

"The good die young but not always. The wicked prevail but not consistently. I am confused by life, and I feel safe within the confines of the theatre."

Helen Hayes

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Equity Proudly Votes for Diversity at AFL-CIO Convention

By Francis Jue and Paige Price

In its Centennial year, Actors' Equity affiliated directly with the AFL-CIO, becoming a member of the larger "house of labor," to join in the "expression of the hopes and aspirations of the working people of America." (AFL-CIO Constitution)

Every four years, the AFL-CIO holds a convention of its 57 member unions, which represent 12 million working people around the country. Members vote for Officers and its Executive

Council, and debate resolutions to guide policy and strategy for the next four years. In its new status Equity sent a delegation to the AFL-CIO's quadrennial meeting: President Nick Wyman, First VP Paige Price, Third VP Ira Mont, Western VP Doug Carfrae, Eastern VP Melissa Robinette, and Councillors Kelly Ground, Clarinda Ross, and Francis Jue, accompanied by Executive Director Mary McColl and National Communications Director Maria Somma. It was an

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Equity's delegation at the AFL-CIO convention: (l to r) Councillor Francis Jue, First VP Paige Price, President Nick Wyman, Executive Director Mary McColl, Third VP Ira Mont, Councillor Kelly Ground, Western Regional VP Doug Carfrae and Eastern Regional VP Melissa Robinette. (Not shown: Councillor Clarinda Ross)

Sean Taylor Named Central Regional Director/Assistant Executive Director

Effective Monday, November 11, 2013 Sean Taylor will head the Equity office in Chicago as Central Regional Director/Assistant

Executive Director, overseeing the union's operations in 16 states, including collective bargaining and contract administration.

"We are thrilled to have Sean Taylor join the Equity family," said Executive Director Mary McColl. "His extensive union experience, coupled with a legal career with



Sean Taylor.

deep professional roots in the Chicago area make him the ideal leader for the region."

A seasoned attorney, Sean spent more than 12 years of his professional career in Chicago, first at the firm of Stellato & Schwartz, and then in a one-year term as an assistant

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Participants at the National Plenary.

National Plenary: Changes to Governance Structure Ensures Future Gains and Stability

Retains Democratic and Member-Driven Character that Defines AEA

Governance of the Union was the focus of Equity's National Council Plenary held in late September in New York City. Officers and Councillors from around the country joined their New York counterparts for an intensive two-day examination of Equity's governance structure, and how to position the Union for future gains and stability in an ever-changing theatrical environment. Essential to the discussions was the priority to retain the democratic nature of the Union, and the member-driven character that truly defines Actors' Equity Association.

Professor Susan J. Schurman, Distinguished Professor of Labor Studies and Employment Relations and Dean of the School of Management and Labor Relations and a founding president of the National Labor College, was the facilitator for the plenary. Over the summer, she conducted more than ten focus groups (both in-person and by phone) with members of the Council, the Regional Boards, all of the Officers and members of the executive staff, including the Executive Director. The result of those focus groups provided the discussion topics that would help to examine the overall structure and to make the kinds of changes that will improve Equity's effectiveness on behalf of its membership and ensure Equity remains relevant as a leader in the industry.

Seated at tables of eight to ten people the first day and representing a cross-section of

regions and work classifications, Councillors discussed four very important topics: changing from annual to biennial elections; bringing the nominating process into alignment with federal labor laws; implementing the Executive Committee provision as outlined in the Constitution; and streamlining and simplifying the committee structure. This

format encouraged a focused approach to the subject matter, with passionate and thoughtful debate a part of the mix. The second day, the format returned to a regular Council meeting at which the recommendations discussed the day prior were adopted, and in some cases, improved.

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Council Recommends Two Constitutional Amendments for Referendum Vote by Membership

At its October meeting, Equity's Council voted to send Constitutional amendments to the membership for a vote, with a recommendation they be adopted. Each suggested amendment is the result of an analysis of Equity's governance structure by the Council at its recent plenary (see related story) and the continued work by the Union's elected officers, staff and counsel.

Changes to Article III, section 4 and 5 provide for biennial instead of annual elections. The election cycle will be staggered for both officers and Councillors. This approach will save the Union between \$50,000 and \$70,000 over each two year election cycle and allows Equity to divert these resources to contract administration, organizing, and advanced communications with members.

The amendments regarding

elections:

1. Article III, Section 4 is amended to read as follows:
 - (a) Councillors shall be elected by the members in good standing every two (2) years in accordance with the Bylaws and rules established by the National Council. One half of the Councillors shall be elected every (2) two years in accordance with these rules.
 - (b) Councillors shall be elected for a term of four years, except as provided below.

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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
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814 Buffalo/Rochester
815 Chicago
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817 Cleveland
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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
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837 Seattle
838 St. Louis
839 Washington DC/Baltimore

National Plenary

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Currently, elections are held every year, requiring a substantial commitment of time for Councillors and staff. These annual elections are also costly. When given a closer look, it became clear that these resources could be diverted to member services, something the participants believe sets Equity apart. When presented with the idea of biennial elections with staggered terms, the National Council and staff were in agreement this solution would be the most effective for Equity (see amendment story).

As the election procedures were discussed, the focus turned to the nominating committee process. Legal Counsel explained that Equity's nominating committee process did not comply with federal labor law. Federal labor law forbids any union from endorsing or advancing the candidacy of a particular candidate for union office. By nominating some candidates through the nominating process, but requiring other candidates to run by petition, the nominating

committees did not appear to be in compliance with the regulations. While the nominating committee process has been a long-standing part of Equity elections, the National Council and staff were quick to realize the need to bring the election process into compliance with the law. The attendees spoke at length about how to solve this problem and agreed that in future elections all candidates should run by petition (see amendment story).

Already described in Equity's Constitution is a provision for an Executive Committee, which has not been active in many years, and with approval of the full Council, is able to make decisions other than policy between Council meetings. (NOTE: *only the National Council has the responsibility to set forth or change policies for AEA.*) Instead, a more informal committee called the President's Planning Committee (PPC) has been active for decades but with no authority to effect change. With a rapidly changing theatrical environment, it is often necessary to make decisions quickly. Council determined it is in the best interest of the

membership to resurrect the Executive Committee. The Executive Committee will be able to decide routine issues that arise between Council meetings. The committee is comprised of the Officers and three Councillors from each region. The Councillors were elected to the Executive Committee at the October Council meeting.

Because Equity is member-driven, and the members' needs are paramount, over the years the number of committees to address contract work and important issues has grown rapidly. Committees are also a valuable way to engage members-at-large. But the growth has created an unwieldy environment in which more than one committee will debate and act on the same issue but not always in agreement; sometimes decisions in one region or contract countermand the decisions and practices in another region or contract. The way committees operate varies widely from one to the next. It was agreed that the current structure can be time-consuming for both Councillors and staff; valuable time and

assets are diverted from member services to oft-times lengthy committee meetings. The concept of streamlining the committee system captured the attention of Council and executive staff and it was decided that one of the first orders of business for the Executive Committee will be to conduct, over the next several months, a thorough and detailed examination of the committee structure. The premise is to have committees that are consistent in their operation, their selection and term of office for chairs, how decisions are made (and eliminate any duplicative decision-making). The result will be committees that are active, nimble and responsive, and ensure that the membership continues to be served at the highest level of representation.

In all, the two days were productive, intense and exhilarating. The work was hard, but the Officers, Councillors and staff that were present approached the challenges with determination and respect for each other and for the rich history that is Actors' Equity Association.

The Actors Fund Offers Help Navigating Health Care Reform

Free Workshops, Panels to be held in NY, Chicago, LA; Information also available online

The Actors Fund's Artists Health Insurance Resource Center (AHIRC) is offering two free workshops and panel discussions on the new Affordable Health Care Act at the Equity offices in New York and Chicago in November. (A similar workshop already has been held in Los Angeles.) Moderated by AEA Councillor Madeleine Fallon, Trustee, Equity-League Pension & Health Trust Fund, the sessions are designed to help Equity members understand the new health care system and provide clear guidance on health insurance options.

In addition, members not able to attend the seminars in person, may learn about the new Affordable Health Care Act (ACA) on line from the AHIRC (www.ahirc.org) or by calling the Actors Fund in New York at 917-281-5975 or in Los Angeles at 855-491-3357. The Actors Fund also has established an e-Learning Center, which includes a series of four tutorials that may be viewed by visiting www.actorsfund.org/e-learning.

New York

In New York, the panel will be led by James Brown, National Director of Health Services, The Actors Fund. It will be held on **Monday, November 11, 2013 from 7-9 pm** in the Equity Council Room on the 14th Floor

at 165 West 46th Street (enter through the Times Square Visitor Center at 1560 Broadway, between West 46th and 47th Streets).

Chicago

In Chicago, the panel will also be led by Mr. Brown and will be held on **Monday, November 18, 2013** from 7-9 pm in the Member Center at the Equity Building, 557 West Randolph Street (between Jefferson and Clinton).

Free Ongoing Workshops – LA, NY

Every Artist Insured: Finding Affordable Health Insurance with Covered California is the subject of the workshops in **Los Angeles** that will take place every Monday from 11 am-12 pm and on the first Wednesday of every month from 1:30-2:30 pm at The Actors Fund's office at 5757 Wilshire Blvd., Suite 400.

The workshop will walk participants through Covered California options and requirements and provide important information relevant to freelancers and the self-employed and help to determine how to get affordable health insurance with the help of tax credits and federal subsidies. To reserve a spot, RSVP to AHIRCHealthReform@gmail.com. For answers to questions about how to get affordable health

insurance with the help of tax credits and federal subsidies through Covered California, call 855-491-3357.

In **New York**, workshops on Navigating Health Care Reform will be held at The Actors Fund office at 729 Seventh Avenue every Thursday from 12:30-1:30 pm. This workshop will help participants understand the Affordable Care Act and provide guidance on what members' options are. A Q&A session is included. There is no reservation or pre-registration required.

More Information

The Actors Fund can help you find coverage that meets your needs. As New York State Navigators, The Fund provides in-person enrollment services to individuals and small businesses at locations in Manhattan and Brooklyn. The Actors Fund is not a broker and does not receive commissions. Their services are unbiased, free and confidential.

If you live outside the New York City metro area, they can help you find the Navigator closest to you. Call 917-281-5975 for information.

Pension & Health

November is Open Enrollment Month for Health Fund

The Equity-League Health Fund's Annual Open Enrollment period takes place in November 2013. This period represents your once a year opportunity to make or change your decisions regarding dependent and dental coverage. So, if you want to add a dependent to the Equity-League Health Plan, or add dental coverage, November is the time to do it (with coverage to be effective on January 1, 2014). If you miss this opportunity, it will not come up again until January 2015. (You can add a dependent at other times of the year if that dependent is new—e.g., you just got married or had a child, but only if you fit one of the Fund's special enrollment criteria.) So it is important that

you don't miss the November 30 deadline.

If you do miss the November 30 deadline for sending in your forms and payments, you will still have an opportunity to change coverage as late as December 31, 2013 with the payment of a \$100 penalty. No changes in coverage will be permitted if the Fund receives payments/forms after December 31, 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. However, if you call the Fund Office, 212-869-9380 or 800-344-5220, you may request a paper kit.



ACTORS' EQUITY ASSOCIATION
1913-2013

EQUITY NEWS

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AFL-CIO Convention

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extraordinary opportunity to observe first-hand how the AFL-CIO member unions shape the organization's strategy and exhilarating to be active participants in the planning.

The convention theme was: Dream. Innovate. Act. These are words that spoke directly to our delegation. It marked a new direction for the labor movement and we were on the ground floor of these changes. AFL-CIO President Richard Trumka outlined his plans to remake the labor movement to build a movement for all working people. The idea is to reach out and invite millions of non-union workers — and perhaps environmental, immigrant and other advocacy groups — to join the labor movement either through affiliate unions or through Working America. It was a rousing call for unity, as one speaker appealed to the body to help "turn America right side up," reminding those present that worker prosperity equals economic prosperity.

Throughout the convention's four days, Equity delegates met with other labor leaders, attended action sessions to learn and share ideas, and voted from the convention floor, voting up 54 resolutions and 12 constitutional amendments, some of which are highlighted here:

- Acknowledging how unions have lifted up workers in general, a commitment to broadening the labor movement to engage with community and social organizations, youth groups, and even non-union workers, to advance common goals.

- Recognizing that diversity is destiny, a commitment to outreach and inclusion of workers of color, women, gay and transgender people, immigrants, youth.

- A commitment to immigration reform, with a path to citizenship, and to bring workers in the "shadow economy" such as domestic workers and farm workers into the light.

- A commitment to continue legislative and lobbying efforts to fix and improve health care reform.

What struck us the most was how these newly affirmed goals at the AFL-CIO reflect the policies that have been at the heart of Actors' Equity for decades: diversity, inclusion, fairness, dignity. The AFL-CIO embraced diversity as never before. People of color and women represented 46% of the delegates. An inclusion conference was held before the convention, discussing ways to work more closely with communities of color, young workers and the LGBT community. Convention delegates voted to add gender identity and gender expression to the Federation's constitutional

equality section.

Women had an impressive role at this convention. From Bhairavi Desai, Executive Director of the New York Taxi Workers Alliance, to Myrtle Witbooi of Capetown, South Africa and chair of the International Domestic Workers Network, it was clear women are at the forefront of organizing. A highlight for the AEA delegates was an appearance by Galen Hooks, a choreographer and chair of the Dancers Alliance. Hooks led efforts to win representation for dancers in music videos. Said Hooks on Twitter: "I wanted to improve conditions in my industry. I realized after the fact that I was an activist."

From Equity's first days, we have insisted on the dignity of collective bargaining and continuous employment. We fought not just for working rules and salaries, but also for the security of health care and retirement benefits. Equity recognized that workers' rights are human rights, in fighting for the integration of theatres, opposing McCarthyism and the Blacklist, initiating efforts that would result in the foundation of Broadway Cares/Equity Fights AIDS, and publicly confirming support for marriage equality.

Which brings us to "Why join the AFL-CIO?" Because big labor's enemies are our enemies. Those who want to make health benefits taxable, to overturn the right to collective bargaining, to restrict voting rights, to fight raising the minimum wage, are the same folks trying to eliminate the National Endowment for the Arts (NEA), to cut arts programs in schools, to turn theatre work into day work rather than continuous employment.

Yes, we are artists, but we are also workers alongside millions of other workers, whose unions have fought for health insurance and retirement security. The hostile climate toward workers in some states and communities is festering as people grow more disheartened and fearful. Like Galen Hooks, we are activists, too, and can help make a difference for our own members, for our industry, for all working families.

Special guests spoke to the assembled delegates: Senator Elizabeth Warren, Secretary of Labor Thomas Perez, Nobel Award-winning economist Joseph Stiglitz. Even President Obama sent a taped message, affirming our shared agenda on behalf of workers' rights and social justice. There were representatives of trade union organizations from around the world who came to show solidarity with the labor movement on a global level.

We are grateful to have had the opportunity to represent the national membership of Actors' Equity Association and would welcome the chance to tell you more about it!

By Nick Wyman

Substantive work is what I think we're all looking for: work that means something, work that challenges us, work that makes a difference. Sometimes that's a meaty role, sometimes it's being a modest part of a terrific production, sometimes it's just a job that makes a significant contribution to our monthly nut.

As I travel the country during our centennial celebration, I am struck by how rare those opportunities are for most members. How can your elected leaders and your staff create more opportunities for substantive work? How do we turn non-union employers into union employers? What other similar work might we organize? How can we improve the wages and working conditions of the contracts we currently have? How can we make it more possible for our members to do more of the work they love and make a fair wage while doing so?

I recently read some doomsday article in the newspaper about the decline in education skills in the US and the concomitant lack of skilled workers. The article also discussed the polarization of the

From the PRESIDENT

Substantive Work

workforce between well-paying jobs for skilled laborers and low-paying/minimum wage jobs for unskilled laborers as middle-skill jobs and good-paying low-skill/no-skill jobs disappear.

Our industry has a much different problem: we have too many skilled workers. The number of colleges and universities offering a degree in Theatre or Musical Theatre has increased dramatically (sorry) in the last couple of decades. Thousands and thousands of well-trained actors and stage managers are added every year to a work force that has the capacity to absorb only hundreds. The good news/bad news side effect of this is that these universities employ hundreds of our members (Yay!) to teach these aspiring actors and stage managers, yet they frequently pay them shamefully low wages (Boo!) as instructors or adjunct professors with no health or retirement coverage. (I was delighted to hear at the AFL-CIO convention of the efforts of the United Steelworkers (!) to organize adjunct professors at Duquesne University.)

You don't have to be an economist to understand the downward pressure that a

surplus of highly skilled workers places on wages. Live theatre has always had far fewer work opportunities than qualified workers; the situation is only getting worse. So what are we going to do about it?

At our recent plenary session, Council voted to reinvestigate the Executive Committee established in our Constitution. This 17-person body will deal with issues that need a quick response before the next Council meeting. It is my hope that eventually the Executive Committee — which is not empowered to create or change Association policy — will take on all of Council's regular boiler-plate work (such as receiving of reports, approving schedules, negotiating teams, committee appointments, etc.) so that the whole National Council — 83 skilled workers — can bring their full focus and attention to policy questions such as the ones detailed above.

You have an extraordinary body of elected leaders — all volunteer, all dedicated — and an excellent staff working for you. Like you, we are just looking for Substantive Work. I think we've found ours. I hope we can help you find yours.

Paul Robeson Award Goes to Shauneille Perry

Equity's 2013 Paul Robeson Award has gone to veteran director, playwright, author, actor and educator Shauneille Perry. The award was presented by Councillor and Paul Robeson Citation Award Committee Chair Julia Breanetta Simpson at Equity's Eastern Regional membership meeting on October 11, 2013.

Ms. Perry, who has a B.A. in Drama from Howard University and an M.A. in Directing from the Goodman Theatre Art Institute in Chicago, is one of the first African American women to direct on the New York stage. Among the productions she directed on Broadway and on national and international stages are *The Mau Mau Room* at the Negro Ensemble Company, *Rosalie Pritchett*, *Sty of the Blind Pig*, and the original Off-Broadway production of *Black Girl*. Other directing credits include *Mamimma*, *Looking Back*, *Trouble in Mind*, *African Interlude* and *The Prodigal Sister*. She has directed more than 100 plays, including *Paul Robeson* by Phillip Hayes Dean.

Ms. Perry is the author of *Pearl*, a short story collection; six produced plays for young people; and several musicals. Her most



Robeson Award recipient Shauneille Perry (r) with Julia Breanetta Simpson.

Robeson.

Ms. Perry has been honored with four AUDELCO Awards, two CEBAS, the Lloyd Richards Award of Direction, the Black Rose of Achievement, the Howard Player and Alumni Awards and the Scholar Achievement Award from Lehman College of the City University of New York, where she was a professor of Theatre and Black Studies.

On November 7, 2011, in the House of Representatives, Representative Charles B. Rangel cited

Shauneille Perry as "a living legend of the American and Black Theatre."

Established in 1971, The Paul Robeson Citation Award is presented to an individual or organization which, during the preceding year, best exemplified and practiced the principles and ideals to which Mr. Robeson devoted his life: dedication to the universal brotherhood of all humankind, commitment to the freedom of conscience and of expression, belief in the artist's responsibility to society, respect for the dignity of the individual, and concern for and service to all humans of any race or nationality.

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 and to speak freely and openly at Equity membership meetings and to debate issues affecting all members at union meetings; 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, members have enhanced rights 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 as an Equity Member at Equity Auditions, to run for union 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.

Your Income Tax

DOMA and OBAMA Two Decisions Coming of Age

By Sandra Karas
Director, VITA Program

Defense of Marriage Act

By now, most of you know that the U.S. Supreme Court struck down most of the Defense of Marriage Act (DOMA), clearing the way for same-sex couples who entered into civil marriages in states recognizing their marriages to be treated as married under federal law. There are more than 1,100 federal benefits provided to married persons that are not available to unmarried persons. The ruling was historic in many significant societal, judicial and economic applications.

On August 29, 2013, the U.S. Department of the Treasury and the Internal Revenue Service issued a ruling that provides guidelines for millions of taxpayers as to filing federal income tax returns and applying for other federal benefits previously denied them. The ruling applies to all same-sex couples, including those whose marriages are recognized under common law, regardless of whether or not they live in a state that recognizes their marriage. This was one of the threshold questions left unanswered after the Court decision was handed down and is considered a victory for couples who had feared their marriages would not be valid if they moved to a state that had either not enacted civil marriage for same-sex couples or had expressly banned it by statute or referendum.

Same-sex couples will be treated as married for all federal tax purposes, including income and estate and gift taxes. The ruling does not apply to registered domestic partnerships, civil unions or other formalized relationships that some states recognize for purposes of medical and other benefits that may be provided to them. What this means is that if you are legally married in one state and move to another that has not enacted same-sex marriage, your marriage will nonetheless be recognized for federal purposes. If, on the other hand, you are in a civil union or domestic partnership, your relationship will not qualify you for federal recognition, regardless of your state of domicile. Those couples who married before 2013 may, but are not required to, file amended tax returns for years from 2009 through 2012 (2009 would ordinarily be an expired year, but if you filed a protective claim of refund awaiting this decision, you may file a 2009 amendment). It’s important to note that same-sex married couples who married before 2013 may elect *not* to amend their returns. We recommend that you review your particular situation with a tax expert to determine

whether you will benefit by filing amendments. Also important to note is that, beginning in 2013, same-sex couples, like all married couples, may only file as married – either Married Filing Jointly or Married Filing Separately. They may not use the single filing status. There may be some special circumstances whereby a married person may qualify as Head of Household, but that status is limited by very strict provisions. Again, we recommend that those with questions consult a tax expert.

At VITA, we are prepared to assist couples with a review of their situations and the filing of tax return amendments, if it is to the benefit of the couple. If you seek help with your taxes, be sure to bring tax return information for both spouses to the office.

ObamaCare Update

Several provisions of the *Patient Protection and Affordable Care Act* and the *Health Care and Education Reconciliation Act of 2010* (collectively known as ObamaCare) are in effect this year and many others will go into effect in 2014. The new two-part law imposes new taxes on both individuals and business owners and many people – professionals and non-professionals alike – are confused by who is affected and in what ways we must all comply. The following is a summary of some of the provisions that may affect our members.

INDIVIDUAL MANDATES

Beginning in 2013:

1. Individuals with net investment income or incomes above \$250,000 (married joint) and \$125,000 (married separate) and \$200,000 (all others) must pay an additional 3.8% Medicare tax on their income that exceeds the threshold amounts.

2. Medical expense deductions are now subject to an AGI threshold of 10% (up from 7.5%). Taxpayers over age 65 by year’s end may delay this provision until 2017.

3. An additional Medicare tax of 0.9% will be imposed on incomes in excess of \$250,000 (married joint), \$125,000 (married separate) and \$200,000 (all others).

4. The pre-tax benefit on Health FSA plans (cafeteria plans) is now limited to \$2,500. There were no previous limits on these pre-tax amounts.

Beginning in 2014:

1. Individuals must maintain minimum essential health coverage or pay a penalty. Exceptions to this provision include: a) individuals who cannot afford coverage because their required contribution exceeds 8% of their household yearly income, b) tax-

payers whose incomes fall below the income tax filing threshold, c) taxpayers who are exempted for religious reasons or are eligible to elect religious exemption from self-employment taxes, d) individuals residing outside of the U.S., e) incarcerated individuals, f) all members of recognized Indian tribes.

2. No penalty is assessed if the taxpayer does not maintain coverage for a period of three months or less during the year. Once the period exceeds three months, then the penalty is imposed for the entire period during which the coverage is not maintained. Penalty amounts will be phased in between 2014 and 2016.

3. Taxpayers whose household incomes are at least 100% and no more than 400% of the federal poverty threshold may be eligible for a refundable credit for maintaining health insurance coverage if the employer does not provide coverage.

BUSINESS MANDATES

Beginning in 2013:

1. Employers that offer coverage outside of certain approved plans may face excise taxes and reporting requirements of these plans.

2. Although employers must assess the additional Medicare tax (0.9%) on their high income workers and pay it in withholding taxes, the employer will not be required to match this amount as they must with other FICA taxes.

3. Employers may not exceed \$2,500 as a reimbursement benefit under its qualified cafeteria plan whereas the reimbursement was unlimited previously.

Beginning in 2014:

1. Large employers (with at least 50 full-time employees) must pay an excise tax penalty if they don’t offer health care coverage and make contributions toward the premiums. This applies if the employee certifies as having purchased his own insurance through the state and has received certain credits or rebates as a result.

2. Employers will be subject to detailed reporting requirements about the health care coverage offered to employees and their dependents.

If you have questions about these or other tax topics, consult your tax advisor or stop in your nearest VITA office. The VITA office in New York is located on the 14th Floor of the Equity Building. Hours are: 10:30 am – 4:00 pm, Thursdays only through the end of January. Telephone: 212-921-2548.

Sandra Karas is Secretary-Treasurer of Actors’ Equity Association and a member of the New York Local Board of SAG-AFTRA.



By Roberta Lean

American Stage is Tampa Bay's most honored professional regional Equity theatre. Founded in 1977, its mission is to create the most satisfying live theatre in the Tampa Bay area. The vision is to preserve the greatest human stories from our past, while creating the most defining stories of our time.

The Mainstage Series is presented in the 182-seat Raymond James Theatre year round and the annual American Stage in the Park each spring. The theatre's other programming includes: an "After Hours" series, school tour, youth/adult classes, summer camp and teen summer institute.

American Stage started as the Palisades Theatre Company, but in 1981 the name was officially changed to American Stage. In 1985, it became the first non-profit theatre company in the Tampa Bay region to operate under a full contract with Equity and was one of the five original theatres in the country to pioneer the Small Professional

Eastern Region

American Stage Celebrates 36th Year in Tampa Bay

Theatre contract.

The American Stage in the Park, also known as Shakespeare in the Park, was launched in 1986. By 1992 American Stage was one of 13 professional companies nationwide to participate in the National Endowment for the Arts Advancement Program.

Over its 36 years, American Stage has been named "Best Theatre Company" many times by local publications. In addition, the Florida State Legislature designated it a Vital Local Cultural Organization due to its outreach efforts, community support and artistic excellence.

Equity members enjoy working at the theatre and with Artistic Director Todd Olson, who is in his tenth season at American Stage, where he has directed over 150 productions. "American Stage has always aspired to be the home of the finest theatre workers in the Tampa Bay Area," says Mr. Olson. "We believe a great regional theatre showcases the talent in the region. About two-thirds of our casting comes from the local talent pool, and about

one-third comes from out-of-town. This insures that the audience is always seeing exceptional local artists develop and always seeing new talent. It also means that good local artists are constantly working with new people, making new contacts all over the country."

"American Stage has been like a second home to me," says Matthew McGee. "I've had some of my best roles there and have made even better friends. The theatre's commitment to telling great stories is unparalleled."

Sara DelBeato says, "The time I've spent performing with American Stage has always been among my favorite in the theatre scene, whether it's a musical in the park or a cabaret. The park show at Demens Landing is a special addition to their already magnetic seasons and I count myself very fortunate to have been part of that."

Roxanne Fay stage managed *Blithe Spirit* in 2011 and has done stage readings as well. As a young actor, she felt that working at American Stage was the "brass ring" in town. "Doing a show at Am Stage meant you



Matthew McGee and Brian Webb Russell in *The Mystery of Irma Vep*.

were for real."

Peter Clapsis calls working at American Stage an incredible experience, adding that Artistic Director Todd Olson is very much an actors' director. He "develops an atmosphere of total trust that goes both ways. He nurtures an environment of dedication, hard

work, mutual respect, not only of each other, but especially of the piece." Peter says of his time at American Stage that it has been the most "memorable, enjoyable and professional that I encountered. I was not just an employee, not just an actor, but part of a family."

Susan O'Gara, who is working toward her Equity card, says that she loves being treated in such a professional and caring manner, as exemplified by the knee pads that she was offered when, in one scene in a recent production, she had to crawl around on the floor. "Working with American Stage is up at the top of my bucket list," she says.

American Stage is a Florida icon, a local "must see" and a celebration of great entertainment, on its way to being a legend in its own time.

A Look Back@Equity Milestones

75 Years Ago

October/November 1938

- Council approves sweeping changes and a drastic tightening of the regulations covering the relations between Equity members and agents and personal representatives, including, for the first time, a provision for specific penalties for the violation of these regulations.

- Equity urges the formation of a joint committee of the legitimate theatre and the motion picture industry to consider opening certain theatres in key cities owned by motion picture companies and now unavailable to the theatre, to dramatic stock companies, and, further, that the picture interests lend their stars and featured players to those stock productions.

- A "Discussion Meeting," the first of the 1938-39 season, draws nearly 350 members.

- The Council sends a telegram to President Franklin D. Roosevelt protesting "the horrors and unrestrained savagery and brutality" perpetrated by the Nazi regime.

50 Years Ago

October/November 1963

- The Membership Department urges members to begin including their "new Post Office Zip numbers" in all

correspondence.

- Equity recognizes the 50th Anniversary of New York's Shubert Alley on October 2.

- The October issue of the Equity Magazine notes that the House Committee on Ways and Means has approved provisions of President Kennedy's tax bill which would grant special tax relief to professional actors, authors, athletes and others whose incomes fluctuate. The proposals permit taxpayers to average their taxable income over a five-year period. Equity and its President Ralph Bellamy have long stumped for this "tax spread."

- The Equity Magazine reports that playing dates in some Southern states have increased despite the fact that Equity and the League of New York Theatres (now The Broadway League) had agreed to bar all segregated houses from their schedules.

- Equity establishes a new Department to cover the 1964/65 World's Fair in New York, and creates a World's Fair Contract based on a 30 hour work week rather than a standard eight performance schedule.

25 Years Ago

October/November 1988

- Equity urges members in California to vote "No" on Proposition 102, which would

allow employers and insurance companies to require the AIDS virus test, close programs that provide anonymous testing, require reporting of the names of everyone who tests positive for AIDS or who has ever tested positive, require medical personnel to report the names of people whom they think may have been exposed to the virus and discourage people at risk from being voluntarily tested. (The Proposition is defeated by a wide majority of voters.)

- The Council unanimously approves 33 changes to Los Angeles' 99-Seat Theatre Plan as recommended by the Western Advisory Board. Some of the major changes concern the method of reimbursement, length of run and the addition of a grievance procedure.

10 Years Ago

October/November 2003

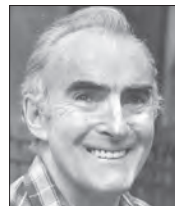
- Equity commits \$1.6 million to a campaign to combat non-Equity tours. The money is allocated for organizing; communications to the media, the public and Equity members; research; member education; consultants; and strategic planning.

- Equity celebrates the passage of the New York State Child Labor Law, establishing financial and education protection for children working in the entertainment industry.



How I Got My Equity Card

Page Johnson



By Page Johnson

It was 1947. I had just graduated from Ithaca College after four years in the Marine Corps, having served in Pearl Harbor, Saipan, Tinian, Iwo Jima and was on the way to Japan when the war ended. Graduate student Ray Hinckley decided to sponsor a summer session of plays with visiting stars in the Little Theatre on the Ithaca campus. Many of us auditioned. I was thrilled to be selected (along with Richard Deacon, later of *The Dick Van Dyke Show*). The deal was that we were to play small and large parts, but the rub was that we had to pay back our salaries until the end of the season when we would get our Equity cards.

Equity Councillor Blanche Yurka came for *I Remember Mama* in which I was cast as Nils. Miss Yurka was splendid in the part and I think she liked me as she asked me out to lunch one day. I sat in awe listening to her wonderful stories of her career. Then she asked me if I was happy with the season. I replied, "Oh, yes, but trouble is you have

to give back the salary each week." Miss Yurka, a stalwart for Equity rights, stood up and said, "Well, young man, that will not do!" She stomped into the manager's office and demanded that we be paid full salary or she would cancel her appearance. Well, the muse was out of the bag and they had to comply. Our salary was, I think, \$55.

I finished the season and then, with Equity card in hand, I headed out for New York City. I began in children's theatre (with Jason Robards, Conrad Bain, Lilia Skala and James Karen, to name a few). In my long career, I have done seven Broadway shows (twice with Kazan), many tours (*Best Little Whorehouse*), live TV shows, many with Anna Sokolow, was in Edward Albee's Playwrights unit (three plays produced and five seasons with Rosemary Harris at APA), summer stock, and I have just begun. "Oh, celebrate the joy...heels high to Heaven."

Page Johnson is 91 and is celebrating more than 60 years as a "joyful" Equity member.

ALBANY



CELEBRATE



BUFFALO/ROCHESTER



DALLAS/FORT WORTH



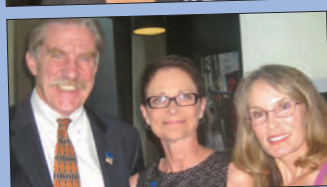
ATLANTA



CENTRAL FLORIDA



DENVER



BOSTON



BRATE

ACTORS' EQUITY ASSOCIATION 1913-2013

SAN FRANCISCO



DETROIT



PHILADELPHIA



SOUTH FLORIDA



HOUSTON



PITTSBURGH



WASHINGTON DC



FINAL CURTAIN

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

—Playwright Ben Hecht

(Reported between 4-11-2013 and 10-03-2013)

Janet Adams
Lamar Alford
Cosmo F. Allegretti
Lynne Clifton Allen
Richard Allen
Elizabeth Alley
Christine Anderson
Allan Arbus
Nick Barberi
Virginia Bartholomew
John Bazzell
Jack Beaber
Thomas C. Behrens
Mark Bendo
Roger Bigelow
Stuart Bird
Karen Black
Nico Boccio
Jordan Bowers
Peter Boyden
Toneye Brealond
Eileen Brennan
Tom Brennan
Jacqueline Brookes
Shepard Brown
Hank Brunjes
Perry Bruskin
Glenn Cannon
Helena Carroll
Martin J. Cassidy
Marilyn B. Coleman
David Connell
Jane B. Connell
Jeanne Cooper
Clayton Corzatte
Richard Creamer
Edward Crowley
B.J. Desimone
Frank DiPasquale
Vincent Drwiling
Ralph Drischell
Mark Enis
Ross Evans
Charlotte Fairchild
Fisagetaofi Fanene
Dennis Farina
David Fetzer
Herbert D. Fields
Dorothy A. Fowler
David Fox-Brenton
Fred J. Fraboni

Bob Freschi
James Gandolfini
Louanna Gardner
Kelly Garrett
Jeremy Geidt
Virginia Gibson
Marcia Gilford
Martin Gold
Eydie Gorme
Arthur Gorton
Karen Greyson
Laurence Haddon
Helen Hanft
Julie Harris
Paul Harris
Ted Harris
Roy Hausen
Linde Hayden
Hanna Hayes
Denis Holmes
Bob Howard
Stuart Hutchison
Louise Jenkins
Paul Jenkins
Dina Kay
Joe Keenan
Phil Kilbourne
Clinton King
Dudley Knight
Ronald J. Knight
Gloria Lambert
Jay Lanin
Jim L'Ecuier
Jeanne Cooper
Clayton Corzatte
Richard Creamer
Edward Crowley
B.J. Desimone
Frank DiPasquale
Vincent Drwiling
Ralph Drischell
Mark Enis
Ross Evans
Charlotte Fairchild
Fisagetaofi Fanene
Dennis Farina
David Fetzer
Herbert D. Fields
Dorothy A. Fowler
David Fox-Brenton
Fred J. Fraboni

Marie Moneen
Steve Moore
Michael Morgan-Dunne
Barbara Murphy
Michael W. Nash
Leanna Nelson
Robert E. Nichols
Terry Nicholson
Lowell V. Noel
Patricia Noto
Barbara Oliver
Milo O'Shea
Robert Owens-Greygrass
Alexander Panas
David Noble Parker
Frederick Pearl
Don Perry
Robert C. Peterson
Henry Polic
Stephen Porter
Michael Price
Bette Rae
John S. Ragin
James Randolph
Elliott Reid
Nita Reiter
Regina Resnik
Wesley Rice
Robert Rogamonti
Hack Rightor
Wilson Earl Robey
Joe Rocco
David Rogers
George Rondo
Florence Rupert
Jerry Russell
Bernard Sahlins
Timothy Michael Sanow
Frank Savino
Anne W. Shropshire
Norm Skaggs
Francesco Soriano
Mary Ann Stackpole
Thomas Stanton
Jean Stapleton
Richard Starr
Ruth Staudinger
David Joseph Steinberg
Ben Stewart
Lesley Stewart
Arthur Storch
Maxine Stuart
Lilly Swedeen
Willy Switkes
Donald L. Symington
Frances Tannehill
Kay Terry
William Thourly
Malachi Throne
Nanette-Marie Vanwright
Lawrence C. Vincent
David Vogel
Royce Wallace
Laura Waterbury
Martha Webster
Stan Weinstein
Tony Wells
Ned Wertimer
Esther Williams
Sally Woodson
Lee Thompson Young

BRIEF NOTES

• Equity President Emeritus **Ellen Burstyn**, who served as President from 1982-1985, will be inducted into the Theater Hall of Fame on January 27, 2014. Equity member Cherry Jones will also be inducted, along with playwright Lorraine Hansberry; directors Lynne Meadow, George C. Wolfe and Jerry Zaks;

of **Al Hirschfeld** through January 4, 2014. The free multimedia exhibit, *The Line King's Library: Al Hirschfeld at The New York Public Library* includes drawings, paintings, prints, posters and other examples of the iconic artist's work.

• The Equity softball team has won the **Broadway Show League** championship for the



The Manor cast members (l to r) Front: Esther Levy Richman, Kathrine Bates, Nina Borisoff, Amy Tolsky; 2nd row: Shelby Kocce, Melanie MacQueen; back row: Shawn Savage, Grinnell Morris, David Hunt Stafford, Dan Leslie, Darby Hinton, Michael Bonnabel.

producer Sir Cameron Mackintosh; and set designer and founder of the National Theater for the Deaf, David Hays.

• President Emeritus **Theodore Bikel**, who served as President from 1973-1982, has been re-elected to a 13th two-year term as President of the Associated Actors and Artistes of America (4As). Equity Executive Director **Mary McCall** is Second Vice-President of the organization.

• The New York Public Library for the Performing Arts is presenting an exhibit of the work

third successive year.

• *The Manor*, a production of **Theatre 40** in Los Angeles, is celebrating more than a decade of sold-out performances at the historic Greystone Mansion in Beverly Hills. The Mansion was built by the Doheny family for which Doheny Drive, one of the most famous streets in Beverly Hills and West Hollywood, is named. *The Manor*, during which audiences move around the venue with the actors, began performances in 2002 with a cast of 12 Equity members, most of whom are still in it.

Sean Taylor

continued from page 1

attorney general for the state of Illinois. Sean also served as senior counsel for the Chicago Park District, where he helped to develop multi-million dollar budgets and negotiated several different union collective bargaining agreements. Since 2004, Taylor was house counsel for AFTRA and remained in the role for SAG-AFTRA following the 2012 union merger. During his tenure, he served as lead negotiator in numerous broadcast collective bargaining agreements for Chicago, New York and Los Angeles, and held responsibility for the interpretation and enforcement of agreements. In 2005, Taylor was promoted to assistant executive director for AFTRA and retained the title with the merged union. Sean received his Bachelor of Science in Public Affairs from Indiana University, and his Juris Doctor from The John Marshall Law School in Chicago.

A Midwestern native, Sean is excited about returning home to Chicago and visiting theatres and meeting members in the Windy City, its environs and throughout the Central

Region. "I truly look forward to working closely with my fellow staff and Equity's leadership to create more work opportunities and stronger contracts for the membership in this region." He continued, "Through effective communication and organizing, I am confident we can achieve these goals and will remain steadfast in my commitment to safety and an ongoing dialogue on diversity and inclusion of all members."

Growing up in Gary, Indiana, Sean hails from true union bloodlines with a family who worked in the local steel mills as members of the United Steel Workers. Other family members are Teamsters, Iron Workers, United Food and Commercial Workers, and SEIU. His grandfather retired after working 44 years for the Indiana Harbor Belt Railroad, where he served as the Chief Engineer of the Brotherhood of Locomotive Engineers from 1960 to 1970.

An avid runner, Sean has completed several full and half marathons, raising money for the Leukemia and Lymphoma Society. He is excited about returning to a routine of morning runs along the lake, theatre matinees and Sunday dinners with his mom and partner, David Gilbert, who is also an attorney.

Constitution Amendments

continued from page 1

2. Article III, Section 5 is amended to read as follows:

Election & Complement. The Officers of the Association shall be elected by the members in good standing at the applicable biennial election and shall consist of President; First Vice-President, who shall be a member performing Principal work; Second Vice-President, who shall be a member performing Chorus work; Third Vice-President, who shall be a member performing Stage

Managerial work; Secretary/Treasurer; and a Vice-President for each Region as may be in existence. The President and Regional Vice-Presidents will be elected in one election cycle, and the First Vice-President, Second Vice-President, Third Vice-President and Secretary/Treasurer will be elected in the alternate election cycle.

The change to Article IV, section 3 will bring the Union's election procedures into compliance with federal labor law by eliminating the current Nominating Committee process

and replacing it with nominations by petition.

Proposed amendment: Article IV, Section 3 is amended to read as follows:

Nominations by Petition. Nominations shall be by petition in accordance with rules established by the National Council. In any uncontested election, the candidate(s) shall be deemed elected, without the need for a ballot election.

At press time, the referendum is scheduled to be sent to the membership in the first week of November.



San Francisco

Members Find the Spirit of "1776"



Members gather backstage at American Conservatory Theater's co-production of *1776* with Florida's Asolo Repertory Theatre. The large-scale musical, directed by Tony Award recipient Frank Galati, employed 20 Bay Area locals as well as out-of-town members from the Central and Eastern Regions, including Asolo's production stage manager who turned the production over to local stage managers on opening night. With the government shut-down, audiences found this a timely tale of a bickering Congress trying to overcome the Herculean task of getting important work done.

New York

Chita Rivera Wows Sold-Out Crowd at BC/EFA Benefit

A sizzling evening of song and dance honoring and starring theatrical icon and lifelong Equity member Chita Rivera on October 7, 2013 raised \$413,660 for Broadway Cares/Equity Fights AIDS.

A sold-out crowd filled Broadway's August Wilson Theatre to cheer the Broadway legend who turned 80 this year. *Chita: A Legendary Celebration* included special appearances by Tony Award recipients Tommy Tune and Ben Vereen and a video tribute from composer John Kander. Representing Equity at the event were Secretary-Treasurer Sandra Karas and Eastern Regional Vice President Melissa Robinette.

Commanding the stage for nearly two hours and backed by

a 15-piece onstage orchestra, Chita recreated performances from ten of her Broadway musicals, including *West Side Story*, *Chicago*, *Kiss of the Spider Woman*, *The Rink* and *Sweet Charity*. The show was directed by Graciela Daniele and written by Terrence McNally, with music direction by Michael Croiter. It was produced by Broadway Cares/Equity Fights AIDS.

"I had no idea celebrating my 100th birthday would be so much fun," Ms. Rivera joked after a spirited

opening number of "A Lot of Livin' To Do" from *Bye, Bye Birdie*, which left no doubt she



Flanking Chita Rivera (second from l) are Eastern Regional VP Melissa Robinette, BC/EFA Executive Director Tom Viola and Equity Secretary-Treasurer Sandra Karas.

wholeheartedly believed the lyrics.

"Chita has been a true and loyal friend to Broadway Cares

since our beginnings," said BC/EFA Executive Director Tom Viola. "The energy and enthusiasm she shared with us onstage were just another example of her impassioned dedication to making a difference in the lives of so many others who need our help the most."

Tommy Tune serenaded Chita with "Rosie" from *Bye, Bye Birdie* before joining her for a soft shoe that ended with an embrace. Later, Chita and Ben Vereen performed a humorous rendition of "Class" from *Chicago*.

Chita first performed on the August Wilson stage in 1955's short-lived *Seventh Heaven*, when the theatre was called the ANTA Playhouse. She revisited the show with the help of two "Angels" from the Tony Award musical *Kinky Boots*—Kyle Taylor Parker and Nathan Peck. The trio hilariously recreated the showstopping "Camille,

Collette, Fifi."

The second half of the performance was dedicated to the iconic writing team of John Kander and Fred Ebb, Chita's long-time friends and collaborators, and featured several of her dancers: Richard Amaro, Brad Bradley, Lloyd Culbreath, Raymond Del Barrio, Robert Montano and Alex Sanchez reuniting to perform "Where You Are" and "Gimme Love" from *Kiss of the Spider Woman*.

In closing, Chita expressed her gratitude: "I've lost so many of my friends to AIDS, thank you for coming, for caring, for sharing, for giving, because Broadway Cares/Equity Fights AIDS really needs you and we must never forget that."

For a full story, photos and video visit broadwaycares.org/chita2013.

New York

Centennial Activities Include Walk at Woodlawn Cemetery

As part of Equity's Centennial celebration, the Actors' Equity Foundation joined with the Woodlawn Conservancy to remember many of the Equity members who rest at Woodlawn Cemetery in the Bronx. Led by Woodlawn historian Susan Olsen on September 29, 2013, the tour included stops at the graves of those who established Equity in 1913, the leaders of the 1919 "Revolt of the Actors" strike and some of those who have worked tirelessly to support actors, writers and those

involved in New York's theatre community. Included, too, were stops at the graves of, among others, Clarence Derwent, president of Equity from 1946-1952, and Laurette Taylor, legendary star of the original Broadway production of Tennessee Williams' *The Glass Menagerie* (now enjoying an acclaimed revival on Broadway). The Equity Foundation helped to restore Mr. Derwent's gravesite in 2005 and also was instrumental in adding a marker to Ms. Taylor's previously unmarked grave.



At Clarence Derwent's gravesite are (l to r) Tom Miller, Director of Education and Outreach; Arne Gundersen, Councillor Emeritus and President of the Actors' Equity Foundation; and Ann Fortunato, Assistant to the President.

NOVEMBER 23 through NOVEMBER 30, 2013

The 26th Annual BROADWAY CARES/EQUITY FIGHTS AIDS WEEK

Your fundraising efforts mean more than ever before. By joining us in this year's attempts 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
- Continued support for AIDS and family service organizations nationwide

In 2013, BC/EFA provided \$4.3 million in support to The Actors Fund and another \$5.8 million to nearly 450 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

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

Please, Join Us!

Kansas City**Local Members Celebrate Labor Day**

In Kansas City, Labor Day started off bright and early with preparations for the annual parade where AEA members

led the union down Michigan Avenue in Chicago's Labor Day Parade, so in carrying on the family tradition, Pete honored

introductions, answer questions, and make sure everyone had plenty to eat. Committee members Kathleen Warfel and



Members at the Labor Day parade.

marched in solidarity with members of over 200 trade, labor and affiliated business groups. AEA members Carole Jo Bradley and Kathleen Warfel made signs honoring area Equity theatres as well as smaller theatres that use Special Appearance contracts employing union actors. Balloons were inflated and prop "gifts" were wrapped then piled onto the back of a 1972 Oldsmobile Cutlass Supreme convertible donated by Pete Barrett, whose dad was the vice president of the fireman's union, Chicago Local #7. He frequently

not only us, but his father. Also on hand were supportive family members of the marchers.

Later that day, Equity Membership Candidates joined AEA members at the home of Kansas City Liaison Licia Watson for sandwiches, lemonade and homemade ice cream. Keith Reece and Christine Dotterweich Bial shared stage management duties, with Keith fixing a missing stopper on the cooler holding the ice cream and Christine coordinating an ongoing clean up process, leaving Licia free to make

Sarah LaBarr contributed cookies; member Paul Orwick and EMC Justin Speer displayed their ice cream making expertise, and Kip Niven assisted in food preparation by helping to make the sandwiches and volunteering to eat the chicken salad that didn't fit into the serving bowl. Along with welcoming new EMCs, this event was an opportunity to celebrate along with Martin Buchanan as he prepares to get his Equity card and to welcome Judy Simmons, a member relocating to Kansas City from the Washington, DC area.

New York**"Pippin" Ensemble Receives Equity's Annual ACCA Award**

The ensemble of *Pippin* has received the seventh annual ACCA Award for Outstanding Broadway Chorus. Presented by Equity's Advisory Committee on Chorus Affairs (ACCA), this award is the only industry accolade to acknowledge the talent and contributions made by the original chorus members of a Broadway musical.

The award was presented at a special reception in the Equity Council Room on September

24, 2013.

The recipients, all of whom were part of the *Pippin* chorus on the musical's opening night on April 25, 2013 are: Grégory Arsenal, Lolita Costet, Colin Cunliffe, Andrew Fitch, Orion Griffiths, Viktoria Grimm, Sabrina Harper, Olga Karmansky, Bethany Moore, Brad Musgrove, Stephanie Pope, Philip Rosenberg, Yannick Thomas, Molly Tynes and Anthony Wayne.



The *Pippin* ensemble (back row, l to r) Andrew Fitch, Orion Griffiths, Bethany Moore, Sabrina Harper, Brad Musgrove, Stephanie Pope, Yannick Thomas, Anthony Wayne; (front) Gregory Arsenal, Lolita Costet, Viktoria Grimm, Philip Rosenberg, Olga Karmansky, Molly Tynes. (Not pictured: Colin Cunliffe)

New York**Free Flu Shots Still Available**

It's not too late to get a free flu shot at Equity. Physician Volunteers for the Arts will be in the Council Room on the 14th Floor of the Equity Building (165 West 46th Street) from 10am to 3pm on Thursday, December 5, 2013.

In addition, The Actors Fund is providing free flu shots on Thursday, November 21 from 9:30am to 12:30pm and on Monday, December 9 from 1:30pm to 4pm. For information call 212-489-1939, option 3.

New York**"Cinderella," "Bountiful" are Co-Recipients of Equity's Diversity on Broadway Award**

Rodgers + Hammerstein's *Cinderella* and Horton Foote's *The Trip to Bountiful* have received Equity's Extraordinary Excellence in Diversity on Broadway Award for the 2012-2013 season. Presented by the Eastern Region Equal Employment Opportunity Committee (EEO), the award honors shows that exemplify and promote the union's founding principles of diversity, inclusion and equal opportunity for all who work in the theatre.

The award was presented at a special reception in the Equity Council Room on October 8, 2013. Accepting on behalf of *Cinderella* was producer Robyn Goodman. Hallie Foote, AEA member and daughter of the playwright, accepted for *The Trip to Bountiful*.



Representing *Cinderella*: (l to r) Kristine Bendul (cast), Ira Mont (Production Stage Manager), Robyn Goodman (producer), Ann Harada (cast), Stephen Kocis (producer), Phumzile Sojola (cast), Robert Hartwell (cast).



From *The Trip to Bountiful*: (l to r) Devon Abner (cast), Peter Bogyo (General Manager), Toni Israel (Marketing), Cherine Anderson (Marketing), Kenneth Teaton (producer), Arthur French (cast), Hallie Foote (producer), Nelle Nugent (producer), Michael Wilson (director), Patrick Mediate (Production Coordinator), Meryl Federman (assistant to Mr. Bogyo).

New York**Falat Basket Project Gets Ready for Holiday Season**

The Stephen J. Falat Holiday Basket Project is once again preparing to bring holiday gifts to hospitals, AIDS hospices, pediatric AIDS centers and HIV community services in the New York area. Since 1985, clothing, CDs, candy, toiletries, books and more, donated by corporations and individuals, have been gathered, packed into colorful bags and delivered to more than 20 facilities by Equity volunteers.

If you would like to help by making a donation, filling the bags or delivering 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: Falat Basket Project.

New York

Annual Flea Market, Auction Draw Crowds to Shubert Alley

Even the threat of rain couldn't stop thousands of theatre lovers from filling Shubert Alley and West 44th Street on Sunday, September 22, 2013 for the 27th Annual *Broadway Flea Market & Grand Auction* to benefit Broadway Cares/Equity Fights AIDS. The day-long event raised \$631,222.

Fifty-six tables featured one-of-a-kind memorabilia, from (1) real life *Kinky Boots* from this year's Tony Award-winning musical; tambourines signed by the cast of *Pippin* and handmade bracelets by the orphans in *Annie*, along with scripts, posters, CDs and Playbills sold at the always

popular (2) Actors' Equity and Stage Managers Association tables.

The top Broadway show tables this year included (3) *Wicked* with \$19,244; *The Phantom of the Opera*, \$15,887; (4) *Newsies*, \$13,353; *Kinky Boots*, \$12,326 and *Matilda The Musical*, \$8,102.

More than 60 Broadway stars donated their time to meet fans and sign autographs, including Santino Fontana, Ann Harada, Harriet Harris and Laura Osnes (*Rodgers + Hammerstein's Cinderella*); Zachary Levi and Krysta Rodriguez (*First Date*); (#5) Cherry Jones (c), Celia Keenan-Bolger and Brian J. Smith (*The Glass Menagerie*); Annaleigh Ashford, Billy Porter and Stark Sands (*Kinky Boots*); Bryan Tyrell Clark and Valisia LeKae (*Motown The Musical*); Judith Light; Bernadette Peters and many more.

Equity members Tasha Lawrence and Bryan Batt joined

Lorna Kelly to lead the Grand Auction, which raised \$298,300. Among the top dollar items were walk-on roles in *Chicago*, *Rodgers + Hammerstein's Cinderella*, *Kinky Boots*, *Mamma Mia!* and *Rock of Ages* among others.

In its 27 years, the *Broadway Flea Market & Grand Auction* has raised more than \$10.3 million for Broadway Cares/Equity Fights AIDS and has become a highly anticipated tradition of the Broadway theatre community each September.

For a full story, photos and video, visit broadwaycares.org/fleamarket2013.



CENTENNIAL MUSICAL QUIZ

Equity was born during the decade of the 1910s—the subject of this month's Musical Quiz. Questions come from *The Musical Quiz Book* by Laura Frankos, published by Applause Theatre & Cinema Books, and reprinted with permission.

1. Ziegfeld produced an edition of his *Follies* every year in this decade; the *Follies of 1919* generally is regarded as the pinnacle of the series. The *Follies* were the highlight of each season. Possibly the greatest *Follies* star was Fanny Brice, who debuted in the 1910 edition. Brice could do it all, from outrageous dialect comedy to torch songs. The 1916 *Follies* had quite a bit of spoofing. Fans familiar with the film version of *Funny Girl* will know Brice parodied Pavlova in "The Dying Swan." But what other "belly" (ballet) star got targeted by Miss Brice in a skit that also featured W.C. Fields and Bert Williams?

- A. Marie Taglioni
- B. August Maywood
- C. Fanny Essler
- D. Agrippina Vaganova
- E. Vaslav Nijinsky

2. The Shubert brothers surely rank among Broadway's greatest producers. During the 1910s, they established a series of revues, *The Passing Shows*, to rival Ziegfeld's *Follies*. There were twelve *Passing Shows*

between 1912 and 1924 (missing only 1920) and many future stars got their starts in them. Who among the following was *not* featured in any of the *Passing Shows*? Some of them proved so popular, Ziegfeld promptly lured them away!

- A. Fred and Adele Astaire
- B. Will Rogers
- C. Marilyn(n) Miller (she later dropped the second "n")
- D. Fred Allen
- E. Ed Wynn

3. Belgian immigrant Ivan Caryl's *Chin-Chin* (1914) was a fantasy spectacular about Aladdin (here in love with the daughter of a rich American) and his lamp. It ran for 195 performances, but the smash song from the score was an interpolation, not one of Caryl's. What was it? Hint: it was originally written for a Jolson show and became an international hit.

- A. "Alexander's Ragtime Band"
- B. "They Didn't Believe Me"
- C. "Peg o' My Heart"
- D. "It's a Long, Long Way to Tipperary"
- E. "A Little Girl at Home"

4. One of the biggest stars of this decade was Al Jolson, who got his start in vaudeville and burlesque. He usually performed

in blackface, with much eye-rolling and thigh-slapping, but there's no doubt he knew how to win over and audience. Which of these hits was *not* associated with Jolson?

- A. "Where Did Robinson Crusoe Go with Friday on Saturday Night?"
- B. "Swanee"
- C. "I Want to See a Minstrel Show"
- D. "Sister Susie's Sewing Shirts for Soldiers"
- E. "My Mammy"

5. The decade ended with one of the all-time successes, *Irene* (1919), by Joseph McCarthy and Harry Tierney. The rags-to-riches tale ran for 675 performances and had seventeen touring companies. It boasted the standard "Alice Blue Gown," sung by the heroine, Edith Day. Who was the Alice mentioned in the title?

- A. Alice Roosevelt Longworth, Teddy's daughter
- B. Alice Liddell, the inspiration for Lewis Carroll's *Alice in Wonderland*
- C. Alice B. Toklas
- D. Alice Paul, famous suffragette
- E. Alice J. Shaw, the world's greatest professional whistler

ANSWERS ON PAGE 12

Concord, New Hampshire

Proclamation Recognizes Equity's Centennial

Michael Dell'Orto, AEA Greater Boston Area Liaison, Peter Heydu, a member of the New England Liaison

NH Theatre Project; Craig Faulkner, The Seacoast Repertory Theatre; Lyn Winter, The Weathervane Theatre;



Photo: Governor's office, State of New Hampshire

Committee and Tom Carpenter, Eastern Regional Director were on hand in Concord, NH when Governor Maggie Hassan read a proclamation at the Governor and Council meeting on October 16, 2013 noting the 100th Anniversary of Equity. New Hampshire has a long history of presenting professional theatre, and currently more than a dozen theatres use Equity contracts on a regular basis. Representatives from several of the theatres were also on hand for the occasion.

Picture l to r: Van McLeod, NH Department of Cultural Resources; Blair Huntermark,

Governor Hassan; Tom Carpenter; Michael Dell'Orto; Jackie Kahle, Vice Chair, NH State Council on the Arts; Peter Heydu; and George Moura, Peterborough Players.

Office Closing

All Equity offices will be closed on Thursday, November 28 and Friday, November 29, 2013 for Thanksgiving. Offices will also close early on Wednesday, November 27 for the holiday. Check your local office for the exact time of closing.

Letters to The Editor

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

Saigon wanted to cast a non-Asian in the leading role in 1990 there was a huge outcry. I don't understand why female actors are not more upset at this discriminatory casting.

Most plays are written by men, about men, with mostly male characters. Why must they play our roles, too? I urge female actors to speak out about this practice and I also urge Equity to take a firm stand against sex discrimination in casting and refuse to allow this practice to continue.

Prudence Wright Holmes
prudenceholmes@
hotmail.com

SURVEY FOR STAGE MANAGERS

Dear Editor:

The graduate stage management program at the University of Iowa is conducting its biennial survey of professional stage managers. This survey will track trends in how stage managers call shows, create prompt books and prepare for new projects. When we conducted the 2011 survey, we received responses from 614 stage managers, including 332 members of Equity. Anyone who has stage managed theatrical productions in the United States (or a tour that originated in the US) is encouraged to participate. There will be separate lines of questions for veteran stage managers and people who are

just starting their careers.

This online survey should take approximately 15-20 minutes to complete.

There are also opportunities to provide feedback on any of the major questions. To participate, visit <http://smsurvey.info>. The survey runs November 1 through December 2. The survey results will be published in January.

David McGraw, AEA

IN MEMORIAM

Dear Editor:

With sadness I note the passing of talented AEA member Ian Stuart. The clever Englishman had abandoned a successful career in publishing. He quickly appeared with luminaries such as Rex Harrison and Jane Alexander; in national tours including *King and I*, *Sisters Rosensweig*, and *Copenhagen*. As Resident Director (and actor) for Sharon Playhouse, I was fortunate when he cast me opposite him in *Private Lives*. Valuing his friends, no birthday went without a card from him, until this last.

His devotion to his beautiful, talented wife, AEA actress Alex O'Karma reflected his love for her. Two years ago, Alex and his friend AEA Stage Manager William Giliński hosted a birthday dinner for him. The Chelsea restaurant was packed. Ian's distinctive voice was heard often in national voice-overs. Recently he'd appeared on

Boardwalk Empire and as Polonius in Classical Theatre's *Hamlet*. A drink in the upper Westside "hood" will simply not be the same without his charming smile, the eyes that really did twinkle when he laughed, and his sparking wit.

Donna Sorbello

Dear Editor:

Joel Friedman, beloved actor, director, playwright, teacher and friend, passed away on September 29, 2012. Joel was the founding director of Joseph Papp's New York Shakespeare Festival who, along with his wife, Sylvia Gassel, formed Papp's first acting company. He directed an acclaimed production of *A Midsummer Night's Dream* in Central Park.

Later, Joel taught in New York, at Temple University, and at the University of Akron, where he was Head of the Theatre and Dance Department.

After a career as a director, teacher and writer, Joel returned to his acting roots. He gave fine performances at the Guthrie Theater, Pittsburgh Playhouse, Huntington Theatre and Syracuse Stage, among others. A few years ago, he played Solomon in a memorable production of *The Price* at the Delaware Theatre.

Joel wrote seven plays published in a collection called *The Skinwearers and Other Plays*.

At his memorial service at the Players Club, former students fondly recalled Joel's wit, wisdom, passion for the theatre, energy, intelligence, generosity, support and friendship.

He is survived by his wife, Broadway actress Sylvia Gassel.

Marie Bridget Dundon

Dear Editor:

Yvonne Warden—friend, colleague, dancer, versatile actress, proud union member—died on March 12, 2013 aged 84 at home in Manhattan Plaza.

We met in 1987 in a theatre program working with psychiatric and geriatric patients. Her passion then was to help give aging people an arena to explore and express their creativity and vitality. She was energetic, charismatic, and had a beautiful smile. She captivated us with a lifetime of stories.

She performed her one-woman show, *The Silver Fox Speaks*, at senior centers throughout NYC. She was delighted to play the title role in the widely acclaimed Kool & the Gang music video, "Joanna." She was a devoted mother to her son James Warden. As a single mom she never stopped expressing gratitude for having such a loving son.

Her friendship enhanced our lives. Yvonne shared her wisdom and encouraged us in our creative and personal

endeavors and our quest for better health.

Memories of Yvonne remain in our hearts. We are grateful this unique Silver Fox of a lady was in our lives.

Ellen Whyte and
Susan Willerman

Dear Editor:

The passing of Patricia Sullivan Carlson on May 30, 2013 is for me a mixed blessing. For her it is the end of pain, loneliness and boredom; for me it is the recognition that time has changed me and my friends, even my abilities have floundered and some have disappeared. It's a hard nut to swallow.

I first met Patricia when she was a next door neighbor. I discovered she was a manager to many actors for soaps and theatre. She had started a talent agency and later sold it. Before that she'd been an actress. Understanding actors' needs gave her an insight into actors and their problems.

She took me on as a client and keeping my name in front of agents was her forte. We never had a contract, just a handshake.

Pat was radiant, boisterous and Irish to the core. Nothing was impossible. "You just had to go for it!"

I love you Miss Sullivan. Thank you for sharing your gifts with us. Condolences: Michael Carlson, 60 Seaman Ave., NYC, NY 10034.

Robert E. Fitch

Dear Editor:

Heaven has claimed another Star! Virginia Gibson passed away on April 25, 2013, two weeks after celebrating her 88th birthday with family at the Chandler Hall Wellness Center in Pennsylvania. Her passing was due to natural causes.

Ginnie befriended me during filming of *Seven Brides for Seven Brothers* and she remained a wonderful friend. She will be sorely missed by all who knew her.

She had an amazing career as actress, dancer, singer in theatre, movies, television. She appeared in seven Broadway shows and was nominated for a Tony Award for *Happy Hunting*. She also made 14 movies and made 24+ appearances on TV.

Norma Doggett-Bezwick

Answers to Musical Quiz on page 11.

1. E. Nijinsky.
2. B. Will Rogers.
3. D. "It's a Long, Long Way to Tipperary"
4. C. "I Want to See a Minstrel Show" (a Berlin song written for the *Ziegfeld Follies of 1919* and performed by Eddie Cantor and Bert Williams)
5. A. Alice Roosevelt Longworth.



DISCRIMINATORY CASTING

Dear Editor:

I am writing to protest the growing trend of casting men in roles written for women. The reverse happens rarely. For example, the roles of Daisy in *On a Clear Day*, Lady Bracknell in *The Importance of Being Earnest*, The Witch of Capri in *The Milk Train Doesn't Stop Here Anymore* and two of the Witches in *Macbeth* are women's roles which recently have been cast with men. I am not talking about roles which have been specifically written for drag queens such as in *Kinky Boots*.

When the producers of *Miss*

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- Steve DiPaola, Administrator

URTA Changes National Unified Auditions, Interviews

University/Resident Theatre Association (URTA), a consortium of 39 university graduate theatre training programs in the US and the U.K., has implemented changes to the program's national unified auditions and interviews, commonly known as the "URTAs." The goal is to offer a streamlined process and enhanced experience for acting, design, directing, stage management and theatre management candidates, as well as provide URTA's member schools with access to a broader range of applicants.

Starting this year, there will no longer be "screening" auditions so that every acting candidate is guaranteed to be seen by attending recruiters. URTA is also offering satellite auditions for acting candidates.

Additionally, the program has discontinued the "nomination" requirement from professor or theatre professional as part of the application. URTA has created an expanded seminar program with more hands-on, workshops and instructional-focused offerings.

The URTAs will be conducted in January/February 2014 in New York, Chicago and San Francisco, allowing candidates to audition and interview with guest recruiters for all URTA member programs in one place.

The deadline for actors and designers to apply is November 22, 2013. AEA members receive \$25 off the application registration fee. For 2014 dates, locations, online application and more information, visit URTA.com.