, and candidates are nominated and coached, and most attend Screening Auditions prior to being seen by recruiters.

But, all this is changing. Now, URTA has announced that Equity members in good standing, who earned their undergraduate degree prior to 2011 (and not necessarily in Drama), can attend without a

Nominator or coach. AEA applicants can also skip the Screening Auditions and go directly to Final Auditions.

Recruiters attend the Final Auditions and select candidates to interview afterwards. This starts the process of determining if the needed "chemistry" exists between actor and school. It is also the chance for actors to learn something about schools that have shown an interest in them. Further discussions, and perhaps campus visits, follow over February and March.

"This new initiative is an excellent opportunity for professionals to seek further training, education and opportunity," said Calvin MacLean, Artistic Director of the Clarence Brown Theatre at the University of Tennessee. Scott

Steele, URTA's Executive Director, described the URTA-Equity application as "an acknowledgement that Equity Actors in the field a few years are experienced professionals not requiring audition coaching to do their best."

Mr. Steele also discussed the misconception that graduate schools are exclusively interested in younger people just leaving college. "There's near universal interest in building a class of mixed ages," he said. Dale A.J. Rose, Director of Performance Training at the University of Connecticut, reported, "The MFA class that started here last fall ranged in age from 22 to 33. I find it ideal to have a group of actors with a variety of life experiences and skills."

Some URTA programs have

a specific interest in older acting candidates. Leigh Smiley, Head of the MFA in Performance at the University of Maryland, wrote, "The MFA in Performance here is a rigorous training ground for mid-career theatrical performing artists wishing to take risks in a creative, collaborative environment, stretch their imaginative boundaries, and acquire entrepreneurial skills."

URTA provides a convenient, efficient and effective way for Equity members to seek graduate training, and URTA schools normally provide aid to lessen the cost of that training (assistantships, tuition waivers, scholarships). Financial help may also be available to members from union programs (Union Plus, etc.). Still, it is nearly impossible to come out of

school without at least some debt. "But, good economy or bad, excellent training is forever," said Steele "and the network of colleagues built in grad school can be crucial to career development."

Anthony Goes, a second year MFA Actor at the University of Connecticut and a proud Equity Member, writes: "I know that the MFA training at UConn has given me the strength to risk failure through my creative process, given me an environment that challenges me on an everyday basis, given me the experiences to sharpen my skills as well as embrace new techniques that help make my process more specific and thorough. I love grad school and recommend it to any interested AEA Actor."

## William Greaves Receives 2012 Paul Robeson Award

Emmy Award-winning director/producer and writer, actor William Greaves has received Equity's 2012 Paul Robeson Award. Created in 1971, the Award recognizes a person who best exemplifies the principles by which Mr. Robeson lived. Julia Breanetta Simpson, Chair of the Paul Robeson Citation Award Committee, presented the Award at the Eastern Regional Membership Meeting on October 12, 2012.

Mr. Greaves, 86, was present, along with his wife, his son and his daughter, who accepted on his behalf. His daughter, Maiya, said, "the Award accurately portrayed" her father's ideals. "He was a great role model," she said. "He didn't only think outside the box, he brushed the box out of the way." She noted that although his body was now diminished, his mind remained clear and she credited her mother Louise Greaves for working at his side for 55 years. David Greaves



Julia Breanetta Simpson (I) with David and Maiya Greaves.

spoke of his father's "astounding body of work."

William Greaves joined Equity in 1945 and worked on television, in film, and on Broadway from 1946 to 1952. In 1948, Greaves joined The Actors' Studio, studying alongside Marlon Brando, Julie Harris, Anthony Quinn, Shelley Winters, and others. He first appeared as an actor at the American Negro

Theatre and later played the lead role in the stage production of *A Young American*. He was featured in the Broadway hit *Lost in the Stars* and was part of the all-black cast of the 1948 feature film *Miracle in Harlem* and in *The Fight Never Ends*, which starred heavyweight boxing champion Joe Louis. But, Greaves grew dissatisfied with the roles in which he was being cast, which were often stereotypes and derivative due to racism prevalent in American culture at the time, and turned his attention to film-making. He left the US in the 1950s to work for the National Film Board of Canada,

where he edited, wrote and directed more than 80 National Film Board films. Returning to the US in the early '60s, he worked for the US Information Agency's film division at the United Nations, where he made documentaries, including *The First World Festival of Negro Art* (1966), featuring performances by such leading African-American artists as composer Duke Ellington, choreographers Alvin Ailey and Katherine Dunham, and poet Langston Hughes.

From 1968 to 1970, Greaves was Executive Producer and co-host of the ground-breaking public affairs series, *Black Journal*, which earned him an Emmy Award. Greaves then returned to film-making and released *Ali*, *The Fighter*, which focused on Muhammad Ali's first attempt to regain his heavyweight title. Other film credits, include: *From These Roots*, an in-depth study of the Harlem Renaissance; *Booker T. Washington: Life and Legacy*; *Frederick Douglass: An American Life*; *Black Power in America: Myth or Reality?* and *Ida B. Wells: An American Odyssey*, which was narrated by Nobel and Pulitzer Prize-winning author Toni Morrison.

Retrospectives of Greaves' 200+ documentaries and films have been held at the Museum of Modern Art and the Brooklyn Museum.

In 2001, Greaves released one of his most ambitious works, *Ralph Bunche: An American Odyssey*, which was ten years in the making and narrated by Sidney Poitier.

Greaves' work behind the camera has earned him over 70 international film festival awards



William Greaves.

and four Emmy nominations. In 1980, he was inducted into the Black Filmmakers Hall of Fame, and also received a special homage at the first Black American Independent Film Festival in Paris. He was recently honored by the National Black Theatre and Film Festival with its first award for Lifelong Achievement in Film and for Contributions to Black Theatre.

## Theatre Program Launched for Military Families

Theatre Communications Group (TCG) has launched the Blue Star Theatres program, recognizing the contributions of service families and seeking to build stronger connections between theatres, military families and their communities. In partnership with Blue Star Families and with support from MetLife Foundation, the Blue Star Theatres program will connect a variety of theatre offerings to military personnel and their families across the United States.

with local bases and develop and disseminate best practices for engaging with deployed personnel, veterans and service families.

"Theatre has the power to deepen communal connection and inspire creative expression," said Teresa Eyring, executive director of TCG. "It can provide an invaluable means of integrating military families into our communities while helping us process the consequences of these long years of war."

"Three years ago, the

## Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, the following people have dormant accounts that have not been used for three years.

Effective April 1, 2011, the dormancy period for bank accounts was reduced from five years to three years by the State of New York.

Consequently, if you haven't used your ActorsFCU account in the last three years, you should have received a letter and form from the Credit Union as part of their required due diligence. If you wish to maintain your account at the Credit Union, you must make a transaction or contact them immediately. If you know the

whereabouts of a member on the list, please pass this information along to them. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.

For further information, contact Member Services at ActorsFCU: 212-869-8926, option 6.

## Dallas Theater Center Offers Discounts

As a participating theatre in the Blue Star Theatres Program, Dallas Theater Center (DTC) is offering a 15% discount on preview performance tickets and on all education programs to military personnel and their immediate families. Complete details and directions to use the discount are available on DTC's Blue Star Theatres page, which is accessible through the Blue Star Families portal.

At press time, 57 TCG and Equity theatres had signed on to participate in the program. Blue Star Theatres will build on the work already occurring at many theatres nationwide, including: playwrighting classes to empower creative expression for veterans; community discussions on plays whose themes resonate with military families; free or discounted ticket programs; job postings and casting notices on military bases; and much more. TCG and Blue Star Families will connect theatres

National Endowment for the Arts partnered with Blue Star Families to launch Blue Star Museums," said NEA Chairman Rocco Landesman. "We are thrilled that TCG and the theatre community have also been inspired to work with Blue Star Families in order to answer the First Lady and Dr. Biden's call to help give our service members and their families the opportunities and support they have earned." Also supporting the initiative is Senator Jack Reed D-RI.

Michael Abene  
Ralph W. Allen  
Scott Anderson  
Hallie E. Baran  
Ciro Barbaro  
Mary K. Barnes  
Douglass Barron  
Jennifer Baxmeyer  
Marlene D. Bernouy  
William Blagrove  
Marina Bridges  
Peter Calandra  
William R. Cameron  
Nora E. Chester  
Shirley Clark  
George Costacos  
John Costopoulos  
Ross D. Crutchlow  
Douglas J. Cuomo  
Daniel Dashman  
Clarice Dumitrescu  
Kathy Dunn  
Estate of Carl Harms  
Michael Galloway  
Suzanna B. Geraghty  
Judith E. Goodman  
Thomas R. Graham  
Joseph M. Hamer

Koreen Hayes  
Assata Hazell  
Mark L. Heidrich  
Vi Higginson  
Neal J. Huff  
In Time Music  
Don Johanson  
Aurora Jones  
Hollis S. Kam  
Kashi's Top Quality Information  
David Keltz  
Loren Kidd  
Mary A. Kohut  
Elizabeth R. Kubota  
Kirsten A. Kveen  
Gavin Lewis  
John B. Lowry  
D.O.S. Ltd.  
Keely K. Madden  
Raymond P. Marchica  
Valerie L. Martin  
Marsha S. Mason  
Parlan M. McGaw  
Ted McKnight  
Leslie D. Middlebrook  
Camille Monte  
Marnie Nicoletta  
Cindy Nikaj

Eulalie H. Noble  
Melissa S. Paladino  
Pegasus Repertory Theatre  
Reginald Perry  
Noah Racey  
Roy T. Reyes  
Lillian D. Richards  
Jane E. Robertson  
Adalberto Rodriguez  
Diane Rooney  
Craig Rossler  
Shlomo Rushinek  
Juan Sanchez  
William C. Schumacher  
John P. Schutz  
Michael A. Sisti  
Steven G. Thompson  
Jennifer J. Toneck  
Caroline W. Tyrrell  
Christine Voskovec  
Mark Watson  
Jenny L. Wax  
Douglas Webster  
Calvin Williams  
Laura E. Wilson  
Stephen Wood  
Ledisai A. Young

## Eastern Region

# “Old Girls’ Network” is 35

**W**omen’s Project in New York is the nation’s oldest and largest company dedicated to producing and promoting theatre created by women. It was founded in 1978 by Julia Miles to address the significant under-representation of women in the American Theatre. Ms. Miles remained at the helm until 2006 when Julie Crosby became Producing Artistic Director. During its 35-year history, WP has produced more than 600 mainstage plays and developmental projects and published 11 anthologies of plays by women.

Equity Member Kathleen Chalfant was one of the founding members. “When Julia Miles founded the Women’s Project, those of us whom she asked to join her in organizing it thought it would be around for a year or two to address an issue that would certainly be solved in short order,” she recalls. “Wellllll, 35 years later the Women’s Project is still doing essential work and has been a stop on the way in the careers of almost every woman working regularly in the New York theatre and

writing and directing in the American Theatre. It has proved to be an invaluable networking resource providing an old girls’ network to give a hand to those coming on after.” Ms. Chalfant continues: “Under the artistic direction of Julie Crosby, the Women’s Project has had a string of notable artistic



**Kathleen Chalfant and Peter Jay Fernandez in *Phaedra in Delirium*.**  
(Photo: Martha Holmes)

successes that any theatre would be proud of. The goal of the Women’s Project, maybe it seems paradoxical, is to erase the apparent distinction made

between ‘plays’ (written by men) and ‘women’s plays’ (written by women). We would just like to have all of them called ‘plays’ and considered on their human merits. The work of the Women’s Project has gone a long way toward accomplishing this and I am very proud of all that has happened over the past 35 years. Lucky me to have been in at the beginning.”

Under Ms. Crosby’s leadership, WP’s mission has remained unchanged and vital. “Women’s Project is proud to be celebrating its 35th Anniversary season,” she says, “and we could not have achieved this milestone without the artistry, collaborative spirit, and dedication of our Equity Actors and Stage Managers. They bring such fierce intelligence and passion to the process of developing new work. And their work at Women’s Project goes so far beyond their performance each night. They are instrumental in

demonstrating to theatergoers that plays written and directed by women are as substantial, powerful and dynamic as those created by men. In short, they are proof positive that the persistent bias against women theatre artists must end.”

Equity Member Heidi Schreck speaks of her

exists in a very special place in my heart,” she says. “It is a company that employs and also cares about their artists. That type of emotional connection is invaluable in a business where one can often feel used and abused. I am so proud to be a part of and bear witness to any successes they attain,



**(L to r) Alec Beard, Angela Lewis and Pedro Pascal in *Sand*.**  
(Photo: Carol Rosegg)

experience working with WP: “Working at Women’s Project was a dream of mine since college. Many years later, Women’s Project continues to have incredible taste, premiering the plays of ground-breaking women writers. They are also a joy to work with. I think Women’s Project represents the best of what Off-Broadway theatre offers—a true artistic home that encourages risk-taking and boldness.”

Angela Lewis, is another Equity Member who has worked with WP. “The Women’s Project

particularly their 35 year anniversary. I am astounded by and ever grateful for their existence. It is an amazing feat that through such rough financial and social climates, the Women’s Project remains a critical vein in the body of New York City theatre. In a world, a community, a business, where so much changes—and yet doesn’t—how blessed we all are to have the Women’s Project execute their mission that insists women of all kinds have their visions and voices felt every day.”

## Central Region

# A Small Professional Theatre With a Big Mission

**D**etroit Repertory Theatre received Equity’s Rosetta LeNoire Award in 2008 for outstanding contributions to the “universality of the human experience in the American Theatre” through either non-traditional or affirmative casting. That’s what the theatre was about when it was founded in 1957, when it was honored by Equity and today. Its website states: “Born and bred in the heart of Detroit, the Repertory,

since its inception, has remained in the theatre vanguard by staunchly advocating interracial casting, creating novel audience development techniques, stressing theatrical relevancy, inventing an array of cultural and educational community services and playing an active role in neighborhood revitalization...

The implicit goal in all the theatre’s efforts is to produce the best possible professional theatre while fighting, by example, the disturbing level of racism that still exists.”



**Council Cargle in *Rattlesnake in a Cooler*.**

To this end, the theatre also has supported extensive outreach programs: Care Management Organization partnership, which provide theatre training opportunities to at-risk children and youth offenders; Arts in Education In-School Programs, which teach drama as part of school curriculums or as an extra curricular activity; and Arts Centered Education Programs,

which enhance learning by integrating the arts into multiple educational disciplines.

This 194-seat Small Professional Theatre located in the heart of downtown Detroit is the oldest professional non-profit theatre in Michigan. It has managed to survive funding cutbacks, rising unemployment and neighborhood decay and still plays to 85% of capacity.

“The minute I was introduced to the Rep, when I was cast in *Jar the Floor* in 2002 (the first show I did as a full Equity member), I knew I was in a theatre that had a higher purpose,” says Member Leah Smith. “The Rep’s mission is not just entertainment, or to produce great theatre, but to make a real change in the world. The audiences here know that. Working at this theatre doesn’t feel like a job, it feels like you are part of something more powerful, harkening back to the roots of what theatre is supposed to be and do. It is my



**Lynch Travis and Monica Palmer in *Burying the Bones*.**

favorite theatre to work in as an Actor and Stage Manager.”

The theatre has been a part of Equity member Council Cargle’s theatrical experience for over 40 years. “I saw it grow from a Children’s Theatre to the fine Equity SPT it has become. The Detroit Rep’s decision to cast a role with the best actor available no matter the color was a turning point in my career. Having the opportunity to read for any male part was exceptional at that time in any theatre. I became a proud

Equity Actor at The Detroit Rep and have been happily working as a professional actor ever since.”

Equity member Sandra Love Aldridge got her Equity card there and says, “I wouldn’t be the actor I am today without the Rep. I have a wealth of experience there: challenging roles, knowledgeable directors, playwrights, actors, crew and technicians—and more importantly, family. It has been their practice of interracial casting which provided me the opportunity. I have thankfully worked at other theatres in and around the city, but nowhere else would I have had the exposure to character development nor the understanding of how good theatre uplifts the spirit than at the Rep.”

“The Detroit Repertory Theatre is a special place for me,” says Equity member Lynch Travis. “First and foremost, there is a sense of family. Audiences love and support the company and it’s a privilege to perform for them. The casting policies at the Rep defy convention and create opportunity for all Equity Actors in the area to work irrespective of their skin color. For me, the Rep is not merely symbolic or iconic, it is a lesson in the way that America should be—steadfast, stalwart and inclusive.”

**Western Region**

**From A (Austin) to Z (ZACH) in Texas**

**Z**ACH Theatre is Austin's leading professional producing theatre and longest running theatre company in Texas, employing more than 600 actors, musicians and designers annually and serving 95,000 adults and young people each year.

Founded in 1933 as Austin Civic Theatre, the company was renamed the Zachary Scott Theatre Center in 1968 in honor of Austin-raised Academy Award-nominated film star Zachary Scott, who died in 1965. It later became known simply as ZACH.

In September 2012, ZACH launched its 80th season with the opening of the 420-seat Topfer Theatre on the shores of Austin's famed Lady Bird Lake in the heart of the city's burgeoning arts district. This new venue anchors ZACH's performing arts campus, which includes two other theatres—the 230-seat Kleberg Theatre and the Wishenhunt Theatre, a 130-seat theatre-in-

the-round—as well as production, classroom and rehearsal facilities. ZACH is now one of the few theatre companies in the nation with a proscenium stage, a thrust stage and an arena stage.



**Brooke Silverstein as Tateh's Daughter & Andrew Foote as Tateh in Ragtime.** (Photo: Kirk R. Tuck)

"The Topfer Theatre creates an extraordinary home for Austin's Theatre that will serve as a hub for Central Texas' vital cultural community," says ZACH's Producing Artistic Director Dave

Steakley. "Our new technical capabilities will enable us to transfer new works originated at ZACH to our colleagues at other regional theatres across the country or to Broadway. ZACH will continue to be a launch pad for the development and premiere of new musicals and plays, featuring the work of Austin designers, craftspeople, and actors," he continues.

"ZACH has been my artistic home for 27 years," says Equity Member Janis Marie Stinson. "I am so proud to bear witness to the dream of a new theatre becoming a reality. The spirit, the love and the anticipation has been boiling over. What an exciting time for ZACH. I look forward to continuing to be a part of ZACH as we move forward and continue to create great theatre in Austin, Texas." Equity Member Martin Burke

credits his time working at ZACH for his growth as a person and an actor. "I have worked at ZACH for the past 15 years and would never be the man I am today without its presence in my life. It is an artistic home that humbles me, challenges me, nurtures me, pushes me, demands of me, provides for me and on and on. I am honored to be able to call it my artistic home. We recently celebrated the opening of our new space, the Topfer Theatre, and I have to admit it was one of the most profound moments of my life. As part of the grand opening gala, Bernadette Peters gave a concert and it was when she sang Stephen Sondheim's "Being Alive" that I thought to



**Jamie Goodwin and Jill Blackwood in ZACH Theatre's Ragtime.** (Photo: Kirk R. Tuck)

myself: 'That's it. That's what this theatre is to me. ZACH Theatre is that Someone, that Somebody in my life that Sondheim so brilliantly wrote about in the lyrics of that song.' That's why I love ZACH Theatre. Because it makes me feel alive. It is an exquisitely complicated and profoundly deep relationship that I can't imagine being without."

**EQUITY EQUINYM**

**\*Equity Equinym**

**W**hen is a HAT not a head covering? Or a CAT not an animal; an OAT not a cereal ingredient, or a BAT not a stick used in ball games or a nocturnal flying mammal? When they are Equity contracts. That's when!

Equity administers more than 50 contracts and codes and many of them are known by acronyms. Others are also known by various shorthand terms. Here is a brief rundown of some of the more familiar abbreviations in Equity-speak. For more information, visit the Document Library on the Equity website ([www.actorssequity.org](http://www.actorssequity.org)) or contact a Business Representative in the appropriate Equity office.

**ANTC:** The Association of Non-Profit Theatre Companies Agreement covers certain non-profit seasonal companies in New York City that mount at least two productions per season and perform in theatres of 199 seats or less outside of the Broadway box.

**BAT:** The Bay Area Theatre Agreement is used within the nine-county San Francisco Bay Area in seasonal not-for-profit theatres with fewer than 400 seats and that have not previously produced under a

**The ABCs of AEA**

standard Equity Agreement. **CAT:** The Chicago Area Theatre Agreement is used in theatres with a capacity of 900 seats or fewer within 35 miles from the Chicago city limits and covers both commercial and not-for-profit theatres.

**CORST:** The Council of Resident Stock Theatres Agreement covers Resident Dramatic Stock.

**COST:** The Council of Stock Theatres Agreement covers Non-Resident Dramatic or Musical Stock.

**HAT:** The Hollywood Area Theatre Agreement is used in theatres with fewer than 500 seats presenting productions in Los Angeles county.

**LOA:** Letters of Agreement are used nationally in developmental situations to provide theatres the time and flexibility needed to develop into a standard Equity Agreement.

**LORT:** The League of Resident Theatres Agreement is used by not-for-profit professional regional theatres throughout the United States in both musical and dramatic productions.

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

**NEAT:** The New England Area Theatre Agreement is essentially a modified version of

the Small Professional Theatre Agreement (see below) negotiated for use by a group of theatres in the Boston area.

**NOLA:** This Agreement is specifically for use in the immediate New Orleans, Louisiana area.

**OAT:** This Orlando Area Theatre Agreement is available only in the city of Orlando, Florida.

**RMTA:** This Resident Musical Theatre Association Agreement is used by both commercial and not-for-profit stock theatres for seasons of musicals only.

**SPT:** The Small Professional Theatre Agreement has been created for use in theatres of fewer than 350 seats in areas outside of New York, Chicago and Los Angeles. This National Agreement, together with many individual Letters of Agreement, forms the basis of Equity's Developing Theatre program.

**TYA:** The Theatre for Young Audiences Agreement covers productions of plays expressly written, created or adapted to be performed for children.

**URTA:** This contract is available to colleges and universities that employ professional Actors and Stage Managers on a regular basis to perform with students.

**WCLO:** This agreement is used in Western Region community not-for-profit musical theatres.

**A LOOK BACK @Equity Milestones**

**75 Years Ago October/November 1937**

- Equity proposes an experiment in ticket merchandising, suggesting that on one night a week there should be only general admission, and that at a reduced price. An editorial in Equity's publication says that "the gesture would be sure to attract to the theatre some people who might not think of going under other conditions and they might enjoy themselves sufficiently to try theatre going on another night when that scheme was not in operation."

- Equity initiates a Discussion Meeting to be held three times a year, one between each of the regularly scheduled Membership Meetings. The first is "an instant and no less than terrific success."

- Dorothy Bryant retires after more than 18 years as Executive Secretary of Chorus Equity Association and is named Executive Secretary Emeritus.

**50 Years Ago October/November 1962**

- Equity is preparing to celebrate its Golden Anniversary on May 26.
- Equity's publication reports that the future of the American

Theatre Wing is in doubt. Its President has resigned due to ill health, the school does not open its doors for the fall semester and the Tony Awards are being eyed by numerous organizations anxious to perpetuate them. It is suggested that Equity take over the school, but legal and practical questions make short shrift of this idea.

**25 Years Ago October/November 1987**

- Joseph Papp receives Equity's Paul Robeson Award.
- Equity's Actors Work Program awards its first scholarship grant, providing financial aid to a qualified member seeking to pursue an alternate or supplementary career.
- Council designates Thanksgiving Week as Equity Fights AIDS Week across the country.
- New York City's Landmarks Preservation Commission landmarks several theatres. The action is the culmination of five years of work on the part of Equity and Save the Theatres.

**10 Years Ago October/November 2002**

- Pension Fund Trustees adopt a rule to repair "break-in-service" language which had caused many to lose vesting credits.
- Council holds a special meeting to discuss touring issues.

By Michael Sommers

**E**arly in its history, Equity was a take-it-or-leave-it proposition for theatre companies. But over the last 30 years, the Union's membership, Council and staff have interacted closely with upcoming producing

Equity's ongoing efforts is 1982. Responding to increasing pleas for more local work opportunities from members residing in the regions, the Union held a three-day mini-conference in New York in February, 1982. Regional representatives, national staff and Councillors swapped ideas for aggressive job development. It was followed a day later by a special Council meeting



## Developing Theatre To Generate Equity



Actor's Theatre of Charlotte.

organizations to successfully generate numerous jobs for Actors and Stage Managers in virtually every state in the nation.

These days, work weeks produced by developing theatres on Equity's Letters of Agreement (LOA) and Small Professional Theatre Contracts (SPT) account for 16% of membership employment – over 46,000 weeks – according to AEA's latest Annual Report. Only the Production and LORT agreements generate more work than the developing theatre sector.

Although the Union began forging unique agreements with a few gestating companies during the 1970s and a Committee for Developing Theatres was organized in late 1978, with Richard Lederer as its chair, probably the most significant year from which to view

during which it was resolved that Business Reps were authorized to travel to non-Equity theatres to craft individually-tailored pacts known as Letters of Agreement. San Francisco, Washington, DC and Texas were among the initial key areas. Council minutes carry phrases like "seductive negotiation" and "targeted theatres." Funding for additional personnel and travel expense was affirmed.

Equity moved quickly. In April, 1982, the Union sponsored a two-day session involving 32 theatres among 16 states and Washington, DC. Lederer cautioned the theatres that it was not Equity's role to "underwrite dreams" but instead to create situations in which Union members could be employed while a theatre grew towards achieving a standard contract. Alan Eisenberg,



(L to r) AEA Member Allison Lamb Tansor, Catherine Smith, Brett Gentile and AEA Member Brian Lafontaine in Actor's Theatre of Charlotte production of *God of Carnage*. (Photo: George Hendricks Photography)

who became Executive Secretary in 1981 (the title was later changed to Executive Director) and considered creating more jobs a major goal of his administration, says that Equity's stance towards the

**“It was not Equity’s role to ‘underwrite dreams’ but instead to create situations in which Union Members could be employed...”**

Delaware Theatre Company.



potential theatres was “We are not bullies. We are good guys who can help you.”

In addition to hiring more staff – Carol Waaser arrived in 1983 as the first Travelling Representative to work with companies on their local turf – Equity funneled funds into organizations like the Foundation for the Extension and Development of the American Professional Theatre (FEDAPT) that furthered professional

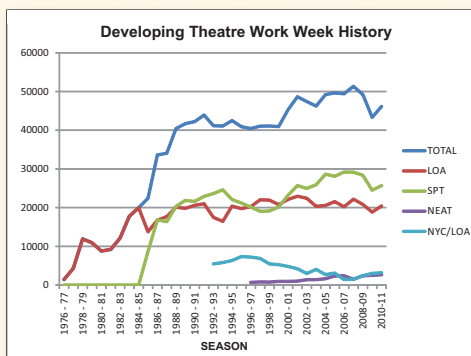
growth.

According to Councillors and staff of that decade, more latitude in negotiating LOAs was gradually assumed by Equity's Chicago and West Coast offices since they were best acquainted with the quirks of their territories. The increase in jobs and the decentralization of Equity's structure abetted the Union's quiet campaign to woo more theatres. Local Liaison





# The Sector Continues Equity Employment



Committees played key roles. "The liaisons were critical to our ability to get new theatres on contract," affirms Waaser.

Originally, LOAs were intended to evolve into standard contracts such as

Professional Theatre Contract was created for companies not expecting to grow beyond a certain seating capacity or number of productions. The New England Area Theatres contract is among several

producers," says Rick Berg, former Eastern Regional Director. "Our mantra has always been, let's get our members into the theatres and then we can encourage those organizations to evolve further," asserts Doug Carfrae, the Western Regional Vice President and a Councillor since 1978.

Berg, Carfrae and Julia Breanetta Simpson, who chairs the Eastern Region's Developing Theatre Committee, observe that the new communities of smaller theatres that have evolved in the regions over the years through Equity's efforts pay off in other ways than economic gains. Actors who learned their craft among them now enjoy fine careers. Audiences become

accustomed to seeing the excellence of professionals in productions. Producers recognize the value of employing professionals in terms of artistic achievement as well as raising their profile with their community and potential funders.

"Regularly employing Equity members is a message to the world that our theatre embraces quality artists and has a respect for professionalism," says Sam Woodhouse, the founder and artistic director of San Diego Repertory Theatre, which has operated for more than 20 years on ascending LOA agreements based on a



San Diego Repertory Theatre.

LORT within three to five years, but as time went on, it became apparent that some theatres – for various reasons – were unable to achieve that status. By the mid-1980s, a small

variations drawn from the SPT template.

The Union's major asset in promoting Equity theatres always has been its members' rich talents. "It is our greatest leverage with



Steven Marzolf and Leslie Ann Sheppard in *The Fall of the House at TheatreSquared*. (Photo: M. Taylor Long)

LORT D contract.

At Tulsa Project Theatre in Oklahoma, which just began using a Tier 1 SPT contract this season, Todd Cunningham, the company's executive director/producer, has observed immediate results. "We already have seen a positive effect with our first production," says

producers, board members and funders, as well as in audiences, the importance of having professional actors," believes Berg. "We have always tried to make them feel we are partners in making theatre," says Simpson. "After all, we are in this together."

At Actor's Theatre of



Tulsa Convention Center.

Cunningham. "The working standards that Equity maintains have helped us to stage a tighter, better show in a shorter amount of time. Beyond that, having the Equity label has caused everyone working at the theatre, like the designers and crew, to step up their game."

"We have helped to instill in writers, directors,

Charlotte (NC), which recently began to operate on a Tier 3 SPT agreement, executive director Dan Shoemaker sees it as "the next step in our evolution." He adds, "It assures our community that our audiences will see the work of highly skilled professionals. This elevates the status of our theatre. "

## Movin' On Up!

The following theatres have recently moved to an Equity contract or have chosen to produce a year-round rather than a limited season.

Aurora Theatre  
Actors Theater of Charlotte  
American Theatres Group  
Apricot Sky Productions  
Berkshire Actors Theatre  
Bucks County Playhouse  
Eckerd Theatre Company  
Farmers Alley Theatre  
Fiasco Theater  
Harbor Stage Company  
House Theatre of Chicago

Ingenious Paradox  
Metropolitan Ensemble  
New Harlem Arts  
New City Stage  
Profiles Theatre  
Railroad Playhouse  
TheatreSquared  
Tulsa Theatre Project  
West Coast Black  
Theatre Troupe

## Notice to Performers Hired to Work Under Collective Bargaining Agreements

1. In most states, unions are permitted to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). This requirement, set forth in a union security clause, serves the legitimate purpose of ensuring that such employees who benefit from union representation pay a fair share of the cost of that representation. The goal of a union security provision is to eliminate "free riders" who benefit from the Equity contract without contributing to Equity's costs of negotiating, administering and enforcing the contract. If you are working under an Equity contract that contains a union security clause, you have the right to join and support Actors' Equity Association. You also have the right to choose not to become a member of the union.

2. Actors' Equity Association, in its role as a collective bargaining agent, has negotiated many hundreds of agreements since 1913 with theatrical employers on behalf of professional performers and stage managers. Equity has worked hard and successfully to negotiate improved minimum salaries and progressively more favorable wages and other terms and conditions of employment such as health insurance, pension benefits, overtime pay, vacation time and programs to insure a safe workplace. These contractual benefits are enjoyed by all performers covered by an Equity contract. Your membership strengthens Equity and helps the union achieve better results in its negotiations with theatrical employers.

3. Members of Actors' Equity enjoy valuable rights and benefits flowing from membership (as distinguished from the employment rights under collective bargaining agreements). Among the many rights only available to members are the right to attend Equity membership meetings; to speak freely and openly; debate issues affecting all members; to participate in formulating Equity policies; to influence the nature of Equity's activities and the direction of its future; to nominate and vote for candidates for office in Equity; to run for office; to fully participate in development of contract negotiating proposals; to vote to accept or reject proposed contracts—thereby ensuring your

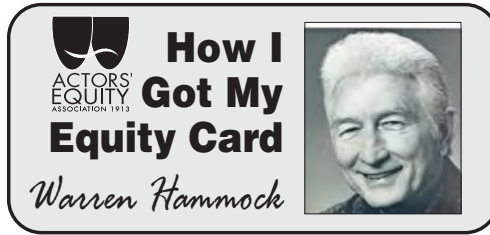
active participation on issues central to your life as a working member of the theatrical profession. In addition, only members have the right to audition at Equity Auditions.

4. Under the law, you also have the right to choose not to be a member of Actors' Equity. In that circumstance, you will not enjoy the rights and benefits of membership described in the previous paragraph. In addition, while you will be fairly represented with respect to your employment rights under an Equity contract, you may not participate in or enjoy the benefits of certain social programs and organizations around the country that are supported by Equity for the benefit of its members and others in the theatrical profession. These include the Actors Federal Credit Union, the Alliance for Inclusion in the Arts, the Actors Work Program, Career Transition For Dancers, Volunteer Income Tax Assistance (VITA), and Broadway Cares/Equity Fights AIDS—all organizations that Equity has been pleased to support for many years. You also will have no right to attend membership meetings, to audition at Equity Auditions, to run for office, to vote in union elections, to participate in the formulation of bargaining proposals, or to ratify contracts.

5. In 1988, the Supreme Court held that a non-member has the right to object to paying any portion of union dues or fees that will be expended on activities unrelated to collective bargaining, contract administration, or grievance adjustment. Consistent with our firm belief that membership in Equity is, in fact, a privilege—not lightly granted—our current policy is not to accept any dues or fees from those who choose to be objecting "financial core" non-members.

6. Equity will treat a request for "financial core" status as a request to resign from, or remain a non-member of, Actors' Equity Association. Upon such a request, you will have no membership rights in Actors' Equity. If you elect to be a non-member, and subsequently decide that you wish to join (or re-join) Actors' Equity Association, you will be required to apply for membership. Actors' Equity, however, retains the sole discretion to determine whether or not you will be admitted into its membership. Should such a membership application be approved, you will be required to pay an initiation fee at the then current rate and union dues uniformly imposed on all members. (In so-called "right-to-work states," employers and unions may not enter into contracts containing union security clauses. As such, this notice is not applicable to performers who are not required to pay union fees under a collective bargaining agreement.)

7. Equity reserves the right, upon appropriate notice, to change the policy set forth above.



By Warren Hammock

My story is like a plot from a 1930s movie. In the summer of 1961, just back from a year's study as a Fulbright scholar at the London Academy of Music and Dramatic Arts (LAMDA), I was playing the lead in an outdoor play, *The Book of Job*, in Pineville State Park in southern Kentucky. The play had been adapted by the director, Orlin Corey, from the King James Version of the Bible as a Greek drama, making Job the protagonist, his four "friends" the antagonists, and adding a speaking, chanting chorus of five women. The costumes and makeup, designed by the wonderfully creative Irene Corey, turned the characters into living Byzantine mosaics.

Early that summer *The Nashville Tennessean* ran a pictorial feature on the play in one of their Sunday editions which caught the eye of the editor of *Life* magazine and he decided to send a *Life*

photographer to Kentucky to shoot their own pictures. The resulting spread in *Life* impressed the New York theatre producer, Day Tuttle, owner of the Phoenix 74th Street Theatre. He and his wife traveled to the mountains of Kentucky to check out the production for themselves. They liked what they saw and the upshot was that we were headed to New York! But not the whole cast. The proposal was this: I would play the lead and one actor from the women's chorus and one of the four antagonists would go from Kentucky and the rest of the parts would be cast in New York. Rehearsals would start in January and we would open February 9 for a two-week Off-Broadway run in the beautiful Christ Church Methodist on the corner of 60th and Park Avenue. Wow!

Off-Broadway minimum then was an even \$50 a week, but because I was playing the lead I was paid an ego-building \$55. I think we, those

## "Good Luck" is Bad Luck in Theatre

By Stephanie Masucci  
National Communications Associate

Theatre Actors and Stage Managers are some of the most superstitious people in the entertainment business. Most know that you never wish someone "Good Luck," and almost every theatre has a history of ghosts and mysterious happenings. Where do these tales originate? What are the rituals some have developed because of these superstitions?

The most well-known theatre superstition involves speaking of William Shakespeare's play, *Macbeth*. It is the only superstition AEA Member Jenelle Sosa follows, "It's because I've been suitably punished. Do not say 'The Scottish Play' in a theatre!" The origin of this superstition brings up many tales. Some believe the witches' song in *Macbeth* casts evil spells through its power. Others believe it stems from theatres in the old days using "Macbeth" as a final effort to save a failing theatre. Either way, the most superstitious of Actors will never utter "Macbeth" backstage in a

dress room, for if they do they must follow the proper protocol which is similar to the punishment for whistling in a theatre. Eric Michaud was caught whistling by a fellow cast member. He was made to "walk outside, turn around three times, say a curse word and spit to 'lift the curse.'" It is believed that back when stage crews were hired from ships in port, Stage Managers would give their cues via whistling. If an Actor was whistling backstage it could confuse them causing them to cue the wrong call.

Another well-known superstition is AEA Member Ingrid Cole's favorite. "Peacock feathers should never be brought on stage." Tales have been told of sets collapsing and other disasters during performances using peacock feathers. It is believed that this superstition has to do with the "eyes" on the feathers representing the Evil Eye which is believed to bring bad luck.

AEA Member Aaron Holland's superstitious behavior started in high school. "I walk my entire track before the show; I think it helps me not to trip! My

of us from out-of-town, were paid a partial per diem and our rooms in the Hotel Bristol on 48th Street were provided. (Several times I shared the creaky hotel elevator with the Irish playwright Brendan Behan whose play, *The Hostage*, had just closed on Broadway.) Under Orlin Corey's direction (and Jules Fisher's lighting) we had a very successful run with positive reviews in the *New York Times*, *The Morning Telegraph*, *The World Telegram*, *Newsweek*, and other media.

That was over 50 years ago. I signed my first Equity contract on January 18, 1962, and have now been an Equity member for half the life of the organization: a fact I am very proud of. In 1965, after finishing graduate school, I went west and joined SAG. (I'm also a member of SDC.) In 1977 I left Hollywood to return to my native Kentucky to become the founding artistic/producing director of Horse Cave Theatre, an Equity theatre which I led for 25 years with my Equity wife, Pamela White. Through those years, Horse Cave Theatre provided struggling actors (is there any other kind?) with hundreds of work weeks. Another fact I am proud of. In brief, Actors' Equity Association gave me a life—a creative life doing what I love. What could be better?

theatre teacher called it 'claiming the space.' It's like a marking of territory! And now I never do a show without it."

Actor Edward Green is superstitious because of his father. "My father, back when I was in school, would always send a telegram and an apple to me. Seems the Barrymores used to do that, too. Just to make sure they had something to eat before going on stage."

AEA Actor Will MacAdam believes it is bad luck to toss one's hat on a bed. "For some reason it's a theatre superstition. I guess from when there were daybeds in dressing rooms."

AEA Member Leigh Barrett must say the same thing before she goes on stage every single time. "And if our first public performance goes well, then I have to repeat what I did before that performance."

Even though most of these theatrical superstitions and backstage rituals were started hundreds of years ago, many still exist in modern-day acting companies. Most Actors agree that these tales are far-fetched, but no one is willing to tempt fate.

Break a Leg!

# Theater Breaking Through Barriers: A Unique Equity Theatre Company

By Amy M. Threet  
AEA Member

**T**heater Breaking Through Barriers (TBTB) is what is referred to as an integrated theatre company. Integrated, in this sense, as to its use of able-bodied and disabled performers in both revivals, classics and new works. Imagine seeing Hamlet roll out in a wheelchair. You just might with this superb Equity company!

The company was started as Theater By The Blind in 1979 by Ike Shambelan, who is sighted. George Ashiotis, who was diagnosed with retinitis pigmentosa at the age of five and later became completely blind, joined in 1983 and, over time, became Associate Artistic Director and then Co-Artistic Director. Before he lost his vision entirely Mr. Ashiotis performed in both Off-Broadway and regional

theatre. Ike (as he is called by most who know him) says, "My grandmom was blind. She went blind when I was six and lived with us until she died when I was ten. We went to the movies together and curled up in her bed to listen to *Lux Radio Theater* while I brushed her hair. So I always associated theatre, love and blindness."

The company kept growing in artistic power as well as financially so that in 2004 the company was able to go on an LOA (Letter of Agreement) contract, making it officially Off-Broadway and paying actors weekly salaries with pension and health benefits. They also began to seek out new works, particularly ones dealing with disability issues. In 2006, the decision was made to include people of all disabilities, and by 2008 the name change to

Theater Breaking Through Barriers reflected the true integration of the company.

One of the company's long-term sighted actors, Nicholas (Nick) Viselli and his wife Ann Marie Morelli, also a company member (who now has Multiple Sclerosis and is a wheelchair user) started working with the company in 1996 as "readers." Nick explains there was an ad in Backstage for auditions for "Readers—sighted actors to read for and with blind actors." Nick states of his co-stars, "When you are deprived of one sense, your other senses take things in." He adds, "For me as an actor, working with this company is not so much different than working on any play."

In 2011 the theatre's Board chair, Beth Bickers, who is a literary agent at Abrams Artists, suggested they do a ten-minute

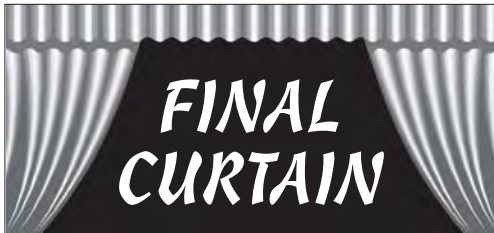
Play Festival and see who they could get to write for them. This led to a series of seven ten-minute plays by various playwrights, *Some of Our Parts*. The piece was described by Suzy Evans in Backstage as "profound and affecting and disabling preconceived notions of the human experience." The play had a run Off-Broadway at the Harold Clurman Theatre in New York in June 2011.

One of the actresses in the Festival, Shannon DeVido (wheelchair user), had been informed by Ike that Sam Hunter, one of the playwrights, had written a role for her in a short play. Her response was "You don't say no to that." She informed me that "she is honored that she got to be on stage with this cast. I had a blast working with these pieces and I think that she shines through, making the audience even more receptive. TBTB allows the audience to relate regardless of your situation (able-bodied, disabled, alien...)"

In 2012, the Kennedy Center

was looking for artists to help them celebrate the 22nd anniversary of the passage of the Americans with Disabilities Act (ADA). Anita Hollander, an Equity actress who worked with TBTB, and an amputee, suggested TBTB. The company did one performance in Washington, DC on June 24, 2012. "We were thrilled of course," said Ike.

According to Ike, the theatre will continue to do its major work for a NYC Off-Broadway season. "I would like to expand the season, do more plays, but that, of course, requires money," he said. "We have always worked to develop an acting company but now realize in addition we must develop playwrights and directors. As Kate Moira Ryan (one of the recent playwrights for TBTB) told me, if you want disabled artists out in the wider field, you need to get directors working with you as well as actors and writers. Directors cast and if they find actors they like they will get them out there."



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

— Playwright Ben Hecht

(Reported between 4/11/12 and 10/10/12)

Greg Adams	Roger Hamilton	Lupe Ontiveros
Cris Alexander	Arthur Hammer	Bill Oransky
Miguel Andoor	Julia Hannibal	Ron Pallilo
R.G. Armstrong	Joan Hancock	Fern Persons
Victor Arnold	Stephen Harrison	Howard Poyourow
Chuck Baird	Sherman Hemsley	John L. Price
Billy Barnes	David S. Herwitz	Paul B. Price
Bernard Behrens	Michael Hoffer	Bruno Ragnacci
David Berk	Celeste Holm	Marilyn Raphael
Jody Berke	Bill Hopkins	Yuri Rasovsky
Ernest E. Borgnine	Greg Houston	Anthony Razzano
Barry Boys	Barney Johnston	Alexander B. Reed
Stephen Broadway	Kathryn Joosten	Lois Robards
James E. Brodhead	Charles Julian	Cliff Robertson
Edythe Bronstein	Jerome Kilty	Steve Roland
Robert Browning	David Kristin	Richard Rossomme
Betty Ann Busch	Steve Landesberg	June Rovenger
Janet Carroll	Bernie Landis	Jo Ann Sayers
Marianne Challis	Jerry Lazar	Paul Schierhorn
William Chapman	Jeannette Leahy	Marion Schnabel
Glenn B. Colerider	Russell F. Leib	Helen Schustack
Linda Cook	Karl Light	Harold Seletsky
Dale Carter Cooper	Esther Losapico	Earl F. Simmons
David Davis	James Eric	Willie Jean Snyder
William Denis	MacRostie	Mindy A. Stover
Donna J. Dickson	Michael Makman	Joe Sveda
Phyllis Diller	Sid Marshall	Gregory R. Tate
Deborah Calloway	Joaquin Martinez	Jerry Terheyden
Duke	Marilynn Lovell Matz	Phyllis Thaxter
Barbara Elliott	Basia Barbara	R. Scott Thomas
Doris Faye	McCoy	Ruth Tobin
Vanya Franck	Patricia Medina	Harold Van Geldern
Steve Franken	Sarah Malici	Samuel Vandusen
Al Freeman, Jr.	Richard Miller	Flori Waren
Jonathan Frid	Robert B. Mooney	Jody Wilson
Joel Friedman	Susan Murray	William Windom
James Gale	James Norman	Stan Winston
Jerry Gelb	William Notice	Bob Wrenn
Don Grady	William Nuss	Walter Harland
David Gurland	Frank O'Brien	Wright
Lynnette Guttman	Grechen Oehler	

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Steve DiPaola, Administrator

## MUSICAL QUIZ

This month's Musical Quiz focuses on composer/lyricist Stephen Schwartz. Questions come from *The Musical Quiz Book* by Laura Franks, published by Applause Theatre & Cinema Books and reprinted with permission.

1. *Godspell* debuted Off-Broadway in 1971 and played for 2,124 performances before transferring to the Great White Way for another long run. In the "Prologue," Schwartz introduces the audience to the philosophical concepts of Western civilization's greatest thinkers, and how these men viewed God and society. Who is *not* among them?

- Jean-Paul Sartre
- Socrates
- Frederick Nietzsche
- Martin Luther
- Karl Marx

2. With *The Magic Show* (1974), Schwartz had three shows on Broadway at the same time. *The Magic Show* ran for 1,920 performances, largely on the incredible popularity of magician Doug Henning. To help promote the show, Henning saved someone in half on a morning talk show. Who was it?

- J. Fred Muggs
- Connie Chung
- Liza Minnelli
- Barbara Walters
- Dinah Shore

3. Many regard *The Baker's Wife* (1976) as Schwartz' best score, though the story, adapted by Joseph Stein from a movie by Marcel Pagnol, was perhaps too slight to support a full musical treatment. It endured tryout hell before folding in Washington, DC, fortunately leaving behind a cast album. What was the name of the baker's cat, whose amorous prowling plays a role in

the story?

- Asparagus
- Meowrice
- Pompom
- Fluffy
- Minou

4. Schwartz directed the 1984 workshop of *Rags*, for which he wrote the lyrics to Charles Strouse's music. It lasted but four performances on Broadway in 1986, despite a lush score and a fine cast portraying turn-of-the-century immigrants in America. What did the cast do in an effort to stop the closing?

- they picketed the New York Times for its bad review

B. they staged a sit-in

C. they dismantled the skeletal sets and played on a bare stage

D. they asked Teresa Stratas' friends in the opera community for help

E. they marched down Broadway to Duffy Square in protest

5. *Wicked* (2003) gave Schwartz another monster hit. Winnie Holzman's adaptation of Gregory Maguire's novel about the witches of Oz, combined with Schwartz' lively score, colorful staging, and the one-two punch of Idina Menzel and Kristin Chenoweth, has been a crowd-pleaser since opening night. Oz is a magical world where animals can talk. What is Dr. Dillamond?

- a monkey
- a goat
- highly magnified Wogglebug
- a pushmi-pullyu
- an elephant

(answers on page 16)



# NATIONAL NEWS

## Buffalo/Rochester

### Eastern Business Reps Visit Theatres, Attend Local Membership Meeting



Buffalo/Rochester Members at Area Membership Meeting.

On Friday, September 14, 2012, Developing Theatre Senior Business Representative Russell Lehrer and Guest Artist/Special Appearance Business Representative Tripp Chamberlain flew to Buffalo for a long Equity weekend of meeting and greeting Buffalo and Rochester area Equity Members and producers. The weekend began with the opening night of Buffalo's theatre season and the 31st annual Curtain Up! Gala, a black-tie dinner held on the stage of Buffalo's beautiful 87-year old Shea's Performing Arts Center. This unique gala celebrating all of the area theatres is attended by those who work in,



At the Curtain Up! Gala in Buffalo are (l to r) Tripp Chamberlain, Susan Forbes, Sheila McCarthy, Don Gervasi, Russell Lehrer, Ann Reid and Ellen Horst.

support, and create Buffalo theatre. The Equity table, referred to as "the fun table" by the evening's guest of

honor, Anthony Chase, Assistant Dean, School of Arts and Humanities at Buffalo State College and Theatre Editor at Artvoice, hosted members of the Buffalo/Rochester Area Liaison Committee.

After three days of theatre site visits and meetings with casts and producers, the weekend was capped by the Buffalo/Rochester Area Membership Meeting, chaired by Area Liaison Chair Don Gervasi and attended by 13 local Equity Members. Changes to the Buffalo-Rochester Special Appearance Agreement were discussed, as was the recent Buffalo Labor Day parade, the Liaison/Council partnership

per the Plenary, ideas for outreach to touring Equity companies coming through town, brainstorming for a producer event, plans for a Rochester Member event, and possible uses for the Members' Project Code. The meeting also included a presentation from, and dialogue with, Renata Marinaro, Director of Health Services in the Eastern Region for The Actors Fund.

## New England

### Area Liaison Chair Performs Staged Reading—on AEA Code

Boston Area Liaison Committee Chair Michael G. Dell'Orto helped to open the National Endowment for the Arts-sponsored nationwide Big Read program in his home state of New Hampshire, by performing a dramatic reading of the Edgar

Allen Poe story, *The Tell-Tale Heart*. Pat Fickett, librarian at the Wilton Public and Gregg Free Library in Michael's hometown of Wilton, NH, was able to secure the statewide kick-off festivities for Wilton (population, 3,700) by proposing the reading to the

NH State Division of Cultural Resources, which oversees the state library system. They were delighted to secure a "hometown professional actor." Michael, a 35-year member of Actors' Equity, who has performed in theatres throughout New England, made sure to have the Library sign him to Equity's Staged Reading Code for this event, which was held in the auditorium of the Pine Hill Waldorf School.



## Saugatuck, Michigan

### Mason Street Warehouse Celebrates Ten Years With Appeals for BC/EFA

The Mason Street Warehouse celebrated its 10th Anniversary season at the Saugatuck Center for the Arts in Saugatuck, Michigan raising more than \$12,000 in audience appeals during recent productions of *Avenue Q*, *Our Sinatra* and *Boeing, Boeing*. "I've wanted the theatre to join in BC/EFA's efforts for a while now and it was both a happy accident and the perfect way for us to celebrate our tenth season," said Equity member Kurt Stamm, the theatre's founder and artistic director. "There is a moment in *Avenue Q* where the cast passes the hat in the audience during the show. Every night we'd pick up a few stray dollars, so we decided to extend the opportunity to having the cast in the lobby with

buckets for BC/EFA after the show, and suddenly we saw 10s, 20s and more." The casts of *Our Sinatra* and *Boeing, Boeing* followed suit, with *Boeing* raising \$5,000 in just two weeks in this 350-seat theatre. "I love making the appeal in whatever show I'm in," said Harry Bouvy (pictured above with fellow castmates Sean Allan Krill, Amanda Ryan Paige, Kathryn Merry, Kayla Peabody and Kate Young). "It was wonderful in Michigan to see people actually sit forward wanting to hear the information in the appeal. It was a terrific experience for us all."

BC/EFA funds six organizations in Michigan, including AIDS Partnership Michigan, Health Emergency Lifeline Program and the Rainbow Alliance.

## New York

### Panel Discusses "Hangin' in There"

By Melissa Robinette  
Eastern Regional Vice President

On September 27, 2012, the Eastern Region Membership

remain engaged and proactive and how to "hang in there" through the challenging times. The topics ranged from defining success, staying motivated, and

conquering self-doubt to finding fulfillment while unemployed. Actors and Stage Managers think in terms of having a *career* versus having *jobs*. It's vital when working on your career to know that there are things that you can control and things you can't control and that you must differentiate between the two. What can you do every day to channel the passion that brought



Panelists (l to r) Peter Pamela Rose, Michael Kostroff, Melissa Robinette and Doug Shapiro.

Education Committee hosted a panel discussion entitled *Career Redux – How to Get the Oomph Back in Your Career*. The objective was to guide and motivate Members through the everyday challenges of sustaining and growing a career in a highly competitive and sometimes overwhelming business.

Doug Shapiro, Peter Pamela Rose, Michael Kostroff and I served as panelists. We shared tips and observations on how to

you to this career? No one spends every living moment on stage—so what can you do on a daily basis that will bring you fulfillment and sustain you until once again you set foot on stage? Finding fulfillment on a daily basis is undeniably a tall order but essential to your psyche as an artist.

Thanks to the Committee, the Committee Chairs and Director of Outreach and Development Tom Miller for a successful event.

# Scene Around



(From l) Tom Owen, Ellen Horst, Don Gervasi, Sheila McCarthy and Ed Simone at the Labor Day Parade and Picnic in Cazenovia Park, Buffalo, New York. (Photo: Cheryl Sobieski)

Councillor Christine Toy Johnson was honored by the Asian American Arts Alliance with "The Wai Look Award for Outstanding Service in the Arts" in New York City on October 9, 2012. (Photo: Bruce Johnson)



More than 50 proud Equity Members, friends and families joined thousands of other working families in the annual New York City Labor Day Parade. The Equity contingent included Member Uriel Menson, Councillor Larry Cahn, Councillor Kristine Nevins, Councillor Ron Brown, Eastern Regional Vice President Melissa Robinette, Councillor Emeritus Arne Gundersen, President Nick Wyman, Councillor Francis Jue, Eastern Regional Director Tom Carpenter, Executive Director Mary McColl, and Second Vice President Rebecca Kim Jordan.



Team members with the Broadway Show League championship trophy, won by Equity for the second consecutive year.



Montego Glover (*Memphis*) was the Special Guest at the Eastern Region New Member meeting in New York on October 8, 2012.



Team Equity in the Los Angeles AIDS Walk included: (standing, l to r) Michael Urie, Jai Rodriguez, Councillor Michele Lee, Norm Lewis, Barrett Foa and Eddie Shapiro; (front) Nancy Daly and Tonya Faller. (Photo: Richard Ostlund)

## Eastern Region Eastern Regional Board Acts on Meeting Resolution

The motion to deny the resolution from the Members present at the Eastern Regional Membership Meeting on April 3, 2012 to create an Equity online database of medical and legal referrals because this information is already available through The Actors Fund's website was voted on through a roll call vote on June 12 and was passed unanimously with the following Eastern Regional Board Members voting "in favor": Bill Bateman, Ronald L. Brown, Al Bundonis, Linda Cameron, Wally Dunn, Marjorie Horne, Tim Jerome, Rebecca Kim Jordan, Bob Knapp, Ruth E. Kramer, Scott McGowan, Ira Mont, Margot Moreland, Jason Quinn, Judy Rice, Buzz Roddy, Julia Breanetta Simpson, David Sittler, Nancy Slusser, Jennifer Smith, Allyson Tucker, Joe Zaloom.

## Phoenix/Tucson Liaison Committee to Send Holiday Packages to Military Troops Overseas

Once again, the Phoenix-Tucson Liaison Committee is gathering items for holiday care packages to be sent to military troops stationed overseas. Last year, working with a local Girl Scout Brownie Troop, enough donations were received to send 16 boxes to troops in different locations, plus deliver several boxes to local charities selected by the Brownies.

The Committee is collecting goods through Saturday, December 1, 2012 in the Green Room at Phoenix Theatre, 100 E. McDowell Rd. (NE corner of Central and McDowell by the Phoenix Art Museum).

Suggested items include toiletries in travel/trial sizes; shower flip-flops; sunglasses, hard candy, nuts, gum; instant coffee or hot chocolate, tea bags; playing cards, puzzle books, CDs, disposable cameras, phone cards; paperback books and stationery. Food must be non-perishable, and other items should be small and light for shipping and portable for the troops.

Monetary donations are also being accepted to offset the postage and mailing costs. Contributions may be dropped off or mailed to Tony Hodges, 6900 E. Camelback Rd., Suite 1005 (IMTA), Scottsdale, AZ 85251. Or, you may request a pickup in the metro-Phoenix area by a member of the AZAEA Social Committee by contacting Maren Mascarelli: [m@marenmaclan.net](mailto:m@marenmaclan.net).

## Las Vegas, Nevada

### "Wicked" Emerald City Tour Scores Knock-Out With "Rocky Horror Show"

The Emerald City touring company of *Wicked* stepped out of the Land of Oz and into Transylvania on September 24, 2012 for a spectacularly staged concert of *The Rocky Horror Show* at The New Tropicana Las Vegas Historic Showroom. The one-night-only event raised more than \$80,000 for Golden Rainbow, the leading AIDS service provider in Las Vegas, and Broadway Cares/Equity Fight AIDS. The sold-out crowd enjoyed renditions of the cult musical's infamous score, from (#1) "Sweet Transvestite" with Equity members Trevor Ryan Krahl, Luis Figueroa and Adea

Sessoms to "Time Warp." Dee Roscioli led the company in the rousing finale of the evening, which was directed by Equity member (#2) Timothy A. Fitz-



Gerald, who also played "Brad" with Ashley Dawn Mortensen as "Janet."

"We are so thrilled to have been able to help Golden Rainbow and Broadway Cares/Equity Fights AIDS with the most profitable charity benefit in the seven-year history of the *Wicked* Emerald City Tour," said Production Stage Manager and

Benefit Artistic Director J. Jason Daunter. "The entire *Wicked* family was involved, including lights, sound, props,



carpenters, makeup, hair, wardrobe, musicians, merchandise and management. It is a true representation of the mission of BC/EFA when we work together."

In its seven years on the road, the *Wicked* Emerald City Tour has raised \$2,390,896 for local AIDS service organizations across the country and Broadway Cares/Equity Fights AIDS.

# Regional Awards Recognize Equity's Centennial

## Chicago

### Equity Receives Special Jeff Award



President Nick Wyman (I) with Diane Hires and Central Regional VP Dev Kennedy. (Photo: Johnny Knight)

The Gala 44th Annual Jeff Awards honoring excellence in professional Equity theatre produced within the immediate

Chicago area were presented on October 15, 2012 at the Drury Lane Oakbrook. A Special Award was given to Actors'

Equity Association in celebration of its century of service to Actors and Stage Managers in Chicago and across America.

Dev Kennedy, Central Regional Vice President, and Nick Wyman, AEA's President, accepted the award from Diane Hires, Chair of the Jeff Awards Committee.

An engaging history of AEA was presented by Central Regional Board Members and included modeling of the legendary Gypsy Robe. Central Regional Director Christine Provost and Senior Business Representative Christian Hains presented the coveted Ensemble Award, which Equity sponsors each year, to the cast of the Goodman Theatre's *The Iceman Cometh*.

## Twin Cities

### McColl Accepts Honorary Ivey Award



Executive Director Mary McColl with Richard Cook.

The Ivey Awards, which showcase and honor the work of professional theatre companies and artists in the Twin Cities, were held on September 24, 2012 at the Historic State Theatre in downtown Minneapolis. This year,

Actors' Equity received an honorary Ivey Award recognizing the Union's Centennial. The award was presented to AEA Executive Director Mary McColl by Richard Cook from Park Square Theatre.

Accepting the award, Ms. McColl said: "The work this Union does positively affects all of us. I am proud to be a part of it. And, for me, I am thrilled to be able to accept this award here in Minneapolis – my cultural home. This is where I learned something that has guided me throughout my career – theatre works if everyone shows up: the playwright who takes a fleeting idea and turns it into a play or musical; the designers who create a world for

us to enter and experience; the actors and musicians who make the words and music of the composers and lyricists soar; the stagehands and wardrobe crew who make the backstage magic happen; the box office personnel, and the ushers who are the first people to meet and make welcome the audience. And of course, the audiences who come to our theatres to be a part of the world we create."

Other Equity honorees included the production of *Spring Awakening*, mounted by Theatre Latte Da (Overall Excellence); Tracie Bennett, Acting, *End of the Rainbow* (Guthrie Theater); Hugh Kennedy, Acting, *Buzzer* (Pillsbury House Theatre); and Jody Briskey, Acting, *Beyond the Rainbow: Garland at Carnegie Hall* (History Theatre).

## West Bloomfield, MI

### Annual Wilde Awards Celebrate Michigan Theatre

Equity was among the honorees at the 11th Annual Wilde Awards, EncoreMichigan.com's celebration of the best of Michigan theatre held in the Berman Center for the Performing Arts in West Bloomfield on August 21, 2012.

A special "Performance of the Century" Award recognized Actors' Equity Association for a century of service to the community. Central Regional Director Christine A. Provost and Liaison Committee member Peggy Thorp accepted the award, saying, in part, that

Equity was honored to be recognized by the community on the occasion of its Centennial celebration and looked forward to serving its members for the next 100 years.

Michigan Shakespeare Festival, an Equity theatre



AEA Members and Equity Membership Candidates at the Denver Membership Meeting. Second Vice President Rebecca Kim Jordan (I) holds Senator Udall's Award and Betsy Cassell holds the Veterans' Affairs Award. (Photo: Brian Landis Folkins)

## Denver

### An Evening of Equity Honors at Fall Membership Meeting

#### Senator Udall Presents Certificate of Recognition

By Shelly Gaza

Equity received honors from the United States Senate and the United States Department of Veterans Affairs at the annual Fall gathering of Denver Members on September 10, 2012.

Bryan VanDriel, a representative from the office of Colorado Senator Mark E. Udall, presented AEA with a certificate of special recognition "in honor of 100 years of service to Actors and Stage Managers." In making the presentation, Mr. VanDriel spoke about the importance of the arts in our communities, providing financial paybacks to the community, and serving as the social and moral compass. The certificate was accepted by Equity Second Vice President

Rebecca Kim Jordan and long time Equity and Liaison Committee member Paul Dwyer, who served as host for the event.

Betsy Cassell, a member of the Denver AEA Liaison Committee, shared an award that was presented to Equity in honor of our Members' assistance with the National Veterans Creative Arts Competition.

In addition to receiving honors, local Equity Members also did some honoring of their own. Racines Restaurant, the venue for the evening's event, was presented with a certificate of appreciation from the Denver Liaison Committee, and local Equity Membership Candidates were honored as part of National EMC Recognition Week.

located in Jackson, Michigan, received the Best of the Bard award for *The Winter's Tale* and Best Comedy Award for *Tartuffe*, and walked away with the most wins by a single theatre for the night.

Other AEA recipients included David Spencer (Best Performance, Actor-Comedy) for *The 39 Steps* at Mason Street Warehouse; Robin Lewis-Bedz (Best Performance, Actress – Comedy) for *The Dead Guy* at the Williamston Theatre; Kim Zimmer (Best Performance, Actress – Musical or Opera) for *Sunset Boulevard* at the Barn Theatre; and Guy Sanville (Best Performance,

Actor – Drama) for *A Stone Carver* at Purple Rose Theatre Company.

Michigan Equity Theatre Alliance (META) Board Chair Carla Milarch noted that ownership of EncoreMichigan.com had recently been transferred from Between the Lines (an LGBT newspaper in Michigan) to the Michigan Equity Theatre Alliance. Executive Director Don Calamia summed up the season saying, "This was a season of change for the entire industry. A few theatres closed, even more opened—and the way EncoreMichigan.com functions also changed."

NOVEMBER 19 through NOVEMBER 26, 2012

## The 25th Annual BROADWAY CARES/EQUITY FIGHTS AIDS WEEK

Your fundraising efforts mean more than ever before. By joining us in this year's appeals you make possible:

- Renewed support for The HIV/AIDS Initiative of The Actors Fund
- Increased support for The Phyllis Newman Women's Health Initiative, The Al Hirschfeld Free Health Clinic, The Dancers Resource and a host of invaluable social services and emergency assistance. For information, visit [actorsfund.org](http://actorsfund.org)
- Continued support for AIDS and family service organizations nationwide

In 2012, BC/EFA provided \$4.6 million in support to The Actors Fund and another \$5.6 million to nearly 500 AIDS and family service organizations in 48 states, Washington DC and Puerto Rico.

Your generous efforts make this "safety net" of social services possible.

Never before has your participation meant so much!!

FOR MORE INFORMATION VISIT

[broadwaycares.org](http://broadwaycares.org)

or contact  
Joe Norton at (212) 840-0770 x 227  
[norton@broadwaycares.org](mailto:norton@broadwaycares.org)

Please, Join Us!

## Philadelphia

### Fun, Fantasy and Family—Hallmarks of Storybook Musical Theatre

#### Celebrating 20 Years of Bringing Live, Professional Theatre to Young Audiences

By Dana Schmidt  
Philadelphia AEA Member

Congratulations to Storybook Musical Theatre (SMT) on the completion of its 20th year of producing original musical adaptations of beloved folk and fairy tales. Since its first season in 1992, SMT has been the only professional children's theatre company in the Philadelphia area operating under a

thousands of children have had the experience of seeing live professional theatre for the first time. For 20 years, Storybook has remained a viable TYA company. Quite an accomplishment!

"Storybook Musical Theatre gave me my first professional job in theatre and the opportunity to join Equity," said Trish Troillo, a Member since 2000. "I was brought in



Storybook alumni return to celebrate the 20th Anniversary.

continuous AEA Theatre for Young Audiences (TYA) contract.

In the past 20 seasons, Storybook has cast local AEA members as Stage Managers and Actors in hundreds of roles for 82 productions, with a total audience attendance now approaching 400,000. In addition to presenting a quality first theatrical experience to young audiences, Executive Director Marc S. Goldberg and Artistic Director Patricia Goldberg began the SMT Arts in Education Program "Page to Stage" in 1996. This SMT program provides a shared experience and a motivating force for children to read more, to write more and to then express themselves more creatively.

Storybook Musical Theatre has also made it possible for me to work as an Equity Actor and Stage Manager for 20 years. Over that period of time SMT has given many performers the opportunity to join AEA. In addition,

to help build the set and then spent the run of the show as an usher, but over the course of the past 15 years, I moved on to be a production assistant, master electrician, and then an Equity Stage Manager. Marc and Pat Goldberg have always been



Bill Fitzpatrick, Jason Fazio, Aileen Goldberg and Justus White in *The Wizard of Oz* at Storybook Musical Theatre.

supportive and encouraging. Storybook holds a very special place in Philadelphia theatre and in the community. The company has introduced theatre to tens of thousands of children over the past 20 years and I'm glad I was even a small part of that experience."

Kudos to this dedicated AEA company whose 21st season begins in November 2012.



## New York

### Falst Basket Project Still Spreading Holiday Cheer at AIDS Facilities

Each year, merchandise (clothing, CDs, candy, toiletries, books and more) donated by corporations and individuals is gathered, packed into more than 3,500 colorful bags and delivered to more than 20 hospitals, AIDS hospices, pediatric AIDS

centers and HIV community services in the New York area for the holidays. All this is accomplished by volunteers for Equity's Stephen J. Falst Holiday Basket Project, which began in 1985.

If you would like to help by making a donation, helping to

fill the bags or deliver them, contact Anne Fortuno, Project Coordinator and Assistant to the President, at 212-869-8530, ext. 409. Contributions may be sent to Equity, 165 West 46th Street, New York, NY 10036 Attention: Falst Basket Project.

## New York

### Equity Members to Receive Dancers' Legacy Awards

Equity Members Carol Lawrence, Lee Roy Reams, Larry Fuller, George Marcy and Norma Doggett-Bezwick have been tapped to receive this year's Dancers Over 40 Legacy Awards for their contributions to dance and their commitment to Dancers Over 40. The event will be held on Monday, December 10, 2012 from 6-9pm at LIPS Restaurant, 227 East 56th Street. Masters of Ceremony are Equity Members Harvey Evans and Richard Skipper. For information, visit: [dancersover40.org](http://dancersover40.org).

## New York

### EEO Committee Slates Documentary Theatre Piece

The Eastern Region Equal Employment Opportunity Committee and Reimagined World Entertainment will present *EYE D*, a documentary style theatre piece by Christine Toy Johnson on Monday, December 3, 2012 at 7pm at the Leonard Nimoy Thalia at Symphony Space, 2537 Broadway (at 95<sup>th</sup> Street).

Combining dramatized interviews (done with over 50 Asian American, Latin and African-American women),

song and spoken word, *EYE D* takes a look at real stories about race, ethnicity and the beauty of Michelle Obama. The piece is directed by Mino Lora; musical direction by Amanda Morton; songs by Kirsten Childs, Gloria Estefan and Julie Gold. With Sarita Covington, Maria-Jose Fajardo, Deidre Goodwin, Jaygee Macapugay, Suni Reyes and Dawn Saito. A post-show discussion will follow the play. Admission is free, but

seating is limited and RSVPs are a must. RSVP to [eeo@actorsequity.org](mailto:eeo@actorsequity.org).

*EYE D* is 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, as well as with support from The Open Meadows Foundation and The Puffin Foundation.

## New York

### Greater Albany Becomes Equity's Newest Liaison City

In June 2011, a group of about 30 Equity Members in the Albany/Troy/Schenectady area formed the Upstate Equity Actors Alliance (UEAA) in an effort to call attention to their presence in the community and to create more opportunities for work. In May 2012, former Eastern Regional Director Rick Berg met with members from the area and addressed the process of becoming a Liaison Area and the benefits of achieving Equity status, as well as Council's expectations and guidelines for Area Liaisons. Based on their petition and his recommendation, on

September 18, 2012, the Eastern Regional Board officially recognized Greater Albany as Equity's newest Liaison City.

With over 400 active AEA members, the Greater Albany AEA area now includes the neighboring cities of Albany, Schenectady and Troy, Saratoga Springs and Glens Falls to the north, and as far south as the city of Hudson, extending to the New York State border.

UEAA President Tim Dugan said that achieving liaison status was the logical outgrowth of the process of bringing area AEA Members together. "We are excited to

add another area to our Liaison community," said Flora Stamatiades, National Director, Organizing and Special Projects and staff to the Committee on Area Liaison Affairs (CALA).

Equity affiliated theatres in the area include Albany's Capital Repertory Company, Cohoes Music Hall, Lake George Dinner Theatre, Adirondack Theatre Festival (Glens Falls) and Stageworks/Hudson, who use a variety of Equity agreements to hire members. "There are also many colleges in the area that have benefited from bringing in Equity Actors in the past," says UEAA vice-president John Romeo. "We'd also like to encourage our community theatres to look at hiring Equity Actors."

# Broadway Flea Market Draws Crowds, Raises Record-Breaking \$681,892

The spirit and generosity of the theatre community shined as brightly as the autumn sun as the 26th Annual Broadway Flea Market & Grand Auction on September 23, 2012 blew past all previous record totals to raise \$681,892 for Broadway Cares/Equity Fights AIDS.

Tables featured a wealth of one-of-a-kind memorabilia, from full-sized chimney sweep brooms from (#1) *Mary Poppins* to earrings made of guitar picks from (#2) *Rock of Ages*. Vintage scripts, posters, CDs and Playbills sold at the always popular (#3) Actors' Equity and Stage Managers Association tables, the Flea Market's longest-running tables, both appearing "in the Alley" each year since 1988.

The top Broadway show tables were led by (#4) *Wicked* in first place with \$17,245. (#5) *Newsies* followed closely behind at \$15,000, with strong showings from *The Phantom of the Opera* at \$9,945; *Memphis* at \$5,988; *Evita* at \$5,685 and *Jersey Boys* at \$5,286. In all, 59 tables raised \$286,087 and represented Broadway and Off-Broadway shows, as well as many unions, guilds, fan clubs and school groups, along with theatre owners, management and merchandising organizations



within the theatrical community.

More than 60 stars stopped by the Celebrity Autograph Table and Photo Booth, including Bernadette Peters, Bebe Neuwirth, Steve Kazee (*Once*), siblings Celia Keenan-Bolger (*Peter and the Starcatcher*) and Andrew Keenan-Bolger

(*Newsies*), Judy Kaye and Michael McGrath (*Nice Work If You Can Get It*), Stephanie J. Block and Jessie Mueller (*The Mystery of Edwin Drood*), Ann Harada and Laura Osnes (*Rodgers & Hammerstein's Cinderella*), Brian Stokes Mitchell, Jan Maxwell, Danny

Burstein and Rebecca Luker, and many more.

For the second year, Equity member and auctioneer Tasha Lawrence joined BC/EFA's longtime auctioneer Lorna Kelly to lead the live auction, which raised \$298,300. Among the top auction items were unique

Broadway experiences, such as a VIP package to *Evita*, featuring show tickets, a meet-and-greet with star Ricky Martin and an autographed shirt he wore onstage, which raised \$11,000. A day at *The Phantom of the Opera*, including an appearance in the show's opening number, raised \$10,800. Cast members from *Mamma Mia!* and *Chicago* were on hand to inspire bidding wars for walk-on roles in their respective shows.

Many thanks to the scores of

Equity Actors and Stage Managers whose enthusiasm, energy and generous efforts make the *Broadway Flea Market & Grand Auction* such a resounding success. For a full story and additional photos visit [broadwaycares.org](http://broadwaycares.org).

## 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.

dedicated actress. She was committed to her craft, and well-loved by all who knew her or worked with her. She worked with many companies in New York City and will be missed by all. She bravely battled sickness for over a year, and died on October 12, 2012. We love and miss her. A memorial will be announced at a later date.

Alexa Kelly  
Artistic Director  
Pulse Ensemble Theatre

Dear Editor:

Having read the article about the Stage Managers' Lifetime Achievement Awards, I am prompted to bring to your attention one Bradley Ball, who passed away recently. Bradley was Stage Manager for The Barnstormers Theatre in Tamworth, NH from 1969 through 2002, 34 years, eight shows a season, totaling 272. He never missed one.

Certainly a record for The Barnstormers and I suspect a record in the annals of Actors' Equity.

Bradley's link to The Barnstormers goes back to an early heritage. Bradley's mother and father came to The Barnstormers in 1932, the second season. His mother was prop mistress and his father an actor. They were the first of many Barnstormer

marriages. You might say Bradley was conceived by The Barnstormers.

One of Bradley's favorite sayings was, "All the world's a

stage and most of us are desperately under-rehearsed."

Clapham Murray  
Tamworth, NH

### LONG LIVE THEATRE

Dear Editor:

Thank you for printing my letter in the "How I Got My Equity Card" section of our Equity News. I felt part of the New York theatre world again as I read it.

As things in our world change and the arts are less and less provided for in our schools' education programs, I want to reach out to Equity members and members of all the theatrical unions to remind us to say thank you to unions

for providing us with the representation we need as Actors. It is important to keep the good work that unions do for us in the forefront.

Long live live theatre—and Equity News. It is a marvelous paper and I thank you for it.

Madeleine Sherwood

### IN MEMORIAM

Dear Editor:

It is with great sadness that we notify you of the death of actress Hanna Hayes.

Hanna was a dear friend, and a very talented and

### Answers (from page 11)

1. E. Karl Marx, who said religion was the opium of the masses, is not cited in the "Prologue" from *Godspell*.
2. D. Doug Henning sawed Barbara Walters in half. She got better.
3. C. Pompom is the name of the baker's cat.

Asparagus is the theatre cat in *Cats*; Meowrice is the villainous cat in the animated film *Gay Purree*; Minou is the most common cat name in France.

4. E. The cast of *Rags* protested its closing by marching down Broadway to Duffy Square.
5. B. Dr. Dillamond is a goat.

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Written by longtime theater journalist **Robert Simonson** with a foreword by AEA president **Nick Wyman**

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