

## First Membership Meeting of the 2014-2015 season will be held on

Friday, October 10, 2014 – Western Region (2 p.m. PST)

Friday, October 10, 2014 – Eastern Region (2 p.m. EST)

Monday, October 20, 2014 – Central Region (3 p.m. CST)

The **Western Regional Membership Meeting** will convene on Friday, October 10, 2014 at 2 p.m. in the Audition Center of the Equity office, 5636 Tujunga Avenue, North Hollywood, Calif. Immediately following the membership meeting, there will be an open house for members to take a tour of the new Western Regional Headquarters.

### The agenda will include:

- Report of the Western Regional Director
- Report of the Western Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

The **Eastern Regional Membership Meeting** will convene on Friday, October 10, 2014 at 2 p.m. in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY.

### The agenda will include:

- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

The **Central Regional Membership Meeting** will convene on Monday, October 20, 2014 at 3 p.m. in the Member Center at the Equity Building, 557 West Randolph, Chicago, IL.

### The agenda will include:

- Report of the Central Regional Director
- Report of the Central Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

Future Membership Meetings will be held on Friday, January 9, 2015 in the Eastern Region and Monday, January 12, 2015 in the Central and Western Regions. The Annual Meeting will be held on Friday, April 10, 2015 in all regions.

For members with disabilities who would like to request an accommodation to participate in the Membership Meeting, please contact Governance Associate Sierra Pasquale at 212-869-8530 x. 418 two weeks prior to the meeting.

## AEA Acquires Space on 4th Floor of NYC Office Building

For those who have early audition calls, standing in the sweltering heat of the summer or on slushy winter sidewalks in New York City will no longer be a concern.

Along with a café and newsstand in the New York City office's new Sky Lobby, located on the fourth floor of the building, there will also be a new waiting area designated specifically for AEA members coming in to audition.

The recently acquired space, approved by Council at its July 15, 2014 meeting, is expected to open in the first quarter of 2015.

"We wanted this space because it will enable us to enhance members' services in the area of auditioning by providing a comfortable place, including seating and Wi-Fi, for members to wait — particularly in inclement weather — when

they arrive early to line up for audition sign ups," said the Assistant Executive Director for Finance and Administration, Steve DiPaola. "It will also

provide a staging area on particularly busy days so that the audition center on the 16th floor does not become overcrowded."



The new Western Regional Headquarters opened on July 29, 2014, marking the space the first building Equity has owned in the Los Angeles area. For more photos of the NoHo building, look on page 2.

## New Unemployment Insurance Regulation in New York Going Into Effect

Last year, on March 29, 2013, New York Governor Andrew M. Cuomo signed legislation meant to reform the New York State Unemployment Insurance System. The regulations stemmed, in part, from high rates of unemployment

and the large volume of claims filed over an extensive period of time. These conditions left the unemployment funds of many states depleted, forcing them to borrow from the federal government to continue to pay these claims.

The final regulation, effective October 6, will increase the weekly minimum from \$64 to \$100 and the maximum from \$405 to \$420. Additionally, the maximum rate will continue to increase annually until it reaches 50 percent of the New York State average weekly wage.

Another unemployment insurance regulation states that, as of October 1, 2013, if incorrect information is given in connection with the filing of an unemployment insurance claim, the claimant would be subject to a 15 percent penalty, or \$100, whichever is greater, in addition to the repayment of any benefits received.

On January 1, 2014, the weekly work search requirements were expanded. Claimants are now required to document, and be able to prove, at least three work searches per week and may be required to work individually with the Department of Labor's Career Center staff to develop

individualized work search plans. Also, it is required to earn at least \$1,700 in one quarter of the base period, and if the claimant does not work in all four quarters and earns \$4,000 in his or her highest quarter, the weekly benefit rate will be the average of the two highest quarters divided by 26.

For all Unemployment Insurance claims filed after January 1, 2015, claimants will have to work and earn a minimum of at least \$1,900 in one of the quarters of the base period in order to meet eligibility requirements.

These are just some of the important changes to the New York State laws governing unemployment, so be sure to check the state website for additional information, or contact Business Representative Valerie LaVarco at [vlavarco@actorsequity.org](mailto:vlavarco@actorsequity.org) regarding these changes.

## Helpful Facts about Unemployment Insurance in New York State

1. Read your Claimant's Handbook: You are responsible for all of the information contained in it.
2. Do not attempt to certify for weekly benefits while you are out of the country.
3. Pension benefits are 100 percent deductible unless you were the sole contributor.
4. Work search activities must be kept online or on a written Work Search Record Form for at least one year.
5. If you receive severance pay in excess of the maximum weekly benefit, you are not eligible for benefits.
6. Any activity that generates, or may generate, any income is considered work and must be

7. If you work more than three days, or earn more than the maximum benefit rate in any week, you are not entitled to benefits for that period.
  8. If your claim is denied, you have the right to appeal within 30 days — continue to certify for benefits until you receive a final determination.
  9. If you have any specific questions or concerns, contact Equity.
- Editor's Note: Know the laws governing unemployment in your state. For more information regarding Unemployment Insurance and your state, visit the United States' Department of Labor website, [www.dol.gov](http://www.dol.gov).

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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

# HOME SWEET HOME

## AEA settles into its new home in the NoHo Arts District



After officially moving into our newly renovated home in North Hollywood at 5636 Tujunga Avenue last month, AEA is ready to open its doors to its first-ever Western Region Audition Center designed with members' needs in mind. Highlights of the free-standing, one-story structure include physical warm-up space and audition area (1), both male and female changing rooms (2), spacious waiting room (3) and state-of-the-art facilities, like sound-attenuated audition rooms (4).



ACTORS'  
EQUITY  
ASSOCIATION 1913

**EQUITYNEWS**

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## # EquityWorks: Theatre News & Notes

### CENTRAL REGION

**Ann Arbor, MI - Performance Network** reopens for its eight-show 2014-15 season under the artistic direction of John Manfredi after suspending operations in May due to financial difficulties.

**Bloomington, IN - Cardinal Stage Company** will move to the SPT agreement for its six-show 2014-15 season.

**Jackson, MI - Michigan Shakespeare Festival**, the official Shakespeare Festival of the state, celebrates its 20th anniversary season. In 1999, the addition of AEA Members marked the Festival as the only professional Shakespeare company in the state.

**Notre Dame, IN - Notre Dame Shakespeare Festival at University of Notre Dame** celebrates its 15th anniversary season with inaugural status as an Equity URTA theatre.

**Chicago - Theater Wit's** critically-acclaimed local production of *Seven Homeless Mammoths Wander New England* (operating on CAT Tier-3) received its Las Vegas premiere at Art Square Theatre. AEA negotiated the run-out of play to Vegas with four extra work weeks for the original cast. In its critical review of the show, the *Las Vegas Review-Journal* noted that "for a local company to bring in a production from another city is a rarity."

### EASTERN REGION

**Alexandria, VA - Metro Stage**, an Equity producer

since 1993, marks its 30th anniversary season with a remount of beloved productions from years past with the support of AEA Members and performers who will reprise their original stage roles.

**Wilmington, DE - Delaware Theatre Company** was awarded more than \$200,000 in grant money for Fiscal Year 2015 to support education and general operations by the Delaware Division of the Arts. Funding comes from the Delaware General Assembly and the National Endowment for the Arts.

**Washington, D.C. - Woolly Mammoth Theatre** celebrates its 35th anniversary season and 23rd year employing Members on the SPT agreement.

### WESTERN REGION

**Austin, TX - ZACH Theatre** recently opened the Topher Theatre on its campus, a state-of-the-art 420-seat performance space. Zach is transitioning from SPT to LORT via LORT Letter of Agreement.

**Colorado Springs, CO - THEATREWORKS** has completed its transition to a standard SPT-6 Agreement.

**Fort Worth, TX - Amphibian Theatre** is in its final phase transitioning from Pre-Paid to SPT.

**Grand Lake, CO - Rocky Mountain Repertory** is on its first phase transitioning from Special Appearance and Guest Artist to an SPT-6 agreement.

**Tucson, AZ - Rogue Theatre** is in its first phase of transitioning from Special Appearance to SPT-1.

## # EquityWorks: Tracking What You're Owed

*Equity keeps a close eye on your weekly salary and benefits pay to ensure you receive what you are owed and no payments are missed.*

Six members recently received Conversion Rights pay for employment on a 2012 musical project operating under the Showcase Code (original company is now working under a Mini Off-Broadway contract). As a result of contacting Equity, the Business Rep was able to review the members' claim of no employment offer/first right of refusal directly with the show's producer to secure money that was contractually owed.

During the first half of 2014, the Central Region accrued 688 work weeks for AEA members due to new theatres joining Equity, theatres that have transitioned to standard contracts and an increased number of contracts for existing theatres.



## One Voice: 50,058 Strong

Actors' Equity just broke through the threshold of 50,000 active members — 50,058 is the figure as of this writing. Despite my megalomaniacal plans for world domination (witness our three new Equity buildings), I have not been in a crazed rush to push us over the 50,000 mark — not that I don't want the AFL-CIO secret decoder ring that I've heard Rich Trumka gives union presidents who have 50,000 members. What I want, rather than more members, is more work for the members we have.

Something like 18,000 of our 50,000 members work in a given year. Some have 52 workweeks (or more!) and some have one or two workweeks. Adding more members won't add more workweeks. We are ever on the lookout for more Equity work: guiding nascent theater companies to Equity status, attempting to bring work that has gone non-Equity back to the Equity fold, and finding new areas of opportunity to organize non-union work.

All 50,058 of us have a voice in these efforts. You can call or

write or email the staff and/or your elected Councillors and officers. You have an important voice, the only voice, in choosing the elected leaders who will speak for you. All 83 of your elected leaders voice their ideas and their concerns in the course of Council and committee deliberations. Sometimes we disagree — loudly. But with the broadest input possible, we make the best decisions for the greatest number of members; and then, when we speak publicly, we speak with one voice. A union of 50,058 different points of view that speaks as one: This is what gives us the strength of unity when we engage our bargaining partners.

In terms of membership, one of the quirks of Equity is that we don't choose or control who becomes an AEA member: Our employers do. Some other unions have an apprentice and/or journeyman process, some have entrance exams, while others are open to anyone who wishes to pay the initiation fee. Aside from the side-door entrance policy by which members of our sister acting

unions can join AEA, our offer of a membership card is contingent upon an employer's offer of a contract.

It's not easy to get that Equity contract when you don't yet have an Equity card. (It's not easy to get an Equity contract when you *have* an Equity card.) Consequently, members view that card (quite rightly) with pride as an insignia, a symbol of accomplishment, a talisman. Some of our 50,000 "active" members are not actively pursuing stage work, but they keep their card and their active status out of solidarity and pride — pride in their own accomplishment and pride in what our union stands for.

Your staff and your elected leaders are working to justify that pride. We are also working to raise that number of working members from 18,000 to 20,000 — or 25,000. In our work, we speak publicly with one voice — not the voice of the President, not the voice of the 83-member Council, not the voice of the 18,000 working members, but the one voice of the 50,000-member AEA. With a voice that strong, no one needs a decoder ring.

## Audition Tips Behind the Piano

“Oh, you accompany auditions? Tell us your horror stories, I bet you've seen some crazy ones!”

I get this all the time, mostly from "civilians," but also from people in the business. And yes, there are the few gems that stick in the mind — the unfortunate and uncalled-for choreography, the hair (and sheet music) that was last seen in 1964, the aspiring Grinch who showed up in full green-face and then sang from *Sweeney* — but for the most part, I have to disappoint anyone looking for the crazy. Because this is New York City, people, actors are *prepared*. They can sing. They know more or less what their song is about. They remember their lyrics.

So why aren't these talented and well-rehearsed performers working all the time? Here are a few secrets I've learned from behind the piano.

### It's your time (breathe it in)

You know the general feel of your typical audition. A hundred people in the hall, a monitor or casting agent trying frantically to figure out who's there, who's

missing, whose agent isn't picking up. Then you get in the room and the sense of panicked lateness is like a blast coming at you from across the table (the *tablepeople*, as I call creative staff). It's easy — natural, even — to get swept up in this frantic energy, in an effort to please, or just due to the momentum of the call. Stop. Breathe.

Yes, they're running late. They will always be running late. That's not your fault. They want to get back on schedule, but what they *really* want is to find someone fantastic to fill the roles they're casting. If you take on their energy and seem like you're rushing to get through your audition and back out into the hall, they'll be only too happy to let you go. Be organized, don't dawdle, don't make chitchat, but take the time you need to speak clearly to me so I know what you're singing, what tempo you like, what cuts you're taking, etc. Then step professionally to the center of the room, announce your song and nail it to the wall.

When you're done, don't forget that how you finish your song is part of your performance. Too many actors

are already mentally halfway out the door — out of character, dropping the moment — before I've even finished playing the last chord. It's unpolished and makes a terrible impression. You'll either be happy with how it went or not. Either way, the instinct is to rush out, and you will leave your book, your water and your bag behind, and then be "That Person" who has to sheepishly intrude on the next person's audition. Enter like a pro, leave like a pro.

### Prepare for the worst case scenario

Your song is prepared. You've done your technical vocal work. You know who you're singing to, hopefully what you want, maybe where you are physically. But singing a song for an audition that you've done dozens, maybe hundreds of times is its own special challenge — all you have is yourself to keep your performance at its highest level. Take a fresh look at your best songs. Shake them up. Find a new situation, something with higher stakes. Ask yourself: "What will happen to my character if I don't get what I want by the end of the song?" Then take that worst

(continued on page 4)

## Audition Tips

continued from page 3

case scenario and make it ten times as bad.

Take "The Other Side of the Tracks" from *Little Me*. Many actors who sing this song seem to merely want some creature comforts, some "fame and fortune" of a generic and peppy sort. The performance lacks urgency, it feels like if they don't get across those tracks, their life will just go on as it is, not great, not horrible. It's not enough.


If you make your worst case scenario truly awful, dangerous, degrading, humiliating, whatever speaks to you and frightens you, your song will automatically leap up the "importance scale" and your performance will electrify the room. What if this "Tracks" character just received her eviction notice and she has nowhere to go? What if she were literally going to be sleeping on the street tonight? What kind of reserves of optimism and determination would you have to call on to convince yourself that fame

and fortune were really going to happen? How would that lift the intensity of the song and your performance?

Re-examine your old material and challenge yourself to raise the stakes a notch (or ten). Put yourself in a different situation. Sing to someone who really needs to hear you, and if you don't reach them, catastrophe awaits them or you. Sometimes you'll experiment with a scenario that doesn't end up making total sense, but nine times out of ten it will, at the very least, teach you something new about a phrase or two and will shock your old standby song out of any rut it's fallen into.

*In a Future Issue: What do the tablepeople really want? And, how can you not only survive the horrors of auditionland with self-image intact and unscathed, but maybe even enjoy yourself?*

**(Andrew Gerle is an award-winning composer, lyricist, musical director, teacher of musical theatre performance at Yale University and author of The Enraged Accompanist's Guide to the Perfect Audition.)**



# How I Got My Equity Card

Laura Warfield



What a coincidence! In the summer of 1968, my husband, Donald Warfield, and I were both new graduates and first-time members of the ensemble for the New York Shakespeare Festival. That's how we both got our Equity cards, but it's not how we met.

I had just earned my MFA at Columbia University School of the Arts, while my future husband, who just graduated from Brown University (and went to Yale for acting), traveled to the Big Apple to pursue a career in theatre.

We were both hired by the New York Shakespeare Festival. He was at the Delacorte Theater in Central Park performing in *The Comedy of Errors*, *Titus Andronicus* and *King John*,

while I was in the touring company (which used to play in parks throughout the city) of Ben Jonson's *Volpone*.

Somehow, our paths didn't cross at all that summer (or if they did at the rehearsal in the Public Theater's LuEsther Hall, we don't remember it). It was only 20 years later that we finally met — through a mutual friend — at an art gallery opening, which led to our eventual marriage.

Since then, we have raised a family and earned our Equity

pensions. And, we are both still active on both sides of the footlights — both as actors and audience members in NYC and Connecticut.

*Laura Warfield has performed at The Goodman Theatre, the American Shakespeare Festival and the NYCB Theatre at Westbury among numerous others. Most recently, she was Thelma in 'Night Mother, and has also played*



*Maggie in Cat on a Hot Tin Roof and Adelaide in Guys and Dolls. Her husband, Donald, has taken part in more than 30 Shakespeare productions, both on and Off-Broadway and regionally at theatres like the Arena Stage, Hudson Valley Shakespeare Festival and the Shaw Festival Theatre, among others. He also originated the role of Jamie Rollins on the TV show, 'Love of Life.'*

## Various Venues

by Jim Bernhard

### Across

1. Actor to play 8 Down
5. Circus performer
9. Stanley who directed 2010's Broadway revival of *Lend Me A Tenor*
14. Star of *Can-Can* on Broadway
15. When preceded by "Long," the name of a Broadway theatre
16. Greek theatre name, now used by many cinemas
17. "How now! \_\_\_\_\_! Dead, for a ducat, dead!" (*Hamlet*)
18. Whatever she wants, she gets, she says
19. Viking who founded Normandy
- \*20. *The Two Gentlemen of \_\_\_\_\_*, a Shakespeare play adapted into a 1971 musical by Galt McDermot and John Guare
22. Former *New York Times* drama critic Richard
24. Basketball's Jeremy
25. *Her First \_\_\_\_\_* musical that starred Leslie Uggams and Richard Kiley

- \*27. *A Night in \_\_\_\_\_*, a 1929 musical revue with choreography by Busby Berkeley
29. Nice friend
32. It could be mortal
33. Paul Anka's "Eso \_\_\_\_\_"
- \*34. *Incident at \_\_\_\_\_* a 1964 play by Arthur Miller
36. Dixon of "Hogan's Heroes"
38. California Republican congressman Darrell
42. Switch ending
43. Circus prop

44. Kind of pump
45. Tear violently
46. What a comic falls on
- \*47. *Men Are From Mars, Women Are From \_\_\_\_\_*, a 1997 solo performance by John Gray
48. Domingo solo
50. Rocks at the bar
52. Sault \_\_\_\_\_ Marie
- \*53. *Miracle at \_\_\_\_\_*, a 1931 satire by Hans Chlumberg
56. Inst. at Storrs
58. It can fill a yard
59. Line of clothing
- \*61. *Reunion in \_\_\_\_\_*, a 1931 play by Robert E. Sherwood
65. Swivel
67. *Hurlyburly* playwright David
69. Wilde's *Ballad of Reading \_\_\_\_\_*
70. Cheri formerly of "Saturday Night Live"
71. Discharge
72. Suffix for Rock
73. Antique souvenir
74. Assists
75. Kind of car engine (and a hint to the answers of the starred clues)

### Down

1. Member of Europe's largest ethnic group
2. It goes around with a big wheel
3. Controversial Suit spray
4. Revolving mechanism
5. Deli meat
6. Umberto of *Foucault's Pendulum*
7. Harold who wrote *House of Flowers*
8. Role for 1 Across
9. Gina who is Mrs. Laurence Fishburne
10. German movie actor Kier

1	2	3	4		5	6	7	8		9	10	11	12	13
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58					59		60			61		62	63	64
65				66			67		68			69		
70							71					72		
73							74					75		

11. Instruments for Casals and Rostropovich
12. Baby's ailment
13. Hole
21. Overly inquisitive
23. A Broadway opening, say
26. Dancer in *Peer Gynt*
28. *A Joyful \_\_\_\_\_* a musical that was Michael Bennett's Broadway debut
29. Declare
30. Slush
31. Computer symbol
33. Northern European sea

35. Surfing pretender
37. \_\_\_\_\_ *Galactica*, a 1972 Broadway musical
39. The Three \_\_\_\_\_, 1940s-50s pop group whose big hit was "Twilight Time"
40. X-rated stuff
41. Area behind a cathedral altar
43. Backbone
47. One of Caesar's boasts
49. Country
51. Desires immoderately
53. Steam, for example
54. People on the A-list

55. Enjoy
56. One of the five basic tastes
57. Desert in southern Israel
60. Length times width
62. King Cole and Adderley
63. Response to the Little Red Hen's request for help
64. Trebek of "Jeopardy"
66. "\_\_\_\_\_ shall live your epitaph to make," opening line of Shakespeare's Sonnet 81
68. Two hearts, for example

Answers are on page 7



**Western Region**

**Seattle's Intiman Rises from the Ashes**

Seattle's Intiman Theatre was "born" in 1972. Founded by Margaret Booker, a Fulbright scholar who studied in Sweden, it was named Intiman — which means "the intimate" in Swedish — after August Strindberg's theatre in Stockholm. (The early seasons were programmed with an emphasis on Scandinavian drama.)

The Intiman Theatre was "reborn" in 2012 as the Intiman Theatre Festival, producing "theatre that is relevant to our time and as diverse as the community in which we live," said Producing Artistic Director Andrew Russell, who oversaw the reincarnation. "The theatre now primarily produces a theatre festival with multiple productions in repertory, which range from new musicals to classic plays."

For the theatre, the 40 years in between was a period of challenges, growth and acclaim. In the early years, the theatre was without a permanent home, producing at three different spaces until 1986. At this point, the company moved into the Playhouse at Seattle Center, which was originally built for the 1962 World's Fair and underwent a \$1.2 million renovation to house the theatre's operations. New programs were developed, and the budget, along with the number of annual performances, increased.

In 1991, Intiman produced the world premiere of *The Kentucky Cycle*, Robert Schenkkan's two-part drama spanning the lives of three families during 200 years of American history. Schenkkan went on to win the 1991 Pulitzer Prize for Drama — the first time the award was given for a play

not yet produced in New York City. Intiman's national reputation grew, along with its "New Voices" series, focusing on new play development as well as its educational and community programs. In 1994, Intiman became the first regional theatre company in the country awarded the rights to produce Tony Kushner's two-part epic, *Angels in America*, after it received the 1993 Pulitzer Prize for drama and Tony Award for Best Play.

Bartlett Sher (now Resident Director of New York's Lincoln Center Theatre and Intiman's Artistic Director Emeritus) joined Intiman as its A.D. in 2000, and during his ten-year tenure, the theatre continued to prosper — receiving acclaim for its American Cycle series of classic American stories and outreach programs for multigenerational audiences. Intiman received a 2006 Tony Award for Outstanding Regional Theatre, the most prestigious



Tracy Michelle Hughes stars in Intiman's 2013 production of *Trouble in Mind*.

Photo: Chris Bennion

award given in the nonprofit theatre field.

As the theatre's reputation increased, its budget ballooned. At the same time, the country

faced an economic downturn.

Intiman found itself mired in debt, forcing the Board to lay off the staff in April 2011, cancel the remaining four shows of the season and give up the lease on its 440-seat theatre.

But, instead of disappearing, the theatre rose from the ashes, restructured,

rallied, and returned as Intiman Theatre Festival under an Equity LOA/LORT contract (instead of its previous LORT agreement). Its first summer season, in 2012, was 17 weeks (instead of the previous, usual 44) and produced four plays.

"In addition, we also have a robust internship program that serves 20 to 30 students each year as well as a new works program — Start Up Stagings — which includes a commission, workshop and a developmental production," said Russell.

"I aspired to work on the Intiman stage ever since I saw Bart Sher's production of *Titus Andronicus* over a decade ago," said Equity member Marya Sea Kaminski. "I was in graduate school at the University of Washington and beginning to grasp at the reaches of what artists could attempt in the theatre... I am proud to consider Intiman one of my artistic

homes in Seattle... Playing several roles in the first season in 2012, including Hedda Gabler, was one of the most challenging and rewarding endeavors of my career. The demanding schedule and enthusiastic company of professionals and interns created an environment of strong discipline and deep camaraderie that reminded me why I was drawn to this profession in the first place."

Russell, who moved to Seattle in 2009 specifically to work with Intiman, has experienced both the highs and the lows.

"Although Intiman Theatre is 42 years old, we are proud to have found a new way to deliver theatre to our audiences," he said. "Each summer, approximately 15,000 audience members come to engage with work that is professional, entertaining and provocative."



Marya Sea Kaminski starring in the Intiman Theatre's 2012 production of *Hedda Gabler*. Photo: Chris Bennion

**BRIEF NOTES**

- Actors and Artists Unite to End Alzheimer's returns for its fourth year. The group is the only national non-corporate friends and family team involved in the Walk to End Alzheimer's event. Over the past three years, the team has raised over \$80,000. AA Unite has teams walking in New York, Los Angeles, Washington D.C., Miami and Chicago, among numerous other places. Go to [www.alz.org/AAUnite](http://www.alz.org/AAUnite) or email Nancy Daly at [sassyblonde3@att.net](mailto:sassyblonde3@att.net) for more information on how to join a team or start one under AA Unite.

was featured in the *Los Angeles Times*. The article, "NoHo building passes Actors' Equity audition for Western Region office," which ran in the print edition on August 5, 2014, focused on the new AEA Western headquarters, along with its state-of-the-art audition center, prime North Hollywood location and the building's architecture.

- Stand with AEA. The 2014 New York City Labor Day Parade kicks off at 10 a.m. on Saturday, Sept. 6, 2014. Members will show their AEA pride and march up Fifth Avenue alongside Equity's sister unions and members of the labor movement.

- Sadly, the Great Plains Theatre, located in Abilene, Kansas and a proud Equity



company, was completely destroyed by a fire on July 23, 2014. Persevering — and sticking to its season's schedule — *Always...Patsy Cline*, the theatre's third show of the season, opened on August 8, 2014 at Abilene High School.

- "Save the Met Opera" became a national campaign

as contract negotiations near for those who work behind the scenes at the Metropolitan Opera drew closer. With employee contracts expiring on August 1, 2014, workers were determined to stop a 16 percent wage cut as well as a loss of benefits threatening their next contract. As of press time, the Metropolitan Opera

reached tentative agreements with the singers (AGMA), orchestra members (AFM Local 802) and stagehands' union (IATSE Local One) with final negotiations slated to take place with five other unions representing backstage workers. The Met plans to open the season as scheduled on September 22.

- Actors' Equity Association



# NATIONAL NEWS



## Chicago

### Merry Wives Raises Funds for Season of Concern

First Folio Theater's cast of *"The Merry Wives of Windsor"* used the final week of their outdoor run to make the company's collection for Season of Concern. With a post-show appeal from Equity actors, Joe Foust (Master Ford), Lydia Berger Gray (Mistress Ford), Christian Jeff (Dr. Caius) and Robert Allan Smith (Sir Hugh), the cast was

able to raise \$1078.80 for the Chicago area charity, which provides compassionate care to those in the theatre industry who are experiencing the effects of catastrophic illness, including HIV/AIDS. First Folio Theatre, located in Oak Brook, Illinois, has been collecting annually for Season of Concern since the theatre was founded in 1997.



## Los Angeles

### ActorsFCU's Grand Opening in NoHo Arts District

Actors Federal Credit Union's newest branch in the North Hollywood Arts District opened on August 11, 2014. The new office, open weekdays from 9 a.m. to 5 p.m. during the week, is located on the first floor of Actors' Equity Association's new Western Regional Headquarters at 5636 Tujunga Avenue.

"We are thrilled to have been included in AEA's new building," said ActorsFCU President Jeff Rodman. "Being in the heart of Equity's western hub will allow us to bring the benefits of a credit union that understands actors to more of their members and to better serve our existing members."

A grand opening celebration

will take place on September 23, 2014 at the North Hollywood building. From 11 a.m. to 3 p.m. PST, the credit union will host an open house where there will be a meet and greet with the Los Angeles branch staff, lite fare and a free give-a-way with a grand prize drawing for an iPad.

Chartered in 1962 by the urging of former Councillor and "Diff'rent Strokes" star Conrad Bain for the benefit of the members of AEA, the ActorsFCU is a cooperatively run, nonprofit financial organization.

ActorsFCU serves more than 22,000 members of several labor unions and has assets of \$200 million. For more information, visit [actorsfcu.com](http://actorsfcu.com).

## Pittsburgh, Pa

### Pittsburgh to Hold First Annual Auditions for Western Pennsylvania

On Sunday, Sept. 7, 2014, from 12 to 6 p.m. and September 8 from 10 a.m. until 6 p.m., the First Annual Auditions for Western Pennsylvania will take place at the Bricolage, on Liberty Ave., in Pittsburgh.

For its very first year, local theatres on the Pittsburgh Area Contract like barebones productions, Carnivale Theatrics, Pittsburgh Shakespeare in the Parks, No Name Players, among numerous others have agreed to be present. Additionally, the Pittsburgh Irish & Classical Theater, Bricolage and Off The Wall Productions (each theatre holds its own auditions) have expressed interest in coming to the auditions.

"A number of our local theatres have said they would send someone to see these auditions," said Ingrid Sonnichsen, the co-chair of the Pittsburgh Area Liaison Committee. "We're hoping to widen the employment opportunities for our local membership and to support the smaller theatres in the region."

Sonnichsen said that the idea for a combined audition stemmed from the area's Spring Membership Meeting, where members expressed interest in getting to know many of the local theatres' artistic directors and vice versa. For the first year, auditions will be limited to five minutes and two contrasting pieces. Next year, the committee hopes to use a pianist so that members can audition for musicals, too.

"What's really wonderful is the support we've received, both from the local membership and the local

## New York City & Los Angeles

### Free Flu Shot Program to Begin in September

Soon it will be fall, with winter and the flu season following right behind. The Annual Broadway and Off-Broadway Free Flu Shot Program, now in its 17th year, is brought to life through Physician Volunteers for the Arts, which is funded by Broadway Cares/Equity Fights AIDS and sponsored by Actors' Equity Association.

Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, will make "house calls" to Broadway and Off-Broadway shows, nonprofit theatre companies, and many of the theatrical union offices to provide flu shots to any cast, crew or staff members who requests a shot.

In addition, Kohn will be at the New York City Equity Building on the 14th Floor with free flu shots on a walk-in basis for all members of the theatre community from 10 a.m. to 3 p.m. on Friday, Sept. 19; Thursday, Oct. 23; Thursday, Nov. 13 and

The symptoms of flu include: high fever, chills, relentless cough, discolored sputum, hoarseness and shortness of breath. Each year, the Center for Disease Control in Atlanta determines the three strains of flu most likely to circulate, and new flu vaccine is manufactured containing dead portions of these three strains. Because the vaccine only contains dead portions of these viral strains, the vaccine cannot cause active flu illness. People who get the flu shot tend to develop a natural immunity to these strains of influenza. There is also some new evidence that annual flu vaccinations may decrease cardiac disease.

The flu vaccine is essential for certain high risk groups, including everyone over age 50; pregnant women; people with diabetes, heart disease, asthma, emphysema, other respiratory illnesses; immune defects; and HIV. It is also highly recommended for



Stockard Channing, appearing on Broadway this fall in *It's Only a Play*, receives her fall flu shot from Dr. Barry Kohn.

Thursday, Dec. 4. Kohn will also travel to Los Angeles to provide flu shots at the North Hollywood AEA office on Tuesday, Sept. 23 and Monday, Oct. 20 from 10 a.m. until 12 p.m.

Every winter, from late December through March, several strains of respiratory flu circulate around the world (the best time to get a flu shot is between September and December). These highly contagious, viral respiratory illnesses can spread rapidly through casts, crews and office staffs causing many lost workdays.

theatres — both under the Pittsburgh Area Contract and the others who are simply coming to support our theatre community and meet actors they haven't seen in the past,"

people who live or work with anyone at high risk, as well as for people who are exposed to large groups or work in close quarters such as backstage. The flu shot is safe for everyone except those who are allergic to eggs.

Last year, the Annual Broadway and Off-Broadway Free Flu Shot Program provided 5,000 free seasonal flu vaccinations to the theatre community.

The cost of the flu vaccine is primarily funded by a generous \$60,000 grant from Broadway Cares/Equity Fights AIDS.

said Sonnichsen. "Our community is growing and we are enjoying welcoming new members; these auditions are one way to help our community grow."

Photo: Andrew Kelly



**Sleeping bags being distributed to Broadway Stars at the 2013 Covenant House Sleep Out: Broadway Edition.**

**New York City**

**Broadway Spends a Night Outside**

On August 17, 2014 some of Broadway's biggest stars spent a night on the streets. As part of the fundraising campaign, Covenant House Sleep Out: Broadway Edition, Broadway vets like Stephanie J. Block, Denis O'Hare and Capathia Jenkins grabbed a sleeping bag to help raise funds and awareness for the Covenant House and the homeless youth it keeps off the street each night.

Founded in 1972, the Covenant House has branched out across North and South America helping more than 50,000 kids.

For many years, the House hosted a series of concerts titled, "A Night of Broadway Stars," where actors would perform their biggest hits as well as a song with the Covenant House youth. Once Block and Jenkins (both frequent performers at the concerts) learned of the Sleep Out program,

they thought Broadway should have its night outside as well. This year marked the second event.

The tagline for this event: "Broadway Sleeps Out so homeless youth don't have to."

"These are star performers, composers and directors who have selflessly decided they want to walk in our kids' shoes, and experience, if only for one night, some of what homeless kids go through," said Covenant House President Kevin Ryan. "Together we will sleep out to show our support and to raise awareness that thousands of young people are struggling to survive every night on the streets."

Last year, with 53 participants, the organization raised \$145,000. This year, with 67 people sleeping out (a total of 75 people fundraising) the total raised, at press time, was \$234,897 — surpassing the organization's goal.

**Equity's 2014 Patrick Quinn Award Goes to Joseph Ruskin**

Veteran union activist Joseph Ruskin was honored posthumously with the 2014 Patrick Quinn Award for Distinguished Service to Actors presented by the Actors' Equity Foundation. Ruskin, an Equity member since 1952, served on the AEA Council from 1979 until

the Western Regional Vice President until 1991 when he was elected to AEA's Council.

Ruskin served on scores of Western committees, including House Affairs, Ethnic Minorities, Election Procedures, Legislative, Constitutional Review,

Although he had more than 120 television credits and appeared in 25 films, Ruskin began and ended his career on stage. His first professional appearances were at the Pittsburgh Playhouse and Rochester's Arena Stage. His last performance was in *The*

*Crucible* as a member of the Antaeus Company of Los Angeles.

At the ceremony, Barbara Ruskin repeated a comment her husband had written in a note, saying:

"My life has been driven by two forces: my need to act and an overwhelming concern for fairness."

She concluded her remarks by saying, "it was these dual drives that motivated the work he did on behalf of his fellow actors. He felt immensely lucky to be able

to have a life as one of you."

The Patrick Quinn Award for Distinguished Service to Actors was established in 2007. Quinn, a former President of Equity (2000-2006) and Executive Director designate, who died on September 24, 2006, left a portion of his estate to establish an award to be given to a person who has worked tirelessly for the betterment of actors. This honor consists of a check and a Laliqre crystal Golden Retriever. Previous recipients of the award include Jeanna Belkin, a Councillor for more than 50 years and Chair of the Equity Pension and Health Trustee Caucus for 40 years; the Executive Director of Broadway Cares/Equity Fights AIDS, Tom Viola; VITA Co-Founder, Councillor and former Secretary/Treasurer, Conard Fowkes; and former AEA Executive Director, Alan Eisenberg.



**AEA's Western Regional Director, Ralph Remington and Doug Carrae, Western Regional Vice President, presenting Joseph Ruskin's wife, Barbara, and their daughter, Alicia, with the 2014 Patrick Quinn Award.**

Photo: Katy Lennon

his death on December 28, 2013, at the age of 89. Presented in Los Angeles, the award was accepted by his wife, Barbara Ruskin, at the Equity Council meeting on, July 15, 2014

"He was enormously grateful to be an actor," she said.

Joseph Ruskin began his Equity service in 1964 on the Western Advisory Board (now the Western Regional Board) for which he later was elected chairman. In '76, he was elected to the first of several terms as the Western Regional Vice President.

"I believe that all of us who stand for office in this union must be ready to commit our time and resources to Equity and to organizations and governmental committees that are dedicated to goals compatible with those of Equity," he had said.

To this end, he also was on the board of the California Confederation of the Arts and the California Theatre Council. Ruskin continued as

Membership Education, Hollywood Area Theatre and LORT and served as a deputy under many Equity contracts. He also assisted with formulating Equity's National Representation Plan, which became effective in 1992 and helped to decentralize the union.

In 2003, Ruskin received



the Lucy Jordan Recognition Award presented by the Western Regional Stage Managers' Committee. The award is intended to go to an individual from the Western Region who goes "above and beyond the call of duty" in his or her relationship with the membership of Equity. An equal opportunity volunteer, he also had served on the SAG and AFTRA Boards.

**A LOOK BACK**

**75 Years Ago  
September 1939**

- Bert Lytell, then 1st vice president, becomes the acting president of AEA as current president, Arthur Bryon, remains in ill health in Hollywood.

- A strike that would close every theatre, film and broadcasting studio in the country is thwarted when the 4A's has a "sweeping" win over the International Alliance of the Theatrical Stage Employees on September 3, 1939. IATSE had granted a charter to the recently expelled American Federation of Actors (an early union for actors) causing serious anger for the other actors' unions. *Equity Magazine* calls the 4A's victory an end to "the threat of the greatest war the American theatre ever faced."

**50 Years Ago  
September 1964**

- AEA launches the new

Department to Extend the Professional Theatre. The goal of the office is to extend and promote the professional theatre in the U.S., which means that the department responds to requests for assistance in the establishment of professional theatre projects.

**25 Years Ago  
September 1989**

- Equity and the League of American Theatres and Producers agree to a new three-year Production Contract, including salary increases of 4, 5 and 6 percent.

**10 Years Ago  
September 2004**

- Guy Pace, then Assistant Executive Director, National Finance and Administration, steps down from his post. Having joined the Equity staff in 1978, he is the longest tenured executive at the union at the time.

**Answers to puzzle.**



## 20th Fire Island Dance Festival Shatters Fundraising Record

The talents of more than 20 Equity dancers and world-class choreographers brought artistry, romance and remembrance to the 20th anniversary edition of *Fire Island Dance Festival* on July 18-20, 2014, produced by and benefiting Dancers Responding to AIDS, a program of Broadway Cares/Equity Fights AIDS.

Acclaimed Broadway choreographers, Tony Award winner Jerry Mitchell (*Kinky Boots*) and Larry Keigwin (*If/Then*) (1), served as hosts for the weekend-long festival. The fest, performed on the shores of the Great South Bay in Fire Island Pines, included the world premiere of works choreographed by Broadway's Joshua Bergasse and Nick Kenkel.

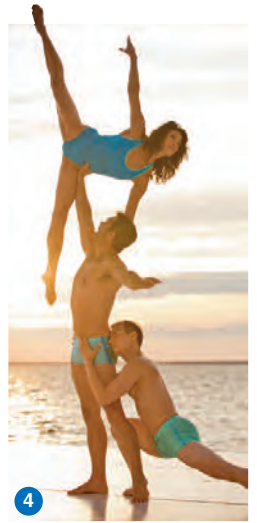
Bergasse, who makes his Broadway choreographic debut this fall with *On the Town*, created "Stairway to Paradise," set to the jazzy Gershwin song. Sara Mearns, principal dancer for New York City Ballet, traded her pointe shoes for sassy heels in Bergasse's slick, sexy Broadway showstopper (2) and was supported by eight of Broadway's male dancers.

Kenkel, Broadway gypsy-

turned-choreographer and director, premiered "Good in Goodbye," a performance that paid tribute to a friend lost too soon (3). A festival highlight featured Kristine Bendul, David Elder and Kurt Froman recreating "Secret Garden: Adam, Eve & Steve," an elegant, passionate pas de trois originally choreographed and performed in 1997 for *Broadway Bares* by the late Arte Phillips (4).

In addition to outstanding Broadway representation, this year's event featured dancers from American Ballet Theatre, New York City Ballet, Alvin Ailey, MOMIX, Complexions Contemporary Ballet and more.

This year's record-breaking grand total of \$533,860 eclipsed the previous record of \$393,647, set last year. In its 20 years, *Fire Island Dance Festival* has raised more than \$3.8 million to help ensure that those who need it most can receive lifesaving medications and health care, nutritious meals, counseling and emergency financial assistance as provided by The Actors Fund and more than 450 AIDS and family service organizations across the country funded by BC/EFA.



Dear Editor,

Below is a poem I wrote about the theatre. I wanted to share it with my fellow Equity members. The theatre is a holy place, where we may live once.... and were beautiful.

— Harriet Bigus Koppel

## 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.

## 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. If you are listed or know someone appearing on this list, contact Member Services at ActorsFCU: 212-869-8926, option 6. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.

Abigail K. Zealey Bess  
Adam Sharp  
Adi Kabatnick  
Adina E. Porter  
AFCU POB Test NY  
Alan Muraoka  
Alan R. Markinson  
Alexander V. Jacques  
Alexis A. Carra  
Alice M. Anderson  
Allison M. Cahill  
Amanda Lubin  
Amir Hussain  
Amy R. Wolk  
Amy Ryder  
Andrea I. Gonzalez  
Andrew Caba  
Andrew J. Fishkind  
Andrew Schulman

Anne Beatts  
Annie E. Mosbacher  
Anthony Capone  
Anthony Curry  
Anthony F. Christy  
Anthony M. Anastasio  
Anthony M. Giddines  
Anthony M. Hoylen  
Anthony P. Lopresti  
Arthur Anderson  
Arthur C. Moench  
Ava C. Burks  
Barbara Brockelbank  
Barbara Marineau  
Barbara S. Conrad  
Bebe Neuwirth  
Becky Borczon  
Bee-Jones Productions Limited  
Benjamin Franklin  
Black Gout Entertainment & Enlightenment  
Blythe Gruda Lang  
Bob Dorough  
Bradley Keating  
Brendt T. Reil  
Brian D. Cassier  
Brigitte Dunn Korpela  
Brittany C. Macmillan  
Brooks Almy  
Bruce M. MacCallum  
Bruce Sanford  
Byron Abreu  
Candace Tarpley  
Carina Rush  
Carla Occhiogrosso  
Carol Bauer  
Carol Prunsk  
Caroline Lovelace  
Caroline R. Curvan  
Caroline S. Ferenczi  
Carolyn Ledwith  
Carolyn T. Brown Kalthoff  
Carrie A. Meconis  
Catherine B. Peterson  
Celia M. Watson  
Charles M. Tocantins  
Charles Sinatra Jr.  
Cheryl L. Feinstein  
Chet D. Grissom  
Chloe Wright  
Christian M. Johnstone  
Christina Dzeninger  
Christina K. Jones  
Christine Dunford  
Christopher Darrell  
Christopher J. Quartana  
Christopher J. Washburne  
Christopher Marlowe  
Christopher Murney  
Cynthia Huppeler  
Connie Nelson  
Cori L. Campbell  
Craig Barnett  
Curt Hostetter  
Curtis J. Moore  
Cynthia G. Mace  
Cynthia McPherson  
Dan Olderman

Dana L. Caruso  
Daniel K. Kerins  
Daniel P. Dietrich  
Daniel S. Debenport  
Daniel Ziskie  
Danielle Farina  
Darleen Hagensen  
Daryl Warren  
David Albarilo  
David B. Kener  
David E. Jensen  
David H. Leary  
David Herlihy  
David Josefsberg  
David K. Mulligan  
David Laduca  
David S. Jung  
David Shih  
David Wasson  
Dawn Young  
Dayci Brookshire  
Dean W. Schomburg  
Deborah A. Supplie  
Debra Duperieu  
Debra J. Rupp  
Del E. Pentecost  
Delaine Douglas  
Denise R. Andres  
Denisha M. Gipson  
Derin Altay  
Dermot J. Lynch  
Derrick Simmons  
Diana Dimarzio  
Diana L. Mirras  
Dianne Rose  
Dina Duva  
Dina Morishita  
Don Slaton  
Donald J. Warnock Jr.  
Donnie R. Keshawarz  
Doris F. Firkser  
Douglas Hayle  
Douglas Enterprises  
D'orah Bailey  
Eden E. Brydges  
Edwin L. Gur  
Elisabeth Canis  
Elizabeth A. Rajasekhar  
Elizabeth Kemp  
Elizabeth M. Shank  
Elizabeth Nicholson  
Elizabeth Nolan  
Enrique A. Gaizna  
Ernest Abuba  
Ernie Hudson  
Jessica Rodman  
Ethan Fein  
Etiennette Btz  
Faye Summers  
Frances Conroy  
Francis Ward  
Frank Juliano  
Frank M. Swinger  
Frank Marty  
Fred Christian  
Frederick Smith  
Fritz R. Cherizard  
G. M. La Fleche  
Gail Hightower  
Gary McDonnell

Gary O'Dell  
George Costacos  
Gerald B. Greenberg  
Gerald Mettner  
Gerrilami Miyazaki  
Giovanna Sardelli  
Gloria L. Crawford  
Gordon J. Weiss  
Grace Angela Henry  
Gregory Cruz  
Gretchen Vanaken-Johnson  
Gussie Harris  
H. G. Woolard  
H. P. Richards  
Heather Douglas  
Henry Glivinsky  
"Henry M. Flynn, IV"  
Herbert J. Ouellette  
Horatio Sanz  
Ian B. Rosenberg  
Ibrahim Gonzalez  
Iris L. Tausend  
Isabelle Flachsman  
Jack Axelrod  
Jacqueline K. Smith  
Jacqueline S. Durkin  
Jacqueline Stoudemire  
Jada Renee  
James D. Testa  
James F. Gibbons  
James G. Anest  
James Jenner  
James Karcher  
"James R. Swope, IV"  
James Shearwood  
Jamie D. Owens  
Jamie L. Maslyyah  
Jamie Winnick  
Janel Parrish  
Janina White  
Janinah K. Burnett  
Jason Gillman  
Javier Gomez  
Jayne H. Weinberger  
Jean Kaufman  
Jean M. Blair  
Jeanette D. Traineau  
Jeanine Bartel  
Jeanne M. Bennett  
Jeff Calhoun  
Jeffrey Nelson  
Jennifer Tangier  
Jeremy S. Clayton  
Jerry Freeman  
Jessica Rodman  
Jill R. Cam  
Jimmy Ferraro  
Jo T. McElroy  
Joan De Marrais Marvin  
Joanna Adler  
Joquin Romaguera  
Joel N. Meyer  
Joel Smirnoff  
John C. McNamara  
John Cirigliano  
John Dias  
John DiMartino  
John E. Doyle

John F. Fisher  
John H. Newton  
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John P. Kivlen  
John P. Lagolia  
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John W. Halimi  
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Jonquil M. Saleheen  
Jorge I. Cortinas  
Joseph A. Sirota  
Joseph C. Mihalchick  
Joseph C. Phillips  
Joseph J. Kolinsky  
Joseph J. Maloney  
Joseph Kolbow  
Joshua C. Carpenter  
Joshua J. Horner  
Joyce R. Korbin  
Juana G. Mason  
Judith A. Mearian  
Judith A. Rhedin  
Judith Rice  
Judy Jensen  
Judy Cooper  
K. R. Williams  
Karen C. Parks  
Karen L. Gehrike  
Karen M. Shalloo  
Karen Whitaker  
Kasey Marino  
Kate Flannery  
Kate Rebecca Pratt  
Kathie Sumrow  
Kathleen K. Tobin  
Kathleen L. Mercado  
Kathleen L. Yeates  
Kathleen McInerney  
Kathryn Karlovitz  
Kathryn L. Hartman  
Katreese D. Barnes  
Kawana D. Coleman  
Keith R. Veno  
Kelly K. McCormick  
Kendra Moore  
Kevin Chinn  
Kevin Johnson  
Kevin M. Martin  
Kevin Pariseau  
Kikuel Ikeda  
Kim Huber  
Kim Morgan  
Kimberly Deshazo  
Kimberly E. Oldham  
Kira Blaskovich  
Myles Reilly  
Nancy A. Farrell  
Nancy Bridgen  
Nancy E. Carroll  
Nancy Lynch  
Nannette Deasy  
Naomi K. Clifford  
Napoleon Revels-Bey  
Nathan T. Botts  
Lee Bellaver  
Lenny Wright  
Leslie Bridger

Leslie Hicks  
Lewis Gluck  
Liana L. Mount  
Liana R. Vilsaint  
Lill Gampel  
Linda Ayres-Frederick  
Lisa Just  
Lisa Bruneau  
"Little Ricky Productions, Inc."  
Liu-Wen Ting  
Lou Castro  
Louis Chambers  
Louis M. Markert  
Lucinda Johnson  
Lucy L. Macassey  
Magaly Colimon-Christopher  
Mahadeo Shivraj  
Manuel Vargas  
Marc Embree  
Margaret S. Sleeper  
Maria Guida  
Marina Averty  
Marina Sturm  
Marisa Rich  
Mark Irish  
Marlene A. Flood  
Marsha Bagwell  
Martha Pace  
Martha R. Jacobs  
Martha Whitehead  
Mavis L. Martin  
Mary A. Giatfino  
Mary A. Swerdfeger  
Mary Dimino  
Mary K. Florek  
Mary L. Reid  
Mary Louise Cohen  
Mary M. Hall  
Mary Meikleham  
Matthew Francis  
Maurice F. Schlafer  
Melanie Webber  
Melissa Silverwood  
Merel P. Julia  
Meruzhan Ismailyan  
Michael A. Gregory  
Michael Drolet  
Michael J. Squallace  
Michael K. Lee  
Michael McCowen  
Michael S. Edelstein  
Michael Walsh  
Michael Mills  
Michele Chrieleison  
Michelle Carano  
Mindy P. Davis  
Kira Blaskovich  
Myles Reilly  
Nancy A. Farrell  
Nancy Bridgen  
Nancy E. Carroll  
Nancy Lynch  
Nannette Deasy  
Naomi K. Clifford  
Napoleon Revels-Bey  
Nathan T. Botts  
Lee Bellaver  
Lenny Wright  
Leslie Bridger

Nona Pipes  
Norma J. Curley  
Norman Gelb  
Norton Melo  
Orlen D. Bledow  
Owen M. Hayden  
Pamela J. Logan  
Pamela Khoury  
Pamela W. Marsen  
Pat P. Randall  
Patricia A. Pindexter  
Patricia O'Donnell  
Patricia T. Weber  
Paul Bates  
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Paul Saraceni  
Paul Sparks  
Paul W. Goldberg & Associates  
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Robert Perry  
Robert S. Taffet  
Robert Sandbo  
Roberta L. Long-Garner  
Robin M. Barker  
Robin R. Haynes  
Rogerio B. Maio  
Ron Brawer  
Rosa B. Salazar  
Rose M. O'Donnell  
Roseanne C. Almanzar  
Roy Ayers  
Russell C. Jonas  
Russell Rhodes  
Salley J. Koo  
Sally L. Dunn  
Samuel E. Turich  
Sande L. Shenberg  
Sandra Soehngen  
Sandra Feyn  
Sandy Burnard  
Sarah M. Crocker  
Sean P. Breault  
Seth S. Goldman  
Shelie Bransford

Sheri Cowart  
Simi N. Junior  
Sriram K. Ganesan  
Stacey L. Mathews  
Stacey Mannone  
Stan Aulo  
Stanley E. Salfas  
Stephanie Y. Mckay-Schwarz-Bart  
Stephen Fenning  
Stephen M. Henderson  
Steven E. Geyer  
Steven R. Jacob  
Steven Skibell  
Susan Barry Cadoff  
Susan Gaskill  
Susan Magnuson  
Syracuse University Drama  
T. R. Barkman  
Tabitha M. Lewis  
Tameia Aldridge  
Tara Loewenstern  
Tara M. Mallen  
Tareke Pinsky  
Ted A. Goodhan  
Tedi D. Koschar  
Terrance C. Munkirs  
Terry L. Baughan  
Thaddeus Smith  
The Estate Of Edward Kovens  
Jan Jerosove  
The Estate Of Sarah Allen  
The League Of Professional  
Theatre Women  
Theodore Pappas  
Theodore Swetz  
Thom Mangan  
Thomas Callaway  
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Thomas W. Bryan  
Threshing Floor Productions LLC  
Tim P. Smith  
Timothy C. Wallace  
Tina Nieves  
Tobias M. Singer  
Tommy Hicks  
Toni B. Cummins  
Tony N. Gilbert  
Tracy Sugar  
Troy C. Faucher  
Tyler M. Allison  
Ursula H. McNamara  
Valerie A. Leonard  
Valerie Hawkins  
Van Gibbs  
Victoria North  
Viola Davis  
Virginia A. Hack  
Vivien Eng  
William E. Lester  
William G. Glines  
William R. Cameron  
William R. Claxton 3rd  
Winfried Kraus  
Winsome G. McKay  
Youssef Kamel  
Zina Rogers  
Zoe J. Choi