

## Membership Meetings in All Regions Will Select Nominating Committees

Equity's 2013 National Election gets underway at upcoming Membership Meetings in each Region. The agenda for each Meeting includes a Special Order of Business to nominate and select the membership portion of the Regional Nominating Committee.

The **EASTERN REGIONAL MEMBERSHIP MEETING** will be held on  
Friday, January 11, 2013 at 2 pm  
in the Council Room (14th Floor) of the Equity Building  
165 West 46th Street, New York

The agenda includes:

- Presentation of the St. Clair Bayfield Award.
- Presentation of the Joe A. Callaway Award.
- Special Order of Business to nominate and select the membership portion of the 2013 Eastern Regional Nominating Committee.
- Membership Discussion Period in accordance with the By-Laws. (A Sign Interpreter will be present on request.)

The **CENTRAL REGIONAL MEMBERSHIP MEETING** will be held on  
Monday, January 14, 2013 at 6 pm  
in the Member Center (1st Floor) of the Equity Building  
557 West Randolph Street, Chicago, IL

The agenda includes:

- Special Order of Business to nominate and select the membership portion of the 2013 Central Regional Nominating Committee.
- Report of the Central Regional Vice President.
- Report of the Central Regional Director.
- Membership Discussion Period in accordance with the By-Laws.

The **WESTERN REGIONAL MEMBERSHIP MEETING** will be held on  
Monday, January 14, 2013 at 11 am  
in the Bellamy Room (5th Floor) in the Equity Office  
6755 Hollywood Boulevard, Hollywood, CA

The agenda includes:

- Special Order of Business to nominate and select the membership portion of the 2013 Western Regional Nominating Committee.
- Report of the Western Regional Director.
- Report of the Western Regional Vice President.
- Membership Discussion Period in accordance with the By-Laws.

The Annual Membership Meeting will be held on Friday, April 12, 2013. The Regions will be connected by telephonic hook-up in order that members in all Regions may hear the statements of candidates running for election to Council.

## Construction Continues at New York Office

If you've been to the New York office, you've seen that work continues on our multi-phased construction project. Phases one and two, which involved moving and construction of new office space are completed. Staff members have moved in to their new work spaces, and new conference rooms, which expand meeting space and communication between offices, are being used. Phase three, the building of the new Audition Center in the 16th floor space that previously housed staff offices, began in late October. The new audition space will contain significant improvements over the current audition space. Construction has been moving along and we are looking forward to a completion date in early 2013.



## 2013 Annual Election Gets Underway

The 2013 Equity elections are just around the corner, and now is your chance to step up and be a part of the action. Even if you don't see yourself actually running for office, you can still make your mark on the 2013 Elections by serving on your Regional Nominating Committee!

### Nominating Committees

The Nom Com (as it's affectionately called) acts as a filter to help inform the election process. It interviews prospective candidates and selects a slate of nominees for the various Council positions available in this year's election. Serving on the Nom Com is a great way to delve into the inner workings of Equity's leadership, understand the issues we face, and hear firsthand from the people who want to lead Equity for the next five years.

The member-at-large portions of the Regional Nom Coms are selected at the January 2013 Membership Meetings: Eastern—January 11; Central and Western—January 14. To serve, you need to be a paid up member in good standing and eligible under one of the three employment categories: Princi-

pal, Chorus or Stage Manager. You don't even have to be at the Membership Meeting if you send a letter or email of acceptance to the election staff in your region's office city before the meeting and have someone nominate you at the meeting. Don't worry if you haven't served on a committee before—this is a terrific way to get your feet wet, learn a lot and put your experience to work for your Union.

The time commitment is short—just a few weeks of interviews and deliberations from late January through late February, so Nom Com is great for members who can't commit long term but who still want to get involved. This year's deadline for the first meeting of the Regional Nominating Committees is January 24, 2013 and the deadline for the Committees' reports is Tuesday, February 26, 2013. The number of meetings depends on the number of potential candidates who submit themselves to be interviewed.

The **Eastern Regional Nominating Committee** has 17 members: six members from the Eastern Regional Board, Councilors and Officers resident in

the Eastern Region (three Principals, two Chorus, and one Stage Manager) and 11 members-at-large (seven Principals, three Chorus and one Stage Manager).

The **Central Regional Nominating Committee** has ten members: four members selected from the Central Regional Board, Councilors and Officers resident in the Central Region (two Principals, one Chorus, and one Stage Manager) and six members-at-large (four Principals, one Chorus and one Stage Manager).

The **Western Regional Nominating Committee** has 13 members: four members selected from the Western Regional Board, Councilors and Officers resident in the Western Region (two Principals, one Chorus, and one Stage Manager) and nine members-at-large (seven Principals, one Chorus and one Stage Manager).

### Seats Available

There are a total of 16 Council seats open in this year's election. In the Eastern Region Principal category there are six seats for five-year terms. Also in the East under the Chorus cate-

(continued on page 2)

## Theatre Community Helps with Hurricane Relief/Recovery Efforts

Equity members are not people who sit back when disaster hits—whether it's at home or around the world. Similar to the outpouring of concern and help generated after Hurricane Katrina in 2005 and the 2004 tsunami, Equity members quickly mobilized to help with recovery and relief efforts after Hurricane Sandy bore down on the New York tri-state area in late October. Here are just a few stories of how our members and the theatrical community helped those affected by the hurricane.

### Drive 111

Drive 111, a four-day, grassroots campaign to collect 111 items of warmth, garnered incredible success, largely due to the theatre community's generosity. With one day's notice, Drive 111 surpassed its goal, collecting approximately 200 items, including 77 coats/jackets/hoodies; 14 blankets, and an abundance of hats, scarves, gloves, sweaters, shirts, socks, fleece robes, pants, shorts and shoes.

Organizer Lisa Nicole



Some of the donations collected by the company of *Once*.

Wilkinson, an Equity member, writes: "Drive 111 was born from: (1) a realization that Hurricane Sandy altered and took lives, but barely changed mine, so I had to help; (2) a conversation with my friend, Rakhi Bahadkar, who felt similarly inspired. We developed the concept on a Monday. Tuesday, we solidified dates, typed up our ideas and secured the Minskoff Theatre as our drop-off point. Wednesday, I sent out notices while Rakhi researched relief sites. Thursday, AEA posted notices throughout its building, on its website, Twitter and Facebook pages,

and I placed flyers in nearly all of the Broadway theatres. By mid-day Friday, the donation bin was nearly full. Sunday, it was overflowing. With two volunteers, we sorted, counted, stuffed a minivan to capacity, drove to Breezy Point, Queens, and donated the items to a disaster relief site yards away from the 111 demolished homes, where the inspiration for this drive's title was derived.

(continued on page 3)

### Index

2013 Election gets underway .....	1
From the President .....	3
Pension & Health Trustees' report .....	4
Theatre Spotlight .....	6
National News .....	9
Centennial feature: Celebrating the Chorus .....	10
Annual Report on employment, earnings, membership, finance ..	12

## Area Liaison Hotline system

Call 877-AEA-1913

Equity has a National toll-free hotline system for members who live in Area Liaison and office cities. The number is 877-AEA-1913 (honoring the year of Equity's founding). Each Area Liaison city has its own extension, where members can access news and information in their region.

### (1) Dial 877-AEA-1913

### (2) Dial your city extension:

- 811 Atlanta
- 812 Austin/San Antonio
- 813 Boston
- 814 Buffalo/Rochester
- 815 Chicago**
- 816 Cincinnati/Louisville
- 817 Cleveland
- 818 Dallas/Fort Worth
- 819 Denver
- 820 Detroit
- 821 Florida – Central
- 822 Florida – South
- 823 Houston
- 824 Kansas City
- 825 Las Vegas
- 826 Los Angeles**
- 827 Milwaukee/Madison
- 828 Minneapolis/St Paul
- 829 Nashville
- 830 New Orleans
- 831 New York**
- 832 Philadelphia
- 833 Phoenix/Tucson
- 834 Pittsburgh
- 835 San Diego
- 836 San Francisco
- 837 Seattle
- 838 St. Louis
- 839 Washington DC/Baltimore

## 2013 Annual Election

continued from page 1

gory there are three seats for five-year terms and one seat for a one-year term. (There are no Eastern Stage Manager seats available this year.) In the Central Region, there is one five-year Principal seat available. (There are no Chorus or Stage Manager seats available this year in the Central Region.) In the Western Region, there are three five-year Principal seats, and two five-year Stage Manager Seats. (There are no Western Chorus seats available this year.)

### Candidate (and Nom Com) Qualifications

**General Criteria:** Only a member who is in good standing, who has attained the age of 18 and has been in good standing for the two-years prior to nomination, shall be eligible to be an Officer, Councilor or Regional Board member. Candidates must also meet the qualifications for the applicable employment category (Principal, Chorus or Stage Manager) as defined below.

#### Principal Councillor Criteria:

In addition to meeting the general criteria, a candidate running in the Principal category must be a member in good standing who has performed Principal work under no less than two Equity contracts or who has worked no less than one Equity contract performing Principal work for no less than ten weeks.

**Chorus Councillor Criteria:** In addition to meeting the general criteria, a candidate running in the Chorus category must be a member in good standing who has performed Chorus work within five years preceding the nomination or appointment to office (for the 2013 election this date is June 1, 2008) provided the member has not worked as a Principal performer for a total of 52 weeks within two years prior to such nomination or appointment to office (for the 2013 election, this date is June 1, 2011).

**Stage Manager Councillor Criteria:** In addition to meeting the general criteria, a candidate running in the Stage Manager category must be a member in good standing who has worked as a Stage Manager five years preceding the nomination or appointment to office (for the 2013 election this date is June 1, 2008): (1) under Equity contract for at least 30 weeks solely as a Stage Manager or Assistant Stage Manager; or (2) under no less than five Equity contracts solely as a Stage Manager or Assistant Stage Manager.

### Becoming a Councillor

To run for Council, you must first be nominated, either by the Nominating Committee or by Independent Petition.

## 2013 Annual Election Calendar

Friday, January 11, 2013	Eastern Regional Membership Meeting - Membership-at-large portion of Nominating Committee to be elected
Monday, January 14, 2013	Central Regional Membership Meeting – Membership-at-large portion of Nominating Committee to be elected
	Western Regional Membership Meeting – Membership-at-large portion of Nominating Committee to be elected
No later than Monday, January 14, 2013	Counting of ballots for Eastern Regional Nominating Committee, if necessary
No later than Tuesday, January 15, 2013	Counting of ballots for Central/Western Regional Nominating Committees, if necessary
Thursday, January 24, 2013	Deadline for seating of Regional Nominating Committees
Monday, February 11, 2013	Final day for submission to all Nominating Committees (Materials due in all three Regional Offices by 5 pm Eastern Time)
Tuesday, February 26, 2013	Deadline for reports of all Regional Nominating Committees
Friday, March 8, 2013	Deadline for nominations by Independent Petition (Materials due in all three Regional Offices by 2 pm Eastern Time)
Wednesday, March 13, 2013	Deadline for Candidates' Statements for Equity News, Equity Website and Ballot Brochure (Due in all three Regional Offices by 2 pm Eastern Time)
Friday, March 22, 2013	Deadline for registration to vote electronically
Friday, April 12, 2013	Annual National Membership Meeting (all Regions via teleconference) Candidate speeches
Monday, April 15, 2013	Distribution of ballots (from balloting company)
Wednesday, May 22, 2013	Deadline for receipt of ballots
Thursday, May 23, 2013	Tabulation Day

### Nomination by the Nominating Committee

If you wish to be nominated for a Council seat by a Nominating Committee, you must submit a letter of intent, requesting such consideration, to the Equity office in your geographic Region. Your letter of intent should state (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) if nominated by a Nominating Committee you agree to run for a designated term and (4) if elected you will serve. Additionally, if you are a Member who already holds Emeritus Status on Council, you must indicate that you will be resigning that status in order to stand for election with the understanding that there is no guarantee of the Emeritus Status being restored in the future. Upon receipt of your letter, an Election Packet will be sent to you, and the appropriate Nominating Commit-

tee Chair or Equity Staff will contact you to set up an interview with the Committee. The Election Packet contains forms on which you must indicate the employment category (Principal, Chorus, Stage Manager) for which you wish to run and written documentation of your eligibility to run for that seat as defined in the Candidate Qualifications section above. Interviews are held in person or by telephonic hook-up for Members living and/or working outside their Equity office city.

You must submit your completed Election Packet forms to the applicable Equity office by the deadline and **prior** to your interview day. **This year's deadline for submission to a Nominating Committee is Monday, February 11, 2013 (by 5 pm EST in all offices).**

### Nomination by Independent Petition

Members may also be nominated to run for the Council by Independent Petition. Seventeen

members in good standing, from the applicable Region, must sign this petition. Candidates nominated by Independent Petition must meet the same criteria as those nominated by a Nominating Committee. Any eligible member is free to run for office by Independent Petition rather than by the Nominating Committee process, and by doing so ensures the membership will have real choices when they receive their ballots. Candidates who are not selected by a Nominating Committee are also free to run by Independent Petition.

If you would like to run by Independent Petition, you must submit a letter of intent stating that: (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) you are willing to be nominated and placed on the ballot and (4) if elected you will serve. In addition, if you are a Member who already holds Emeritus Status on Council, you must indicate that you will be resigning that status in order to stand for election with the understanding that there is no guarantee of the Emeritus Status being restored in the future. Upon receipt of your letter, you will be sent an Election Packet, which includes the same forms and documentation to be completed and submitted as described in the Nomination by Nominating Committee section above, as well as the Independent Petition Nomination Form. You must submit your Independent Petition, signed by at least 17 members in good standing resident in the applicable region, along with the other Election Packet forms **by Friday, March 8, 2013 (by 2 pm EST in all offices).**

## What Region Are You In?

### Eastern Region

Alabama – AL  
Connecticut – CT  
Delaware – DE  
District of Columbia – DC  
Florida – FL  
Georgia – GA  
Maine – ME  
Massachusetts – MA  
Maryland – MD  
Mississippi – MS  
New Hampshire – NH  
New Jersey – NJ  
New York – NY  
North Carolina – NC  
Pennsylvania – PA  
Rhode Island – RI  
South Carolina – SC  
Tennessee – TN  
Virginia – VA  
Vermont – VT  
West Virginia – WV  
Canada

### Central Region

Arkansas – AR  
Illinois – IL  
Indiana – IN  
Iowa – IA  
Kansas – KS  
Kentucky – KY  
Louisiana – LA  
Michigan – MI  
Minnesota – MN  
Missouri – MO  
Nebraska – NE  
North Dakota – ND  
Ohio – OH  
Oklahoma, OK  
South Dakota – SD  
Wisconsin – WI

### Western Region

Alaska – AK  
Arizona – AZ  
California – CA  
Colorado – CO  
Hawaii – HI  
Idaho – ID  
Montana – MT  
New Mexico – NM  
Nevada – NV  
Oregon – OR  
Texas – TX  
Utah – UT  
Washington – WA  
Wyoming – WY



ACTORS'  
EQUITY  
ASSOCIATION 1913

**EQUITY NEWS**

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## Theatre Community Helps

continued from page 1

"A man who helps run the site asked where we were from. We answered Harlem and Long Island. With a heartfelt heaviness, laced with what I gleaned was an all too intense knowledge of both the devastation and the literal and figurative distances people traversed to help, he said 'God Bless You.'

"I pass this sentiment to you. Thank you to all who participated. There is still work to do, but the beacon of hope is how (our) community pulls together in times of need."

Councillor Jen Cody and her husband Hunter Foster created a grassroots effort that turned into an astonishing outpouring of help. She explained: "What started out as an idea in our living room while watching the Staten Island devastation on TV, has grown into a community 'baby.' We started collecting what we read that they needed and asked our community to help. We received so much that we were collecting at our apartment, at Manhattan Theatre Club and at Mark Fisher Fitness. We would then get a few cars and deliver the items to make-shift help areas. After numerous offers of cash and donations, we set up a paypal account that could make it easier for out-of-towners. We basically take the money we get, fill up cars with items, deliver them and then work the day cleaning out homes and yards of debris.

Staten Island was hit very hard and needs hands there to help them rebuild. So happy to have created RizzoRelief to represent our community." (RizzoRelief is so named from the character Rizzo in *Grease*, who hated the character Sandy.)

Mary Botosan and her husband Geoff organized a battery drive with the Sound Department on Broadway to donate all of those lightly used batteries from the mics to the people without power and to emergency workers and aides.

Elizabeth Davis-Richard organized the hurricane relief donations at *Once*. "We finished our Winter Clothes/Coat and Diaper Drive on the 18th of November and have connected with a specific family in Jersey City that lost everything. They are also connected with a Mom's group of over 700 that were also widely affected and we learned of another 50 displaced families that will need to replace most everything. The need is great and our efforts are just scratching the surface, but we were thankful to help. If anyone in the Broadway community would like to be in touch with me, I would be happy to connect as I am funneling our resources to a location that is storing a variety of goods until these families have homes in which to put them."

At press time, members of Broadway shows announced

(continued on page 4)

## From the PRESIDENT

# Abundance and Gratitude

By Nick Wyman

As I write this, it is the season of Thanksgiving, and the recent devastation of Superstorm Sandy has brought home to me and my family how much we have to be thankful for. I have a form of survivors' guilt since I suffered no damage, not even a power outage. I have watched in awe as my friends have mobilized to volunteer their time and energy to help, to raise money and to distribute needed supplies. Author, Broadway star and fantasy baseball also-ran Hunter Foster and his wife AEA Councillor Jen "though she be but little, she is fierce" Cody created [www.facebook.com/RizzoRelief](http://www.facebook.com/RizzoRelief) [*Grease's Rizzo disliked Sandy*], raising lots of money and making many trips to the brutalized areas of Staten Island. The Actors Fund was working round the clock to aid our members and other entertainment professionals, not only with financial support but with help in navigating the FEMA bureaucracy.

These times of crisis bring out the best in us; we see others who are suffering or in need and we leap to help – it is one of our noblest attributes. I have made my own modest financial contributions, but for me once

the crisis is past, I generally go back to my Nick-centered world. Oh sure, I pull out the charity solicitations in December and pick a few worthy causes to give some dollars to, but for most of the year charity begins and ends at home. I am resolving to be less stingy and I invite you to join me.

First let's make a Gratitude List: all the things we might be thankful for. For me, my wife, my kids, my health, my friends, my family, my acting jobs, the roof over my head, the opportunity to serve my fellow members and the industry – the list goes on and on. I am very, very fortunate; I have so much to be thankful for. When I focus on all I have been given, I am no longer fearful, neurotic, needy Mr. Scarcity – I am confident, other-oriented, generous Mr. Abundant. That's who I want to be in my marriage, in my career, in my life.

Not to be overly New-Age-y, but I put it to you that my success, my "luckiness" (cf. "Make Your Own Luck") is due to my attitude. I am generally Mr. Abundant; I expect to succeed. I encourage you to look at your gratitude list, at all you have, at all you are, at all you have achieved – and sail into that next audition or interview and nail it.

I also encourage you, out of your gratitude and your abundance, to give to those less fortunate. Specifically for Superstorm Sandy, options include The Actors Fund, American Red Cross, AmeriCares, Kids In Distressed Situations, Salvation Army, Save the Children, United Way, and World Vision. These organizations are worthy of your support at any time, and I encourage you in your holiday gift-giving, particularly for those tough-to-buy-for individuals, to consider – instead of a novelty iPhone case – making a donation in their name to one of these charities.

Another option is to give them choice in the matter by giving them "The Good Card" from [NetworkForGood.org](http://NetworkForGood.org), which is like a giving certificate to their choice of charity. And lastly, at this time of family and gratitude, I encourage you to expand your definition of your family to include your fellow theatre folk and give to The Actors Fund: a \$25 membership makes a splendid present to all of us.

I wish you, as a member of my Equity family, the happiest of holidays and a 2013 – our Centennial Year!—full of Abundance and Gratitude.

## Equity Theatres Recovering from Hurricane Sandy

### NJ, Staten Island Theatres Lost Power, Performances; Many Optimistic About Recovery

Two weeks after Hurricane Sandy slammed into the NJ and Long Island coastlines, Equity theatres were struggling to recover from the effects of the "Frankenstorm," which has cost billions of dollars to the region's economy and tragically taken more than 100 lives. The damage, suffering and recovery efforts were compounded by a strong Nor'easter which came a week later, blanketing the region with an early snowfall.

**New Jersey Repertory Company**, based in the shore community of Long Branch, was one of the most severely impacted by the hurricane.

Artistic Directors Gabor and SuzAnne Barabas reported that the 65-seat venue suffered damage to its roof, awning, and offices which, combined with ticket losses, is expected to cost \$50,000. In addition, a century-old cottage in which out-of-town actors have stayed throughout the theatre's history was destroyed. Estimates to save it are over \$300,000.

The theatre lost electricity, phone service and internet for 14 days, shutting down its production of *Annapurna*. Power was finally restored on November 12, in time to resume the play's final weekend of performances.

Despite the damage, Ms. Barabas was optimistic about a recovery: "NJ Rep will continue with its scheduled season without interruption and will produce five world premieres in the next 12 months. Although it is a bit too early to gauge the over-all impact of the storm, we are confident that we will weather its effects and will also reach out to our friends and donors for their assistance."

In nearby Red Bank, NJ, **Two Rivers Theatre Company** was forced to cancel 13 performances of *Henry V* and Ethan Lipton's *No Place to Go* due to power outages and a city-imposed curfew. The storm personally impacted the theatre's staff and visiting artists, many of whom live in nearby coastal communities.

Associate Artistic Director Stephanie Coen said that "on the positive side—once the theatre regained power, we were able to open our lobby for the public to use as a charging station for phones, laptops, etc., and we provided free coffee and tea. We also made several performances pay-what-you-can. We took to heart one of the famous lines from *Henry V* ("we band of brothers") and, in the spirit of Ethan Lipton's show, gave people who had "no place to go" an opportunity to gather, be together, and enjoy great theatre." TRTC's next production will open on schedule.

**Premiere Stages**, the professional Equity theatre company in residence at Kean University in Union, NJ, had to cancel all of the performances of *Liberty Live: Talking to Westfield*. With Equity's assistance, the theatre was able to reschedule the event to December 7-9.

Unfortunately, the costs of the delay – extended rentals, the need to move the production

to a different venue, and set and lighting modifications – have put *Premiere* in the red. Producing Associate Clare Drobot said: "The production had strong advance ticket sales. We will have to wait and see if we can match those levels, particularly given how hard Westfield was hit by the storm. Ultimately we find ourselves holding our breath regarding the financial implications of the storm. Still, we feel lucky to be able to present the production at all and are grateful to AEA for allowing *Premiere* to reschedule the dates without penalty.

Further inland, **The Shakespeare Theatre of New Jersey** in Madison had to cancel four performances of its critically-acclaimed *Man of La Mancha*. "We immediately made the decision to extend *La Mancha* one week through 11/25," wrote Marketing Director Rick Engler. "As things have improved in the area, we have seen ticket sales pick up again and we are looking forward to terrific houses for the final two

weeks."

Nearby, the **Paper Mill Playhouse** in Millburn, NJ was also fortunate, sustaining only minor damage. Paper Mill's press rep Shayne Miller said the theatre only lost four days of rehearsal for their upcoming production of *The Sound of Music*. "We are thankful that we are back in business and that New Jersey is slowly recovering."

Although **Centenary Stage** in Hackettstown, NJ did not lose power, thousands in the surrounding communities were without electricity for almost two weeks. The Lackland Center, home to the Centenary Stage, became a "refuge" for local residents as well as theatre patrons, who came to charge their cell phones, work on their computers, take a hot shower in the gym (and dressing rooms) and get a hot meal in the dining room. General Manager Catherine Rust reported that they did not cancel any performances, but found it impossible to find housing for their guest artists, as the local Holiday Inn was out of power for over a week, with no heat, no lights, no hot water and filled with utility crews. "We were able to get in on a couple of radio

(continued on page 4)

## Theatre Community Helps

continued from page 3

*City of Hope: Broadway Blows Back*, a benefit concert to raise funds for New York and New Jersey communities affected by Hurricane Sandy. The benefit concert was scheduled for December 10, featuring performances by Ashley Brown (*Mary Poppins*), Robert Creighton (*The Mystery of Edwin Drood*), Max Crumm (*Grease*), Eden Espinosa (*Wicked*), Julie Halston (*Anything Goes*), Dee Hoty (*Bye, Bye Birdie*), David Hyde Pierce (*Curtains*), Carrie Manolakos (*Mamma Mia!*), and Christiane Noll (*Chaplin*), among many others.

### The Actors Fund

The Actors Fund is always there for members of the theatre community in times of crisis and its response to this latest disaster was immediate. Within two weeks of the storm, they responded to more than 450 requests for help and continue to provide emergency financial assistance for housing or shelter, food, transportation, access to essential medications and medical care, as well as social services and connection to community benefits and

government resources. To find local resources or to download an application for The Fund's **Superstorm Sandy Emergency Assistance Fund**, visit [actorsfund.org](http://actorsfund.org).

### Broadway Cares/Equity Fights AIDS

BC/EFA has awarded emergency grants of \$350,000 in the name of the theatre community from the fall fundraising campaign that ended on December 2. An initial grant to The Actors Fund of \$100,000 was announced on November 2 specifically to assist the theatrical community affected by Hurricane Sandy. At that time BC/EFA also awarded emergency grants of \$50,000 each to the American Red Cross of Greater New York, AmeriCares and the Community FoodBank of New Jersey to assist in relief efforts across Staten Island, Long Island and New Jersey. At the 24th Annual Gypsy of the Year Competition, a second \$100,000 grant to The Actors Fund was announced by Steve Kazee and Katie Finneran to support The Fund's continued efforts providing emergency

financial assistance access to medical care and temporary housing for members of the theatre community affected by the storm, as well as essential advocacy in securing insurance claims and accessing support from FEMA and other government assistance programs.

### Recovery Efforts Continue

**The American Red Cross** provides shelter, clothing, food and supplies to those left homeless by the storm as well as helping in immediate and long-term recovery efforts. [redcross.org](http://redcross.org).

**AmeriCares'** emergency response team has visited the storm-damaged areas to deliver family emergency kits and other supplies. It also has deployed its mobile medical clinic, stocked with medicines and relief supplies to treat the ill, injured and displaced in Staten Island, NY. [americare.org](http://americare.org).

**The Community FoodBank of New Jersey** coordinates the delivery of food, water and supplies to food banks and meal programs across New Jersey, including 14 organizations funded through BC/EFA's National Grants Program. [njfoodbank.org](http://njfoodbank.org).

## Pension & Health

# Equity Pension & Health Trustees Make Annual Report to Council

## Pension Plan Weathers Economic Storm; Health Fund Currently Stable; Cost Containment Remains a Priority

(*Madeleine Fallon, Chair of the Equity portion of the Equity-League Pension & Health Trust Funds, made the following report to Council on November 20, 2012.*)

### Pension Fund

To set the stage for the annual report on the status of the Equity-League Pension Fund we take note of significant market events over the past five years which include: the housing bubble collapse, the Lehman Brothers bankruptcy, the widespread banking system bail out, the Euro crisis and, of course, the market meltdown of 2008. While all pension plans have taken heavy hits, ours has weathered the storm better than most. Our most recent pension valuation report shows that as of our current plan year, which began June 1, 2012, our pensions are funded at 122.3% based on an actuarial value of assets of \$1,407,000,000. This represents an increase of approximately \$29 million since June 1, 2011. Our Pension Fund, therefore remains well within the "Green Zone" according to the requirements of the Pension Protection Act of 2006.

The Trustees are keenly aware that we are entering a period when new pensions will be awarded in unprecedented numbers as the fabled "baby boomers" reach pensionable age. We recently commissioned an Asset/Liability Modeling (ALM) study to assess our ability to continue to remain fully funded. This ALM study showed there is a possibility that our Fund could be in the "Red Zone" within 20 years. A Red Zone plan is considered in critical condition. Therefore, the Investment Committee, in conjunction with the Fund's professional advisors, has begun the work of devising a new asset allocation policy with the goal of remaining well-funded far into the foreseeable future.

### Health Fund

The Health Fund is currently stable with assets of \$102,000,000 and approximately 13 months of reserves. We remind the Council that reserves are necessary to protect the Health Fund from a sudden spike in health claims or other negative financial developments. The Health Fund currently covers 7,235 participants with an average

annual cost of \$8,500 per person.

In the upcoming calendar year, the Trustees will be wrestling with compliance issues that are mandated by the Patient Protection and Affordable Care Act, known in the industry as PPACA or ACA. (Known by the general public as Obamacare.) At present there is massive uncertainty as to how compliance will impact the Health Fund. A number of key terms in the law are yet to be defined and we await guidance from the regulatory agencies (the IRS, DOL, HHS) which will oversee implementation of the act. As the requirements of the ACA become more defined, we will be working with the Fund's professional advisors to implement the changes. It is possible that the structure of the Equity-League Health Fund will have to be substantially altered in the next few years.

### Continuing to Lobby for Recognition of Multi-Employer Plans

There are currently more than 25 million people covered by Taft-Hartley Multi-Employer Health Funds. These are Funds, such as ours, where multiple employers pay a negotiated amount into a Trust. The Trustees, half of whom are appointed by their union and half by an employer association, are charged with providing benefits to union members based on their work. The "plan design," as it is known, is set by these Trustees who determine the level of benefits and the eligibility standards. Unfortunately, the ACA was written as though everyone works for a single employer such as a business, or in the public sector. In other words, the law assumes we are all employed by entities such as IBM, Target, the city of St. Louis or the state of Florida. There is no recognition in the law for those of us in the entertainment industry, the construction trades and other occupations where intermittent employment and multiple employers is the norm. The Equity-League Fund, along with other multi-employer funds, has participated in active lobbying efforts to try to raise awareness among legislators and the regulatory agencies that a strict interpretation of the ACA could have the unforeseen consequence of causing as many as 25 million workers who

## Hurricane Sandy

continued from page 3

stations to let people know we were proceeding, and we donated a portion of every ticket sold to the Red Cross, as well as collecting canned goods from patrons - which were delivered to Mantoloking. Although we lost about 60% of our anticipated audience, the folks who came were glad for an escape/respite from the elements and the anxiety."

Across the bay, Staten Island was one of NYC's hardest-hit boroughs. **Harbor Lights Theater Company** - the only Equity theatre company in the history of Staten Island - was preparing to open *The King and I* when the storm struck.

"We lost six days of tech, build and rehearsal time and a week of performances," said Associate A.D. Jay Montgomery. "Because Harbor Lights produces at Snug Harbor, a NYC park, when the Mayor's office closed the city's parks for the storm and the subsequent clean-up, HLTC was shut down also."

Montgomery added: "HLTC is a brand new company, completing only its third season and its future is in real peril. It's ironic that the show that was going to put us over the top may ultimately be our demise. In our short history, we've been thrilled with the product we've been able to put on the stage, and we've been consistently building our audiences. We've offered tickets to relief volunteers, as well as to people displaced by

Sandy, and we're going to have a great final week of shows. Our mission is to bring Broadway to Staten Island, and we've been able to do that. Despite the obstacles, we're determined to continue with the community's support. We have to — our underserved borough needs and deserves it — and hopefully we can aid Staten Island's healing and rebuilding in the process."

Another theatre that faces a daunting recovery is the **Surflight Theatre**, located in Beach Haven, NJ. Surflight's production of *Barefoot in the Park* was cancelled mid-run and it abandoned rehearsals for its big holiday show, *Irving Berlin's White Christmas*.

Miraculously, no damage was done to the main stage, according to Executive Director Ken Myers; however *The Show Place Ice Cream Parlour*, costume shop and marketing office experienced flooding, and will need to be renovated.

Despite the damage, Mr. Myers is optimistic about Surflight's future: "Like a Phoenix rising from the swirling eye of the super storm, Surflight Theatre has begun the road to recovery. Though suffering tremendous damage due to Hurricane Sandy, causing the cancellation of the greatly anticipated holiday production of *White Christmas*, the theatre will begin its 64th season on schedule. The debris has been removed from the theatre complex and the reconstruction is already in progress. Surflight Theatre is working with State

and Federal agencies for funding to assist in the massive clean-up operation. We thank all who sent Surflight Theatre their good wishes and offerings to provide personal and financial resources to aid the theatre in this post storm restoration."

Literally a few miles down the beach, **Cape May Stage** was spared the havoc that hit Surflight. Producing Artistic Director Roy Steinberg said "Our hearts go out to our colleagues further north. The mandatory evacuation forced us to cancel two performances (including a gala opening night). Our storage space for scenery had sustained some flooding, but we are truly very lucky indeed. Due to some of our patrons' misfortune, several have been unable to travel or have needed to cancel their reservations which in turn impacted our advance sales. However, our lights remain on the magic of theatre that survives in Cape May."

While theatres were continuing to assess damages and costs related to the storm, most producers/artistic directors remained optimistic about their recovery. At press time, most theatres had opened with their holiday offerings: NJ Rep's *Esther's Mustache*; Two Rivers Theatre Company's *A Wind in the Willows Christmas*; Premiere Stages' *Talking to Westfield*; Centenary Stage's *The Wizard of Oz*; Cape May Stage's *A Tuna Christmas*; and the Shakespeare Theatre of New Jersey's *Trelawney of the Wells*.

currently have quality benefits to lose coverage. We are placing a high priority on continued lobbying in order to protect the integrity of our health plan.

#### Cost Containment Initiatives

Despite our worries about negative ACA-mandated changes, we need to assume that our plan will remain essentially intact and continue our efforts to control the costs of the plan. Previous reports to the Council have detailed vigorous efforts to curb administrative costs. Most recently we have added a new initiative — encouraging members to elect to receive the Fund's newsletter and other communications electronically. Each newsletter mailing costs the Fund \$40,000. We have legal requirements to send certain information to all participants and potential participants. We can not switch to all electronic messaging on our own volition, as some members are not connected to the Internet. However, a member may *choose* to receive the information electronically. We ask all members of the Council to invoke that option and to encourage others to do the same.

In order to preserve the financial well-being of the Health Fund we need to control what costs we can on the health care side itself. It should come as no surprise that health claims are by far our biggest expense. As a self-insured plan we bear those costs directly. The Trustees have spent a significant amount of time analyzing claims data with an eye towards mitigating expense without compromising the quality of care. The cost of a colonoscopy, for example, ranges from approximately \$500 to \$5,000. And there is no evidence that a \$5,000 procedure, performed in a hospital setting, is any better than the same procedure performed at a clinic or doctor's office. The Trustees have determined that for certain non-emergency procedures, such as colonoscopies, hip and knee replacements, incentives will be offered to participants who elect quality care without the excessive price tag. To that end, CIGNA is working with the Fund Office to identify what are known as Centers Of Excellence. These are hospitals

that have demonstrated excellent outcomes and whose costs are within a reasonable standard. We are launching a pilot project in 2013 to attempt to educate our members on options that produce savings both to the Fund and to the members themselves. In the case of a hip replacement, for example, a participant who elects to have the procedure done at a Center Of Excellence will receive a \$200 credit. In addition, if the surgeon is part of the CIGNA Cares Network (CCN) which is comprised of doctors who are highly rated, there will be an additional \$200 credit. These credits will be held in a Health Reimbursement Account (HRA). They can be used to cover such things as premiums, co-pays, deductibles or for any other health-related expense on a pre-approved list issued by the IRS. The details of this pilot program have been sent to members who are enrolled for coverage and will be sent to new enrollees each quarter. We wish to emphasize that participation will be voluntary and that the trust is quality care. Quality care reduces the additional costs of complications and re-admissions. If the pilot is successful we will begin expanding the types of eligible procedures.

#### Equity-League Fund, Actors' Equity: Two Separate Organizations

Finally, the Trustees will continue to try to communicate to our members that the Equity-League Fund and Actors' Equity Association are separate organizations with separate purposes. We have a lot of work to do.

The core mission of the Trustees has remained the same - to provide quality benefits to the maximum number of working AEA members. We are grateful that the League Trustees (Employer Trustees, appointed by the Broadway League) share that commitment.

On behalf of my fellow Equity Trustees — Doug Carfrae, Brian Myers Cooper, Alan Hall, Thomas Joyce, Francis Jue, Mary McColl, Ira Mont, Steve DiPaola, Carol Waaser and Nick Wyman — I submit the 2012 report.

## To Be or Not To Be.....a Deputy— That is the Question!

By Liz Pazik

This was one of many questions asked of seven Equity Actors across the nation.

All responded "yes" to that question over the years when asked or nominated by their colleagues! And *btw*, it was not always because they were the last one entering the room or to answer "not me."

Scott Guthrie, a NY actor, had the attitude "I'll try anything once!" which is how he became Deputy the first time "with a little encouraging smile" from an elder actor in the company. Scott continued, "All of us as professional actors should responsibly educate ourselves about the contract we are working under because, well, I don't know about you but I work better when I know the rules! And what better way to get to know the rules than to be a Deputy."

Mary Beth Fisher, who hails from the Central Region, explained she was thrilled to get her Equity card and to be a paid actor. But she agreed with Scott that it was not until she became Deputy for the first time about a year after getting her card that she truly "saw the value of being in a union." She got to know "how collective bargaining works and why it is important to all of us. We have binding contracts—mutually agreed upon terms and rules governing employment. I respect that and so do most producers."

Many actors are "mystified" by what a Deputy does...worried that it is all about conflict. Ben Liebert of NYC says "It's not a hard job being a Deputy so don't be afraid. After all, you've got the book!" "Yes!" says Dennis Yslas from Dallas/ Fort Worth. "We are the keeper of the rule book!" And

all agree "the answers are right there!" Ryan Drummond from the Bay Area says the Deputy is like a "foot soldier"— willing to do the work, keeping the peace by "staying in the solution."

#### Why become a Deputy?

Kevin Duda from NYC mused that we may not all want to eventually be a producer or a director but taking on this position, while still being an actor, helps us stretch our muscles as a *leader*—not always a *follower*.

Ann McMann from the Central Region found it fascinating to be a Deputy while on tour at a time when negotiations were beginning anew for the Production contract. Ann and other Deputies from around the country were asked to participate in a national hook-up of the Production Committee after holding company meetings and brought to the table first-hand knowledge of what was and wasn't working in the current contract. Ann recalled the energy of the meeting. "It was powerful to see and hear the Union — us — working for us!"

**What words of wisdom would you give to those taking on this position?** Ben suggested to "download the rulebook to your ipad or phone". Ann said, smiling through the phone, "One idea?—ok ok. When I was Deputy on the road, I would silently say 'Switzerland' to remind myself to remain neutral. It worked. And...the rule book is our friend!" Mary Beth added "not to be afraid to ask for help." "Rely on staff!" said Kevin. Ryan said, "Staff can set you straight on what the contract is really saying; the 'contract-ese.'" Dennis concurs. "I am grateful for the Business Reps. They are only a phone call away! Use them, they are there for us." Finally, I would

add, "Find a mentor, one who has done it before. And don't think about all the things that could go wrong when taking on this role: Like a good actor, stay in the moment."

Any words of wisdom you would like to share with the membership-at-large? Ben requested fellow actors not "view Deputies as the guy who got the short end of the stick or the brown noser. It is a privilege. A Deputy is your colleague." Scott stated a Deputy is "one who is there to answer questions and be the face of the company to stage management and the staff member who oversees our contract."

**News Flash!** Recently, Equity Deputies got a shout out by Norbert Leo Butz in the NYTimes article *Broadway's Just a Suburb of Cincinnati!* He mentioned that co-star Katie Holmes has "a habit of bringing snacks for the cast and crew as part of her role as the show's designated Actors' Equity deputy. (She is always asking us how we are, if our needs as Equity members are being met — a total nurturer.)" What a great quality! Which led me to ask one final question.

**What qualities in a person would make for a good Deputy?** Patience. Listening skills. Diplomacy. Level-headedness with an ability to be direct. Respectfulness. Professionalism. Willingness and most importantly—like Ms. Holmes, Scott Guthrie, Mary Beth Fisher, Ben Liebert, Dennis Yslas, Ryan Drummond, Kevin Duda, Ann McMann, and scores of others—desire to help the Actor. We are grateful to all our Deputies, who, for the past 100 years, have been stepping up and being of service to us all.

## What is the MRE Clause?

The MRE (More Remunerative Employment) clause, which is found in some but not all Equity Agreements, is contractual language that states a member may take an unpaid leave of absence for a limited time from a production only for a higher paying, short-term job in the entertainment industry.

#### Huh?

Here's an example: Do you have a two-day commercial job? Are you on an Equity contract for a show that is in performance or rehearsals? Then, if the Equity Agreement that covers the production you are in has the MRE clause, you can take the time off to do that commercial.

**What does short-term employment in the entertainment industry mean?**

Short-term employment can be two days to two weeks and is defined by the Agreement. Employment means that it is actually contractual work on one of the agreements in the jurisdiction of one of the entertainment unions. (AEA, SAG-AFTRA, AFM, AGMA, AGVA, SDC, IATSE, GIAA.)

#### Do auditions count as MRE?

No. Auditions are not employment for which you are receiving a salary, so they are not covered by MRE clauses.

#### What's the catch?

There isn't a catch—but you have to know the Agreement under which you are working because it may not have the MRE clause (hint: no MRE clause in Production or LORT). And because the MRE language differs

from Agreement to Agreement, it's advisable to check the contract language or call your Business Rep for clarification.

#### What are the differences?

The amount of time you can take varies from Agreement to Agreement. Some have what are called "black-out periods" (like during opening week) where an Actor is not allowed to invoke the MRE clause, while others have "black-out periods" that require a producer's consent. In some Agreements, an MRE leave can be considered termination. For example, in the Off-Broadway Agreement, an MRE notice of long-term employment (longer than two weeks) is a notice of termination to the producer.

**The take-away? Know your Agreement or call your Business Rep.**

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# THEATRE SPOTLIGHT

## Central Region

### Good Theatre and Good Food Continue to be Served Up at Beef & Boards Dinner Theatre

Equity signed its first formal agreement with the American Dinner Theatre Institute in 1973. It was effective September 3 to November 2, 1974. At the time, Equity listed more than 50 Dinner Theatres as signatories—from Addison, Texas to Warwick, Rhode Island. And there, from the beginning, was Beef & Boards Dinner Theatre. Today, Equity has less than ten Dinner Theatres in its jurisdiction—but Beef & Boards remains—about to celebrate its 40th Anniversary.

Writing in Equity News in 1973, then-Councillor Jay Barney noted: "Figuring \$9 as an average price per seat, the 50 Dinner Theatres with 22,029 seats have a potential gross of \$198,261 a night, \$1,189,566 a week, \$61,857,423 a year. Naturally they don't always sell out—except on Friday and Saturday night when most of them turn customers away.



Sally Noble Hagar (l) and Jacqueline Rohrbacker in *Arsenic and Old Lace*.

But figuring only two-thirds of their potential gross, the figure still comes to a hefty \$40,825,905 a year. According to Variety, the total gross for Broadway this season was \$44,898,579."

Mr. Barney went on to write that, "The basic idea—eating, then seeing a show in the same place—is a natural. The Romans began it when they had roast meats, fruit and wines served up during the shows at the Coliseum—the Gladiator elimination contests, the lions vs. the Christians, the chariot races."

He concluded his article, saying, "But the basic idea is not

enough. Without fine food, a well-directed play with a topnotch Equity professional cast and the publicity to let folks know about it—(plus good cost control) a Dinner Theatre is in trouble. As the operators of the 20 or 30 Dinner Theatres that have gone broke can testify."

How, then, do we explain the longevity of Beef & Boards?

Is it the famous hand-carved roast beef they serve? Is it the plays? The actors?

"We've remained an Equity theatre because of the quality and experience of the players," says Doug Stark, owner, Artistic Director and Equity member.

"I believe Beef & Boards' success comes from show selection and always finding that perfect balance of artistic achievement and giving audiences what they want to see," says Equity member Eddie Curry, casting director and producer, as well as director and performer. "Being an Equity theatre is a great honor," he adds. "For 40 years? Amazing. Over that time being an Equity theatre has afforded us the opportunity to work with only the best actors, singers and stage managers, and in turn we feel that has helped insure quality entertainment for our audiences. We are the only year-round Equity theatre in the state of Indiana, a fact we are very proud of, and a tradition that will take us into the next 40 years."

Equity member Sarah Hund, who has worked at B&B for several years, echoes the reason for the theatre's success. "Beef & Board knows their audience," she says. "They always choose shows that cater to their audiences' tastes, which makes for full and enthusiastic houses." She's also happy to work at B&B. "As a family-owned and run theatre, they treat their actors very well—as if we're all family. The actor housing at Beef & Boards is among the best in regional



Eddie Curry in *Chicago*.

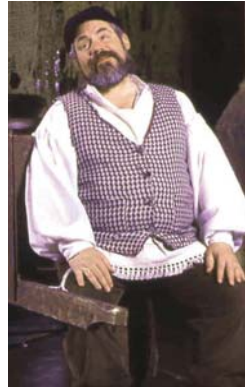
theatre."

Beef & Boards was originally part of a chain of five theatres in Ohio, Kentucky and Indianapolis. The Indianapolis theatre is the sole remaining Beef & Boards location. It was sold in 1980 to Douglas Stark and his business partner, Robert Zehr, who had owned other theatres prior to this. But while they saw potential in their investment, they also recognized an existing flaw. At that time, dinner theatres, including Beef & Boards, were doing what Mr. Stark called "tired" or obscure shows and bringing in well-known actors to perform in them, which was quite costly. "We shifted from that format to an all-musical format, except for the one play a year we do so the orchestra can take time with their families," he said. They also now offer a program of Live Theatre for Kids as well as a one-hour production of *A Christmas Carol*.

Although Bob Zehr stepped down in 1998, Doug Stark continues to oversee all aspects of the theatre—even performing occasionally. His three children are also involved.

More than five million people have walked through the doors

of B&B since the theatre opened, with about 155,000 attending productions each year. Tour and school groups arrive by the busload and everyone takes advantage of the free parking and ample dinner buffet.



Doug Stark as Teyve in *Fiddler on the Roof*.

Equity has recognized B&B's "continuing commitment to the excellence of theatre and the employment of artists in the Central Region" with a proclamation signed by Central Regional Vice President Dev Kennedy and Central Regional Director Christine Provost.

## Western Region

### Independent Shakespeare Co. Finds Success in LA's Griffith Park

The Independent Shakespeare Co. of Los Angeles is a true Equity success story. It was founded in 1998 by actors sharing a passion for classical works. The first production, Shakespeare's *Henry V*, was produced with a budget of \$800 on New York's Lower East Side. They relocated to Los Angeles in 2001, producing several productions in small venues before settling in at the Hollyhock House in Barnsdall Park, where they partnered with the Department of Cultural Affairs, City of Los Angeles and the Department of Recreations and Parks. The first performance of the outdoor, free festival, produced under an Equity LOA/Periodic Performance

Agreement, was attended by 14 people and a dog. It was a modest start—six Actors and one Stage Manager employed at minimum wage, with reduced benefits doing *The Two Gentlemen of Verona* for 12 performances over a two-week period and eventually playing to just under 1,000 people. Undaunted, ISC returned every summer, building its audience, and in turn, increasing its commitment to provide free, professional Equity theatre under the stars. By 2009, the summer festival performed for nearly 12,000 patrons, outgrowing Barnsdall Park, and in 2010 the group moved to Griffith Park's old Zoo.

In its 2012 summer festival,



Luis Galindo and Aisha Kabia in *Love's Labour's Lost*. (Photo: Ivy Augusta)

ISC played to nearly 38,000 people; more than doubled its 2003 Equity ratios, employing 13 Actors and two Stage Managers; offered full benefits (actually

begun in 2007); increased compensation 56% from its 2003 minimum wage rates and has steadily, and unceasingly, increased its commitment to

Equity, devoting the majority of its resources to the Actor and Stage Management and providing 182 workweeks.

"We always felt that we were a company that valued actors first and foremost," says Melissa Chalsma, Artistic Director. (Her husband, David Melville, an Equity member, is Managing Director.) "However, when Timothy Smith, our AEA Business Rep, first approached us about paying benefit weeks as part of the contract, we really didn't know how we were going to accomplish it. But we did know it was the right thing to do. We're a company run by actors, for heaven's sake. Because of his prompting, we were able to really think about what we stood for,

and what it means to treat actors ethically. It's been a slow process to build from a per-performance contract to one that is a salary with benefits. We're still not where we want to be in terms of pay, but every year we get closer to our goals."

Ms. Chalsma continues: "We've been lucky to work with a core group of actors over many seasons. Without our AEA company members, who have dedicated themselves to building this theatre, none of what we have achieved would have been possible. Our audience builds relationships with actors over time, and I believe has a palpable sense that the actors are fully invested, not just in the performance but in the company's place in the community. Every day I am deeply grateful to work with such a purposeful and inspiring group of professional actors."

Equity's Timothy Smith responds: "In spite of the rough economic landscape for the past several years, and their own financial hardship, ISC has continued to develop and grow and increase its commitment to achieve Equity standards. The

Western Developing Theatres Committee and Western Regional Board have expressed great praise and encouragement for this small company."

Joseph Culliton, an Equity member for 42 years, has acted on Broadway, Off-Broadway, on tour and in regional theatre. After 31 years, he relocated to Los Angeles, "where for the last seven years Independent Shakespeare has been my artistic home. ISC performs a three-play repertory every summer in Griffith Park. We draw large audiences for familiar titles like *Macbeth* and *As You Like It*, as well as lesser known and 'problem' plays like *Love's Labours Lost* and *Winter's Tale*. We rehearse these challenging scripts for just a little over three weeks, yet our work is solid and assured when we go before audiences. This is accomplished because we have 15 gifted and experienced actors working under Equity Contracts."

Equity member Aisha Kabia adds: "When I moved to Los Angeles I never anticipated finding a theatre home. I was and always have been pursuing films and TV in LA. In 2006 I was

introduced to and auditioned for David Melville and Melissa Chalsma and have been working with them ever since. I have found the best of both worlds: I've been able to pursue films and TV work and also be involved in a thriving theatre

connection to the vibrant community of theatergoers in LA. Being a part of the summer festival is a perfect match for me. Most TV shows are on hiatus and ISC is a perfect way to round out how I continue to work on my craft. The dedication Melissa and

Shakespeare to the city of Los Angeles using a cast that is as diverse as the city itself is something I never thought I would be fortunate enough to be a part of. I always thought a company that makes an effort and a point to put actors on the stage that are a reflection of this city and now, a lot of America, is exactly where I would want to be. I am now in such a company and it doesn't hurt that the company includes some of the most talented people I have ever had the opportunity to work with. We are kind of like the UN of classical acting companies. The bottom line," he continues, "is we are adding a big colorful stroke to the already rich landscape of creativity in LA. I know this because people tell me so every day. But the most important thing they have said to me is that we create a real sense of community in that park, that we make people feel that they are part of what we do. I tell them as they leave at night, 'This is your theatre; we are your theatre company; we want you to feel like you can come see us and see yourself, too.'"



Luis Galindo and David Melville in *Much Ado About Nothing*. (Photo: Ivy Augusta)

community. Without the Independent Shakespeare Company I would not be doing theatre in Los Angeles. They have provided me with an artistic home and offered me roles that have stretched my acting abilities and given me a strong

David have to making Shakespeare's works accessible to our community-at-large makes my heart soar."

Equity member Luis Galindo praises the diversity of the company. "ISC and their commitment to bringing free

## Nominations Due for 2013 Rosetta LeNoire Award

Equity's National Equal Employment Opportunity Committee is accepting nominations for the 2013 Rosetta LeNoire Award. The award, named for the noted actor and producer Rosetta LeNoire, is given in recognition of outstanding artistic contributions made by either an individual or institution to the "universality of the human experience in American theatre." Inherent in the award is acknowledgement that the recipient has an exemplary record in the hiring or promotion of ethnic minorities, female actors and actors with disabilities through multi-racial and/or non-traditional casting.

Equity member Rosetta LeNoire was the first recipient, not only because of her body of work in the theatre, and her work with Equity's then-titled Ethnic Minorities Committee, but also for founding the AMAS Repertory Theatre Company, an organization dedicated to maintaining an "interracial company" of actors. Ms. LeNoire championed the cause of racial equality for more than 70 years and her efforts profoundly influenced the New York theatre community. Through the AMAS Repertory Theatre Company, she created an artistic community where members' individual skills were recognized without regard to race, creed, color, religion or national origin.

### Nomination Procedures and Guidelines

There are two ways to nominate an individual, a theatre company, and/or an organization

for the 2013 Rosetta LeNoire Award. (Nominations can be either electronic or hard copy/paper.)

A formal Rosetta LeNoire Award Submission Form must be completed and returned with supporting documentation and pertinent information. Electronic Submission Forms can be secured by going to [www.actors-equity.org](http://www.actors-equity.org) and clicking on the Rosetta LeNoire Award link. To obtain a hard copy/paper Rosetta LeNoire Award Submission Form, contact Luther Goins at 312-641-0393, ext. 237 or [lgoins@actorsequity.org](mailto:lgoins@actorsequity.org).

All nominee supporting documentation and pertinent information (including the Submission Form) will be limited to ten pages.

All electronic nominations (including the Submission Form) should be submitted via email to [RosettaLeNoire@actorsequity.org](mailto:RosettaLeNoire@actorsequity.org).

All hard copy/paper nominations (including the Submission Form) should be mailed directly to Luther Goins at: Rosetta LeNoire Award Nominations, c/o Luther Goins, National EEO Coordinator, Actors' Equity Association, 557 W. Randolph, Chicago, IL 60661.

**The deadline for receipt of all nomination materials is Friday, February 15, 2013.** The award will be presented at Equity's Annual Membership Meeting on April 12, 2013. For more information, contact Luther Goins at 312-641-0393, ext. 237 or at [lgoins@actorsequity.org](mailto:lgoins@actorsequity.org).

## In Defense of Stage Managers

(Editor's note: On November 5, 2012, the Goodman and Steppenwolf Theatres along with the Central Stage Manager Committee hosted a Chicago Stage Manager Pizza Night. The event was a celebration of the hard work and dedication of local Stage Managers. Steppenwolf's Production Manager Al Franklin welcomed the participants and shared the following letter that he had drafted in response to a statement made to a student by an unnamed designer who had claimed that stage managers are not artists, but rather only service persons who have no artistic value in the mounting of and calling of a show. The argument, by the designer, was that stage managers are told what to do—given cues, assignments, desk work, cue placement—and therefore do not artistically contribute to the productions; that calling a show is not an art; and that the stage manager is not an artist and should not ever think of him or herself as such. Mr. Franklin's response follows.)

To say a stage manager is not a collaborative theatre artist because he/she is told what to do is akin to saying an actor isn't an artist because they're given their lines by the playwright and told by the director where and how to move.

It's true that stage managers have to make use of certain technical skills to do their job. But that's no different than the technical skills required by a

designer. Virtually all theatre artists need certain technical skills, and virtually all theatre artists are given specific direction. But to name the direction given to a designer as "collaboration" while naming the

**"I'd compare a stage manager running a show to a conductor conducting an orchestra."**

direction given to a stage manager as something else is just semantics. I disagree with anyone who doesn't recognize their stage manager as a fellow artistic collaborator.

A stage manager starts out setting the tone in the rehearsal room. They are involved intimately with every person throughout the rehearsal period. In the tech process they begin to take over the reins, assuming the role of leadership. Within the confines of the writer's script, time available and the performance space, they incorporate the desires of the director, the actors, the producers, each of the designers, the choreographer, the musical director, and all the other collaborators. Additionally, they are managing the specific actions of the board operators and everyone running the show as well as maintaining communications with the front of

house staff.

Once the show opens, the stage manager runs the show as the director's representative. They keep the actors on track by giving performance notes and make sure the technical elements are maintained. I'd compare a stage manager running a show to a conductor conducting an orchestra. They both listen intently and use their experience and intuition to feel the moment when the show will benefit the greatest by calling the next cue. It's a subtle art and not simply a mechanical process of saying the word "go" when the actor utters a specific word. Then, when the show closes, it's the stage manager who compiles the records so that anyone can follow the map they've left behind to remount the same production.

Stage Managers use the knowledge and understanding of a director's vision to develop a strong sense of the show and how it flows from scene to scene. Directors and designers who collaborate with the stage manager to develop the best show possible are the ones who benefit the most. The stage manager must have, more than any other member of the team, a full understanding of the show, each actor, each set piece, each lighting and sound cue and how each component individually and collectively moves through its individual moment. The stage manager's artistic ability and integrity are what, ultimately, transform the show from its pieces into that magical whole.

# 2012: Equity's Year in Review

## January/February

Equity launches two new websites designed to make it easier to manage information for both members and employers. The Member Portal and the Employer Portal are two key components in the larger scope of an internal technology infrastructure.

An I AM PWD (Inclusion in the Arts & Media of People with Disabilities) summit is held simultaneously in Los Angeles and New York. The event is an opportunity for industry professionals to meet and share ideas on how best to have all Americans mirrored in the media and reflect the true American Scene.

Equity averts a possible strike, preserves 80 jobs and reaches a two-year agreement with the Westchester Broadway Theatre in Elmsford, NY.

## March

*RepresentAsian: The Changing Face of New York Theatre*, draws 400 theatre professionals to Fordham University in New York for a discussion of ethnic representation on Broadway.

Equity partners with the American Guild of Musical Artists (AGMA) in supporting and

advising a new organization, The Model Alliance, founded by models for models.

Equity supports SAG and AFTRA in their plans to merge.

## April

The Western Membership Education Committee hosts an informal panel discussion with four of the area's notable Artistic Directors: Sheldon Epps (Pasadena Playhouse), Marc Masterson (South Coast Repertory), Randall Arney (Geffen Playhouse) and Michael Ritchie (Center Theatre Group).

The Volunteer Income Tax Assistance (VITA) program wraps a banner year, preparing more than 5,000 tax returns for Equity and SAG-AFTRA members in New York, Los Angeles, Seattle and Orlando.

Equity participates in the 25th annual Arts Advocacy Day presented by Americans for the Arts in Washington, DC lobbying for increased public funding for the arts, arts education and other arts-related issues. Equity is a co-sponsor of the event and brings six delegates to speak to members of Congress or their representatives about the issues.

## May

Eastern Regional Director Rick Berg retires.

The Alien Committee is renamed the International Actors Committee.

## June

Equity receives a Special Tony Award recognizing its Centennial and its contributions to the American Theatre.

Nick Wyman is elected to a second three-year term as Equity President.

The Broadway season officially ends and Equity salutes 13 recipients of the legendary Gypsy Robe. CBS *Sunday Morning* airs "The Lives of Broadway Gypsies," a behind-the-scenes look at the joys and accomplishments of some of Broadway's best known Chorus Actors at various stages in their careers. The program also acknowledges Equity's Centennial and Special Tony Award.

## July/August

*A Streetcar Named Desire* receives Equity's annual Broadway Diversity Award.

Tom Carpenter is named new Eastern Regional Director/Assistant Executive Director.

## September

Equity's Organizing Department is restructured to include the Committee on Area Liaison Affairs (CALA) and Outreach and Career Development. This reassignment offers opportunities for greater inclusion and participation among the membership and keeps the focus on organizing as a top priority.

Central Regional Director Christine Provost addresses the Illinois Arts Council, supporting funding for the arts in that state.

*Performance of the Century* by Robert Simonson, celebrating 100 years of Equity and the rise of professional American theatre, is published by Applause Theatre & Cinema Books.

Equity sends a delegation to the World Congress of the International Federation of Actors (FIA) in Toronto where diversity and inclusion are the focus of worldwide concern.

The Eastern Regional Board recognizes Greater Albany as Equity's newest Liaison city.

## October

Equity joins in meetings with representatives from each of the unions and guilds whose members work on Broadway and tours, and in several cases,

at regional theatres around the country, to advance issues surrounding diversity. The meetings are part of an initiative of the Broadway League and its newly-created EEO Committee.

## November

Salary, Stage Manager improvements and expanded EEO language highlight the new four-year Off-Broadway agreement which runs to November 6, 2016.

Equity averts rollbacks at Walt Disney World in Orlando and reaches a five-year agreement that includes a compensation package with increases in each year of the contract.

The University/Resident Theatre Association (URTA) makes it easier for Equity members to apply and interview for spots in the MFA program at its 40 member schools in the US and UK. Nominators, coaches and screenings are eliminated for Equity members in good standing.

*Newsies* receives the 7th Annual ACCA Award for Outstanding Broadway Chorus.

## December

The Council, Officers and Staff extend to members everywhere best wishes for a peaceful and healthy holiday season and a Happy New Year.

# Musical Quiz

Winter's a good time for curling up with a cup of cocoa and a good musical, many of which are set in the chilly season, often with scenes and songs about the holidays. So, in keeping with the season, this month's Musical Quiz is entitled, *Merry Christmas, Maggie Thatcher*. Questions come from *The Musical Quiz Book* by Laura Frankos, published by Applause Theatre & Cinema Books, and reprinted with permission.

1. Where can you find a Chanukah party?

- A. *A Family Affair*
- B. *Caroline, or Change*
- C. *The Rothschilds*
- D. *Falsettos*
- E. *Minnie's Boys*

2. What kind of entertainment goes on at Consolidated Life's 19th floor Christmas party?

3. *A Christmas Carol* has been musicalized several times. The Alan Menken-Lynn Ahrens version packed Madison Square Garden's downstairs theatre from 1994 to 2003. Who among the following actor did *not* play Scrooge?

- A. Hal Linden
- B. Roger Daltrey
- C. Frank Langella
- D. Murray Abraham
- E. Paul Stanley

4. In *Sunset Boulevard*, after Norma professes her love for

Joe, he abruptly leaves and heads for a New Year's party with folks his own age. What do the starving actors/writer/composers sing about?

- A. doing lunch
- B. their New Year's resolutions

C. Joe's gold cigarette case  
D. Norma's old car  
E. getting a screen test or a song heard by studio bigwigs

5. You've been invited to the annual Christmas party hosted by Aunt Julia, Aunt Kate Morkan, and their niece Mary Jane. Where are you?

- A. the East Village
- B. Trenton, New Jersey
- C. San Francisco
- D. Innisfree
- E. Dublin

6. What do Germans do when Germany is filled with snow?

7. In contrast to the Germans mentioned above, who longs for days of icicles and snow?

- A. the Von Trapp kids
- B. the baseball widows in *Damn Yankees*
- C. the girls in *House of Flowers*
- D. the girls in *13 Daughters*
- E. Edvard Grieg of *Song of Norway*

8. It's not Christmas without Santa. You can find fellows who wear Santa suits, agree to be a

# Credit Union Reaches a Milestone

Actors Federal Credit Union was chartered on December 5, 1952. Seven incorporators signed the application for the charter and contributed the \$25.50 fee from

and 285 ATMs.

Jeff Rodman, who has been President of ActorsFCU for almost 30 of its 50 years, says, "It is awe inspiring and a gift in my life to both witness and be a

challenges. It includes a tremendously dedicated and loyal staff that shows up every day willing to serve. And, of course, it is the 20,000 members who have stood with



The seven who incorporated Actors FCU with Leo Schwarz, Field Representative of the New York League of Credit Unions, in December 1962. (Standing l to r) are: Anthony Saverino, Robin Craven, Herb Nelson, Conrad Bain, Theodore Bikel and Angus Duncan. Bill Ross is seated right and Mr. Schwarz sits left.

their own pockets. They were Equity Councillors Conrad Bain, Theodore Bikel, Robin Craven, Bill Ross and Anthony Saverino, along with AEA Member Herbert Nelson and AEA Executive Secretary Angus Duncan. Today, half a century later, ActorsFCU has 20,000 members, \$160 million in assets, 48 employees

part of the incredible growth of this credit union over the past 50 years. There are some days I can hardly believe all the things we've accomplished, and when I say 'we,' I mean the deeply committed volunteer Board of Directors that has steered our course boldly and fearlessly through all manner of

us all these years.

"I can't help but think that the actors who started this credit union with a deposit of \$25.50 years ago would be filled with pride at what their dream has accomplished. This credit union will always be a monument to their vision."

year-round Santa, or possibly could be the real Kris Kringle in all but one of the following:

- A. *The Music Man*
- B. *Assassins*

C. *Flahooley*

D. *I Love My Wife*

E. *Here's Love*

9. The action in this musical

runs a single year, from December 24 to December 24. What is it?

Answers on page 20



# NATIONAL NEWS

## Alzheimer's Walk a Big Success

Actors Unite to End Alzheimer's (AUEA), formed by Equity member Nancy Daly, participated in fundraiser Walks in four cities in October and November: New York, Washington, DC, Los Angeles and Hollywood, FL. The results were gratifying—both in terms of dollars raised and members participating.



Left—from top, clockwise  
Actors Unite in Miami...Washington, DC...And Los Angeles.

## Boston

### TCBF Cares for Local Theatre Community

By Ilyse Robbins,  
Equity Member

The Boston Theatre community is a strong and compassionate one. Since 1997, the Theatre Community Benevolent Fund (TCBF or The Fund) has been caring for theatre people in need throughout Boston and New England. This fund, based in part on the ideas of The Actors Fund and Broadway Cares/Equity Fights AIDS as well as other organizations, is a resource for actors, directors, choreographers, technicians, musicians, producers, designers and all members of the theatre community who have faced catastrophic events and are in dire need of monetary assistance.

Each year, theatres in the Boston area come together in support of May Day, TCBF's annual fundraising campaign, a two-fold activity consisting of The Boston Theatre Marathon, whose net proceeds are donated to TCBF, and individual

theatres asking their audiences for donations.

The Boston Theatre Marathon, an award-winning all-day event of new ten-minute plays, is produced by Boston Playwrights' Theatre. In 2009, the BTM expanded to include a weekend of full-length play readings although the heart of the festival remains the ten-minute plays.

2011-2012 was a banner season for collections by individual theatres for May Day. Actors, directors and producers took it upon themselves to ask audiences to give and give generously. And they did. Collections exceeded the 2010-2011 season by over \$12,000, with a total nearing \$28,500 collected.

A special thanks to Producing Artistic Director Spiro Veloudos and the Lyric Stage Company of Boston who single-handedly raised almost \$11,000 during their run of *Avenue Q*. Each night before the performance Mr. Veloudos made a heartfelt

speech explaining the Fund and his own personal experience with it. He told audiences that each night when the puppets passed the hat, the proceeds would benefit the Theatre Community Benevolent Fund.

For more information on the Fund, visit [tcbf.org](http://tcbf.org) or check out StageSource at [www.stagesource.org](http://www.stagesource.org).

## New York

### Actors Fund Sets Housing Seminar

The Actors Fund is hosting a housing seminar on Monday, December 17 from 5:30-7 pm at its offices on the 10th Floor at 729 Seventh Avenue. The evening will include a review of long term options to obtaining affordable rental housing; 80/20 housing; tenants rights information, and more. Reservations not necessary. Information: [kborg@actorsfund.org](mailto:kborg@actorsfund.org).



## New York

### AEA's ACCA Award goes to Chorus of "Newsies"

*Newsies*, Disney's acclaimed musical inspired by the real-life Newsboy Strike of 1899, has received Equity's Advisory Committee on Chorus Affairs' Sixth Annual ACCA Award for Outstanding Broadway Chorus. The honor is the only industry accolade of its kind and recognizes the distinctive talents and contributions made by the original chorus of a Broadway musical. The award was presented at a special ceremony at the Equity offices on November 27, 2012.

"This award acknowledges and honors the enormous talent and contributions members of a chorus made to a Broadway production," said Equity Second Vice President and Chair of the ACCA Rebecca Kim Jordan. "The chorus members of *Newsies* are gifted professionals who exemplify the hard work, dedication and talent it takes to be outstanding in a Broadway musical." Presiding at the event, Ms. Jordan said it was exciting to present this award from "your union and to celebrate your story, since it is the story of Equity, too."

Members of the *Newsies* chorus on opening night March 29, 2012 were: Aaron Albano, Mark Aldrich, Tommy Bracco, John E. Brady, Ryan Breslin, Kevin Carolan, Caitlyn Caughell, Kyle Coffman, Mike Faist, Michael Fatica, Julie Foldesi, Garrett Have, Thayne Jaspersen, Evan Kasprzak, Jess LeProto, Stuart Marland, Andy Richardson, Jack Scott, Ryan Steele, Brendon Stimson, Nick Sullivan, Ephraim M. Sykes, Laurie Veldheer, Alex Wong and Stuart Zagnit.

Equity Executive Director Mary McColl told how she took her children to see the *Newsies* movie and then used it as a teaching tool—explaining the importance of being part of a group and a union. Ms. McColl described her experience at the opening night of *Newsies* as "exhilarating."

The show's Associate Director Richard Hinds read a greeting from director Jeff Calhoun, who thanked Equity for creating an award recognizing "the hardest working people on Broadway" and noting that the members of this chorus were "deservedly" the show's title characters.

In his speech, Disney's Thomas Schumacher called the ensemble "powerful," and the reason that the "show lives and thrives."

Jeremy Jordan, who created the role of Jack Kelly, a newsboy

and leader of the band of "newsies," sent a letter saying he was "incredibly proud" of all of them. Caphathia Jenkins also sent greetings and love to the cast.

The ACCA reviewed the chorus of each Broadway production, considering the requirements made on each chorus by the director, the choreographer, and the musical director. They also considered the caliber of technical skill used to execute those requirements as well as the contributions made by the entire chorus to the overall production. All 12 Broadway chorus musicals that opened in the 2010-2011 season were eligible for the award.

## Photographer Walter McBride Receives Gypsy Spirit Award

Photographer Walter McBride, who has photographed practically every Gypsy Robe ceremony over the past decade, was presented with the Advisory Committee on Chorus Affairs' (ACCA) Gypsy Spirit Award in recognition of his "generous spirit, extraordinary talent and dedication to preserving the Gypsy Robe Ceremony through the lens of his camera." This award is not given annually, but only when the ACCA feels there is someone who deserves to be so honored for significant contributions to the Chorus and to the ACCA. National Chorus Business Representative David Westphal made the presentation.

*Newsies* features a Tony Award-winning score by eight-time Academy Award winner Alan Menken (*Beauty and the Beast*, *Aladdin*, *Sister Act*, *Leap of Faith*) and Jack Feldman, and a book by four-time Tony Award winner Harvey Fierstein (*La Cage Aux Folles*, *Torch Song Trilogy*). The musical, produced by Disney Theatrical Productions, is directed by Jeff Calhoun (Tony nominee for the *Big River* revival) and is choreographed by Christopher Gattelli, who received a Tony for his work in *Newsies*.

(more on page 19)

By Peter Royston

In a congratulatory letter to the Broadway chorus of *Legally Blonde* when they won the first Equity Advisory Committee on Chorus Affairs (ACCA) Award for Outstanding Broadway Chorus in 2007, Chita Rivera wrote, "To be in the Chorus is something special. It teaches you to share, as one body of energy, supporting each other and the production...A Gypsy is a good thing. *Long Live Us Gypsies!*"

The Chorus walks a tightrope, always on the edge between art that looks easy to an untrained eye, and potentially crippling disaster. Jeanna Belkin, a former Chorus member and long-time Equity Councillor said, "The Chorus is closer to the actual problems on the stage. The Chorus works close to injury, they must continuously train." No wonder, David Westphal, Equity's Business Representative for Chorus Affairs and a former Chorus actor, called the Chorus "the heartbeat of the American Musical."

Taking on the name of the never-resting Gypsies, Chorus dancers have always moved where the work is, from show to show, from state to state,



Chorus of Rodgers and Hammerstein's *Cinderella* at the 5th Avenue Theatre in Seattle. (Photo: Chris Berrion)

forming their own communities, their own self-made families, even, for the first half of the 20th century, their own union. But in 1955, Actors' Equity and Chorus Equity learned what the Chorus members have always known: there is great power in singing and dancing together.

"Nearly every trade, profession and occupation has its organization," said Equity founding member Frank Gillmore in a 1913 speech, "but the actor stands alone in splendid isolation, which means, I fear, that he must often accept injustice with seeming gratitude and sometimes eat humble pie as a daily meal!" This

Chorus of Roundabout Theatre Company's *Anything Goes* at the Center Theatre Group/Ahmanson Theatre in Los Angeles. (Photo: Joan Marcus)



## "Long Live Us Gypsies!" CELEBRATING

was especially true for the members (mostly women in those days) of the Chorus.

As historian Sean P. Holmes wrote, "The young women of the Broadway Chorus lines lived a precarious existence" in those pre-Equity days. Like other actors, Chorus members had to pay for their own costumes (for the Chorus girls, expensive but necessary shoes), were not paid for rehearsals that often went on for months, and were sometimes the victims of predatory producers and managers.

But beyond sharing the sometimes terrible conditions that all actors endured during those times, Chorus girls found themselves at the bottom of a very steep ladder. In a theatrical hierarchy that was already dizzyingly stratified, Chorus members found themselves in between two extremes: seen by the public

as glorified sex objects, and seen by "legitimate actors" as, in Holmes' words, "theatrical dilettantes who traded on their youth for a couple of seasons before fading into obscurity."

When Equity was first forming, the divide between Chorus members and "legitimate



Chorus of *The Music Man* at the Walnut Street Theatre in Philadelphia. (Photo: Joan Marcus)

actors" was wide. The membership policy of the early Union was, according to Holmes, "expansive enough to accommodate both the biggest stars and the humblest bit players, yet it excluded the hundreds of young women (and the rather smaller number of men) who earned their living in the Broadway Chorus."

But as the 1919 strike erupted, Equity leadership found they needed the Chorus members; producers were quickly replacing striking actors. Equity's desperation for numbers became the foundation for the Union's inclusionary philosophy, what Holmes called "a genuine mass movement of theatrical workers..." As Ralph Whitehead said, "We took anyone from any branch of the profession. We took them because we could not afford to lose anyone...I felt that our purpose would be won if we had them on the inside rather than the outside."

To take advantage of the Chorus girls' numbers, but to placate those actors who still saw the Chorus as beneath "real"

Chorus



# Us Gypsies!" THE CHORUS



et Theatre in Philadelphia. (Photo: Mark Garvin)

theatre, a "separate but equal" body, Chorus Equity, was formed, with former Chorus girl Marie Dressler as the first president. On August 19, 1919, Equity organized a benefit show at the Lexington Avenue Opera House that, as Holmes wrote, "owed more to



of Thoroughly Modern Millie at The Muny in St. Louis. (Photo: The Murry)

vaudeville than to the traditions of the legitimate stage, drawing high culture and low together," in a program that showcased all of the extraordinary talent of the American stage. Marie Dressler appeared and demonstrated the true artistic strength of the Chorus. She reminded the audience that managers often kept cast members for up to 16 weeks of unpaid rehearsal; she boasted that she could teach a chorus line of 150 young women a new number in 16 minutes – and she did! And as Chorus members have always done, they made it look easy.

**A**ctors' Equity finally merged with Chorus Equity on August 1, 1955, an event which enhanced the lives of all performers, and, according to Second Vice President Rebecca Kim Jordan, informed current Equity rules: "The Chorus union had many more members as well as more rules that supported the actor, i.e. taking five minutes off every hour, or ten minutes every hour and a half for rest..."

A report written by Louis M. Simon and Willard Swire before the merger pointed out that "Because of the demands made by today's choreographers and musical directors, certain Chorus members of known ability...are in constant

demand...this has created an almost new class of ensemble player who is not only quite satisfied to pursue a career devoted

In 2007, at the encouragement of then-Second Vice President Jean-Paul Richard and with the enthusiastic support of the ACCA, the Annual ACCA Award for Outstanding Broadway Chorus was created. The Award is the only industry accolade of its kind and honors the distinctive talents and contributions made by the original chorus member of a Broadway production.

- 2007 *Legally Blonde*
- 2008 *In the Heights*
- 2009 *West Side Story*
- 2010 *Fela!*
- 2011 *The Scottsboro Boys*
- 2012 *Newsies*



Chorus of Oklahoma! at Washington's Arena Stage. (Photo: Carol Rosegg)

exclusively to ensemble work, but who is actually proud of his ability to continue for a long time in such a career..."

"These Chorus members...are 'performers' as surely as any speaking player," concluded the report, "And it is our contention that all performers in the legitimate theatre should belong in one Association for the sake of their mutual benefit and for the creation of a stronger and sounder organization."

This report codified the modern Chorus member who would electrify the stage in the shows of Michael Kidd, Bob Fosse or Susan Stroman, who would be glorified, and humanized, in *A Chorus Line*. Over the years, many awards and honors have been afforded to the Chorus, including the Gypsy Robe and the ACCA award. But for Chorus members, for Gypsies, the work is always its own reward. Ms. Jordan calls it both "collaborative and collective. I think that there is nothing more exciting than a group of people working hard together to 'perfect' movement and song to tell a collective story..."

# The 2011–2012 Theatrical Season Report

## An Analysis of Employment, Earnings, Membership and Finance

By Steven DiPaola

Assistant Executive Director for Finance and Administration

The slow recovery from the worst recession in decades in the United States continues, but the inability of the US economy to gain momentum against the backdrop of domestic and international fiscal concerns has taken a toll on many industries and regions of the country. As the June 2011 – May 2012 theatrical season showed, Actors' Equity Association has not been immune to this. During this most recent season, employment — including on Equity's flagship Production contract, which covers work on Broadway and other similar work around the country — fell to its lowest level in 10 years. Clearly, what is true in many other places is also true in Equity's segment of the theatrical industry: jobs are harder to come by and employment is more sporadic. So while there was tremendous growth in the Short Term Engagement Agreement (SETA) — a relatively new national contract in the touring arena — and stability or modest growth in several other regional contract areas, many other contracts saw their work weeks decrease this season.

Despite this decrease in employment, member earnings remained stable, as they did last season. This was good news, especially given the drop in work weeks and shows that the value of the members' work, at least as defined by its ability to put money in their pockets, has not diminished.

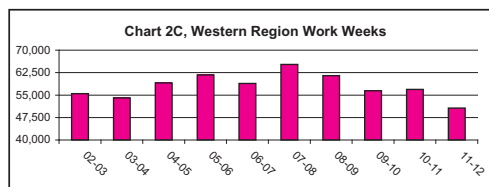
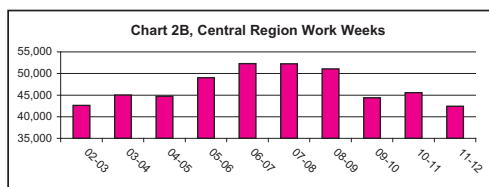
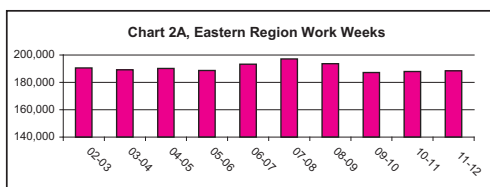
This report provides a detailed analysis of employment and earnings for this most recent complete theatrical season, while also providing a brief view of member demographics and the fiscal health of the Association. In some tables, work weeks for certain contract types, such as League of Regional Theatres (LORT), are shown in the aggregate and in their components.

### Employment

After drops in the 2008-2009 and 2009-2010 seasons, work weeks stabilized and remained constant last season. However, in this season, work weeks declined by 3% to hit the lowest mark since the 2001-2002 season. Since hitting the all-time high of 314,681 in the 2007-2008 season (which ended just four months before the broad and deep stock market decline that marked the beginning of the 2008 recession), work weeks have declined by more than 10%.

The top half of Table 1 examines work weeks in greater

Season	2011-12		2010-11		2009-10		2001-02		1991-92	
<b>SEASONAL TOTALS:</b>										
Members Working, per season	17,446		17,089		16,959		17,256		14,451	
Average Weeks Worked	16.1		17.0		17.0		16.1		16.7	
% Employed	42.6%		41.7%		41.4%		51.2%		41.6%	
Total Work Weeks	281,614		290,410		288,075		277,131		240,942	
Eastern Weeks	188,503	66.9%	187,962	64.7%	187,216	65.0%	182,609	65.9%	147,993	61.4%
Central Weeks	42,438	15.1%	45,567	15.7%	44,410	15.4%	43,130	15.6%	38,495	16.0%
Western Weeks	50,673	18.0%	56,881	19.6%	56,449	19.6%	51,392	18.5%	54,454	22.6%
Principal Weeks	169,446	60.2%	174,304	60.0%	171,675	59.6%	180,731	65.2%	167,303	69.4%
Chorus Weeks	67,595	24.0%	70,272	24.2%	71,165	24.7%	55,718	20.1%	39,333	16.3%
Stage Manager Weeks	44,573	15.8%	45,834	15.8%	45,235	15.7%	40,682	14.7%	34,306	14.2%
<b>AVERAGE WEEKLY TOTALS:</b>										
Members Working	5,416		5,585		5,540		5,329		4,634	
% Employed	13.2%		13.6%		13.5%		15.8%		13.3%	
Eastern	3,625		3,615		3,600		3,512		2,846	
Central	816		876		854		829		740	
Western	974		1,094		1,086		988		1,047	
Principals	3,259		3,352		3,301		3,476		3,217	
Chorus	1,300		1,351		1,369		1,072		756	
Stage Managers	857		881		870		782		661	
Open Companies, per week	657		638		637		462		425	
East	365		352		353		262		262	
Central	146		142		135		100		80	
West	146		144		149		100		83	



detail, showing breakdowns by region and job category in addition to how they relate to members working. The table shows results for each of the most recent three seasons, as well as those 10 and 20 years ago. As you can see, over the past three seasons work weeks have remained fairly constant in the Eastern region, even rising just a bit. However, they have declined by 4.5% and 10.2% in the Central and Western regions, respectively. Consequently, the concentration of work in the Eastern region has grown by 2.2% over the three seasons. As you can see, it has grown even more significantly over the 20-year period.

Interestingly, the number of members that worked in each of the past three seasons has increased. However, given the fact that work weeks have

declined, it stands to reason that the average number of weeks that each member worked in a year in our jurisdiction dropped from 17 to 16.1 weeks. In fact, that number has moved within a very narrow range during the entire 20-year period.

Finally, over the past three seasons, the distribution of work across the Principal, Chorus and Stage Manager job categories has remained very consistent, but you can see significant shifts over the past 20 years.

The lower half of Table 1 further distills these numbers to averages in each week of the season. While the total number of individual members working each year increased as we saw above, the average number of members working each week decreased. While that may seem incongruous, when viewed along

with the fact that there were fewer work weeks, the complete picture is revealed: more individuals worked, but there were fewer jobs and/or fewer weeks of work.

The very bottom of Table 1 shows the average number of open companies each week; the fact that this number went up in every region — including ones where work weeks dropped — reinforces that there wasn't less producing activity, but there were fewer jobs and less work to be had.

Charts 2A through 2C graphically depict a history of work weeks by region over the past 10 seasons. While all three regions established their all-time highs in work weeks over that time, all have lost work weeks since. As you can see, the Eastern region has had its ups and downs and is 4.5% down from its all-time high, but has maintained a fairly consistent level of employment over the decade. The Central region, on the other hand, is down 19% since establishing

**Table 3, 2011 - 2012 Season  
Work Weeks  
By Region, Contract Type and Job Category**

	2011-12					Change in % of Total	2010-11 Total	2009-10 Total	2001-02 Total	1991-92 Total
	Eastern	Central	Western	Total	% of Total					
<b>Production</b>	<b>58,584</b>	<b>1,636</b>	<b>2,053</b>	<b>62,273</b>	<b>22.1%</b>	<b>-3.1%</b>	<b>73,505</b>	<b>82,107</b>	<b>61,091</b>	<b>49,276</b>
Point of Organization	43,106		2,025	45,131	16.0%	-0.9%	50,243	50,775	38,202	25,118
Tiered Tours	5,550			5,550	2.0%	0.3%	8,207	12,572		
Other Tours	9,928	1,636	28	11,592	4.1%	-2.6%	15,055	18,760	22,889	24,158
<b>Resident Theatre (LORT)</b>	<b>31,226</b>	<b>8,514</b>	<b>18,158</b>	<b>57,898</b>	<b>20.6%</b>	<b>1.4%</b>	<b>59,982</b>	<b>53,827</b>	<b>57,394</b>	<b>53,748</b>
LORT Rep	3,043	388	3,985	7,416	2.6%	0.4%	6,993	6,908	7,336	
LORT Non-Rep	28,183	8,126	14,173	50,482	17.9%	1.0%	52,989	46,919	50,058	
<b>Developing Theatre</b>	<b>21,022</b>	<b>9,721</b>	<b>14,296</b>	<b>45,039</b>	<b>16.0%</b>	<b>-0.3%</b>	<b>46,116</b>	<b>43,325</b>	<b>48,667</b>	<b>43,906</b>
Letter of Agreement	8,598	3,511	7,735	19,844	7.0%	0.0%	20,426	18,832	22,960	21,003
Small Professional Theatre	12,424	6,210	6,561	25,195	8.9%	-0.3%	25,690	24,493	25,707	22,903
<b>Stock</b>	<b>5,057</b>	<b>1,734</b>	<b>828</b>	<b>7,619</b>	<b>2.7%</b>	<b>-0.3%</b>	<b>8,488</b>	<b>6,920</b>	<b>8,167</b>	<b>11,166</b>
COST	1,924	162	432	2,518	0.9%	0.0%	2,220	1,796	2,874	
COST Special	660			660	0.2%	-0.1%	1,413	838	664	
CORST	1,524	782		2,306	0.8%	-0.1%	2,435	2,553	2,544	
MSUA	667	790		1,457	0.5%	0.0%	1,525	995	979	
RMTA	282		396	678	0.2%	-0.1%	852	733	965	
Outdoor Drama							43	5	141	
Special Agreements	5,131	6,209	361	11,701	4.2%	-1.2%	12,028	13,569	9,659	5,536
Young Audiences (TYA)	4,685	1,536	1,605	7,826	2.8%	-1.6%	9,146	9,393	12,289	16,141
Cabaret	3,134	60	367	3,561	1.3%	0.1%	3,297	3,498	1,659	5,636
Guest Artist	3,379	914	2,314	6,607	2.3%	0.0%	6,761	6,257	8,411	5,361
Special Appearance	3,577	1,480	2,119	7,176	2.5%	0.7%	6,861	6,007	4,356	
University Theatre (URTA)	914	623	486	2,023	0.7%	0.0%	2,195	2,280	2,341	1,299
SETA	11,983	400	331	12,714	4.5%	4.5%	5,260	2,766		
Dinner Theatre	1,112	2,163		3,275	1.2%	-0.8%	3,884	4,939	10,147	14,551
Dinner Theatre Artist	23	4	141	168	0.1%	0.0%	106	125		
Casino	7		3,927	3,934	1.4%	-0.9%	5,139	5,096		
Midsize	221	185	12	418	0.1%	-0.1%	353	399		
Special Production	7		34	41	0.0%	0.0%	227	220	2,172	1,669
Business Theatre	296	9	3	308	0.1%	0.0%	232	213	343	1,450
Workshop	230			230	0.1%	-0.1%	140	207	882	651
Off Broadway (NYC)	11,872			11,872	4.2%	2.0%	9,420	8,781	11,111	10,891
NYC/LOA	2,559			2,559	0.9%	-0.1%	3,205	3,022	4,224	
Mini (NYC)	857			857	0.3%	-0.2%	1,066	1,790	2,032	1,876
ANTC	2,448			2,448	0.9%	-0.1%	1,955	2,025		
Transition	812			812	0.3%	-0.1%	621	550		
New England Area Theatre (NEAT)	2,377			2,377	0.8%	0.1%	2,668	2,352	999	
Disney World	16,691			16,691	5.9%	1.1%	16,278	16,740	14,160	6,419
Orlando Area Theatre (OAT)	299			299	0.1%	0.0%	268	186	142	
New Orleans Area (NOLA)		330		330	0.1%	0.0%	385	519	198	
Chicago Area (CAT)		6,920		6,920	2.5%	0.1%	7,438	6,348	7,285	6,329
Western Light Opera (WCLO)			1,539	1,539	0.5%	-0.7%	1,324	2,385	3,745	
Hollywood Area (HAT)			297	297	0.1%	-0.1%	370	460	588	1,842
San Francisco Bay Area (BAT)			1,478	1,478	0.5%	-0.1%	1,290	1,272	1,271	3,195
Urban Broadway Series (UBS)			72	72						
Modified Bay Area Theatre			252	252	0.1%	-0.1%	402	497	530	
<b>TOTAL</b>	<b>188,503</b>	<b>42,438</b>	<b>50,673</b>	<b>281,614</b>			<b>290,410</b>	<b>288,075</b>	<b>277,131</b>	<b>240,942</b>
<b>By Job Category</b>										
Principal	105,824	29,605	30,093	165,522	58.8%	-3.9%	174,304	171,675	180,731	167,303
Chorus	55,265	4,620	5,721	65,606	23.3%	1.6%	70,272	71,165	55,718	39,333
Stage Manager	27,414	8,213	8,365	43,992	15.6%	0.0%	45,834	45,235	40,682	34,306
% of Total	66.9%	15.1%	18.0%							

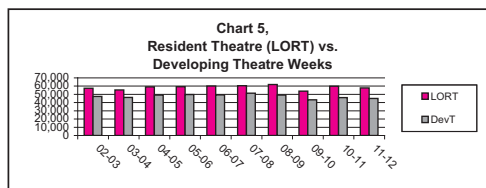
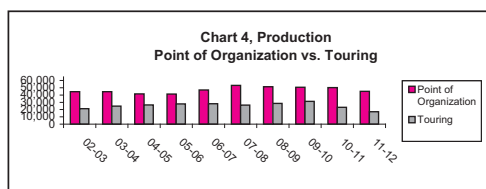
its work week high in the 2006-2007 season. The Western region established its high in the following season, but since has lost 22% of its work weeks. Clearly, the 2008 recession was the significant blow to the Central and Western regions, but the weak recovery has led to even greater erosion.

Table 3 offers further insight into the causes of the work week drop this season. The Production contract, always the largest employment generator, suffered a very large drop of more than 15% — or more than 11,000 work weeks. More than one-quarter of those work weeks were lost due the closings of Production contract shows that were “sitting-down” in Chicago and Los Angeles (these sit-down productions as well as those on Broadway are referred to as “Point of Organization” shows as opposed to touring shows), but work weeks on Broadway also fell by nearly 4% — or nearly 1,700 work weeks. This reflects a change that has been plain

to see on Broadway — theatres have remained vacant for longer periods of time between shows and there have been more “event” shows — presentations involving one or two performers for limited runs rather than traditional Broadway-type offerings. This was especially evident early in the season when from June through August of 2011, 16 shows — many with large casts and/or high actor payrolls — closed. Most were on Broadway, and during that same period, only seven Production contract shows opened.

In addition to the drop in point of organization work weeks, Production touring work weeks also fell, as evidenced by Chart 4, which depicts both types of work weeks over a 10-year period.

Touring work weeks fell by 26% to register the lowest number in 10 years; this area has lost more than 11,000 work weeks since the recession began. This drop in both point of organization and touring work weeks has resulted in the lowest Production



total since the aftermath of the 9/11 terrorist attacks on New York — and as a result, Production contract work weeks accounted for just over 22% of the overall number this season, down from more than 25% last season.

Turning back to Table 3, LORT work weeks also fell, but by a much more modest 3.5%; in addition, the fall was not equally

spread out across the regions. LORT work weeks in the Eastern region actually rose modestly, and in the Central region dropped by only about 100 work weeks. However, in the Western region, work weeks on this contract dropped by more than 10% — especially significant because LORT is responsible for the greatest amount of employment in

that region.

The combined Developing Theatre contracts (Letter of Agreement and Small Professional Theatre) also saw a drop of more than 2% in overall work weeks, but again this was not evenly spread out across the regions. The Eastern region had a drop of just over 3%, while the Central region actually had growth in Developing Theatre work weeks of about 6%. Again though, the Western region was hit hard, suffering the largest drop at just under 6%.

After the Production contract, the LORT and Developing Theatre contracts are the next two largest employment generators for Equity's members. As you can see in Chart 5, while both are down off of their high marks, the LORT and Developing Theatre contracts are still above their ten-year lows and have generally posted fairly consistent numbers across the entire period.

Nevertheless, when the three largest employers — Production,

**Table 6,  
Open Companies Average Weekly Counts, 2011-12  
by Contract Type and Region**

	Eastern	Central	Western	Total Average	% of Total
<b>Production</b>	<b>39.00</b>	<b>0.70</b>	<b>1.10</b>	<b>40.80</b>	<b>6.2%</b>
Point of Organization	29.00		1.00	30.00	4.6%
Tiered Tours	3.30			3.30	0.5%
Other Tours	6.70	0.70	0.10	7.50	1.1%
<b>Resident Theatre (LORT)</b>	<b>40.60</b>	<b>10.70</b>	<b>20.90</b>	<b>72.20</b>	<b>11.0%</b>
LORT Rep	3.70	0.60	1.30	5.60	0.9%
LORT Non-Rep	36.90	10.10	19.60	66.60	10.1%
<b>Developing Theatre</b>	<b>75.90</b>	<b>43.90</b>	<b>49.10</b>	<b>168.90</b>	<b>25.7%</b>
Letter of Agreement	30.30	16.60	23.10	70.00	10.7%
Small Professional Theatre	45.60	27.30	26.00	98.90	15.1%
Stock	8.20	1.70	1.20	11.10	1.7%
Special Agreements	6.50	9.70	0.90	17.10	2.6%
Young Audiences (TYA)	12.40	7.90	6.20	26.50	4.0%
Cabaret	5.30	1.30	1.50	8.10	1.2%
Guest Artist	37.80	13.70	21.60	73.10	11.1%
Special Appearance	39.20	21.60	25.30	86.10	13.1%
Business Theatre	4.60	1.00		5.60	0.9%
University Theatre (URTA)	3.50	2.80	1.70	8.00	1.2%
SETA	7.60	0.30	0.40	8.30	1.3%
Dinner Theatre	6.10	2.20	1.80	10.10	1.5%
Dinner Theatre Artist	0.30	0.10	0.10	0.50	0.1%
Casino Agreement			3.20	3.20	0.5%
Special Production	0.10		0.10	0.20	0.0%
Midsize	0.50	0.20	0.10	0.80	0.1%
Workshop (NYC)	0.20	0.20		0.40	0.1%
Off Broadway (NYC)	24.50			24.50	3.7%
NYC/ LOA	5.80			5.80	0.9%
Mini (NYC)	3.20			3.20	0.5%
New England Area (NEAT)	7.80			7.80	1.2%
Disney World	25.00			25.00	3.8%
Orlando Area (OAT)	1.90			1.90	0.3%
Transition	2.30			2.30	0.4%
ANTC	4.80			4.80	0.7%
NYMF	2.10			2.10	0.3%
Chicago Area (CAT)		24.80		24.80	3.8%
New Orleans Area (NOLA)		3.60		3.60	0.5%
Western Light Opera (WCLO)			1.50	1.50	0.2%
UBS			0.10	0.10	0.0%
Hollywood Area (HAT)			0.70	0.70	0.1%
Modified Bay Area Theatre			2.80	2.80	0.4%
San Francisco Bay Area (BAT)			5.20	5.20	0.8%
<b>TOTAL</b>	<b>365.20</b>	<b>146.40</b>	<b>145.50</b>	<b>657.10</b>	
Regional % of Total	55.6%	22.3%	22.1%		

three regions remaining relatively stable. There were, however, some shifts. The Production contract, responsible for 8% of the open companies last season, only accounted for 6% this season, reflecting the closing of the sit-down shows in Chicago and Los Angeles and longer vacancy periods for Broadway theatres. LORT and Developing Theatre accounted for just under 27% of the open companies (nearly identical to last year). Guest Artist and Special Appearance had more open companies each week over last season, and were responsible for just under one-quarter of the companies being administered each week. The average number of open SETA companies each week more than doubled.

#### Earnings

For the third season in a row, member earnings remained statistically flat at just under \$332 million. As Chart 7 illustrates below, after a prolonged period of growth during the first seven theatrical seasons of the past decade when earnings increased by 29%, the recession of 2008 created a ceiling above which earnings have been unable to rise. However, it's fortunate that while so many other industries and their workers have experienced a tremendous loss of income in the ensuing years, earnings for members working in our industry have remained steady.

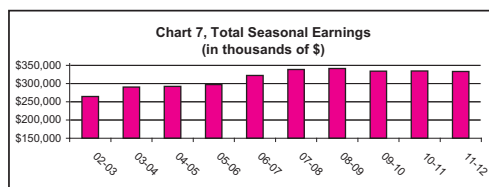
Earnings under the Production Contract, historically the largest earnings driver, posted their lowest total since the 2005-2006 season. While earnings under the Production contract still account for 47% of the total and more than five times the contract with the next highest total (LORT), the 14.5% drop it experienced this season is significant, though not totally unexpected given the drop in Production contract work weeks discussed earlier.

As Chart 8 depicts, this is the second consecutive season during which Production earnings fell, after actually rising during the two seasons that occurred during the recession of 2008-2010.

The fact that overall earnings essentially remained at the same levels achieved over the previous two seasons even with these lower Production contract earnings means that earnings were strong on other contracts to offset the lag in Production. One

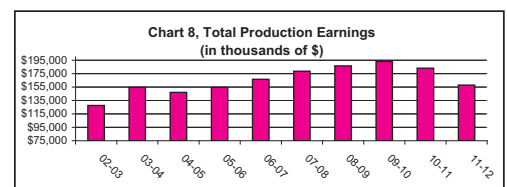
LORT and Developing Theatre – drop a combined 14,393 work weeks from last season through this most recent season, it doesn't bode well for overall employment. And while these three largest contract areas still accounted for 58.7% of overall work weeks, that's down from almost 62% last season.

Fortunately, employment in some other areas grew significantly. Work weeks under the fairly new Short Engagement Touring Agreement (SETA) more than doubled, gaining over 7,000



work weeks. The resurgent Off-Broadway agreement saw its work weeks rise by 26% as this contract increasingly provides an opportunity for a second life to some previous Broadway shows while also continuing to offer

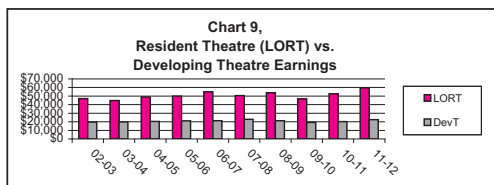
employment of a nature more consistent with this contract's history. Looking at some other contracts with growth, Disney World work weeks increased modestly, as did Western Civic Light Opera (WCLO) and San



Francisco Bay Area Theatre (BAT).

The average number of open companies each week that Equity administrators (Table 6) increased by 3% with the distribution of these companies across the

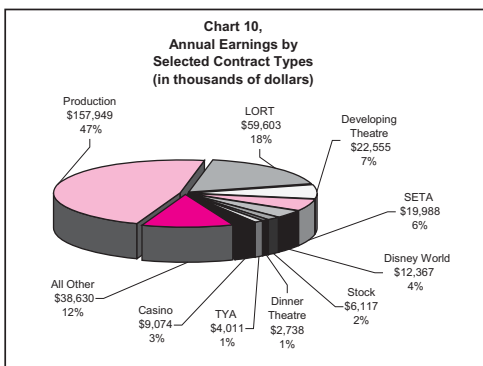
example would be LORT, which hit its highest earnings figure in a decade and is up over 13% from last season and 28% over two seasons. This occurred despite the drop in LORT work weeks.



The Developing Theatre contract earnings are up over 11%, and earnings under Guest Artist and Special Appearance are up 4.5% and 18.9%, respectively. But by far, the biggest rise in earnings came from the SETA, where there was an increase of 152%, which brought total earnings to almost \$20 million – just behind the Developing Theatre contracts for the third highest earnings generator. The SETA, which as noted earlier also had

a large jump in work weeks, now accounts for 6% of total member earnings.

As noted earlier, the Production Contract provided 47% of the total earnings for members during the 2011-2012 season and we already examined that contract's earnings over the past ten years. Chart 9 depicts LORT and Developing Theatre earnings over the same period. As noted earlier, LORT posted its highest earnings total over the



period during this season; the Developing Theatres contract posted its second highest total and continues to post steady results. Both contract areas – responsible for just under 25% of

all member earnings last season have enjoyed two seasons of outstanding earnings growth. And when these two contract areas are combined with Production and SETA, you see that these four

contract areas are responsible for nearly 80% of overall member earnings. Chart 10 shows the distribution of earnings over these four contracts and the other top earnings generators.

Using Table 11 to look at contracts that are important to specific regions, in the Eastern Region the Off Broadway contract, which as noted earlier continued its employment resurgence, had its earnings increase by 24% over last season. Since the 2008-2009 season, earnings on the Off Broadway contract have nearly doubled. In Orlando, the Disney contract accounted for almost 5% of total regional earnings, but this contract's earnings were flat over last season. Moving to the Central Region, earnings under the

**Table 11  
Seasonal Earnings, 2011-12  
by Region & Contract Type**

	Earnings						Total	% of Total
	Eastern	%	Central	%	Western	%		
<b>Production</b>	<b>\$148,538,078.00</b>	<b>58.8%</b>	<b>\$4,084,741.00</b>	<b>12.3%</b>	<b>\$5,326,292.00</b>	<b>11.2%</b>	<b>\$157,949,111.00</b>	<b>47.43%</b>
Point of Organization	\$115,192,833.00	58.8%			\$5,258,077.00	11.1%	\$120,450,910.00	36.17%
Tiered Tours	\$9,063,532.00	45.6%					\$9,063,532.00	2.72%
Other Tours	\$24,281,713.00	9.6%	\$4,084,741.00	12.3%	\$68,215.00	0.1%	\$28,434,669.00	8.54%
<b>Resident Theatres (LORT)</b>	<b>\$33,832,444.53</b>	<b>13.4%</b>	<b>\$8,227,229.68</b>	<b>24.9%</b>	<b>\$17,542,849.87</b>	<b>36.9%</b>	<b>\$59,602,524.08</b>	<b>17.90%</b>
LORT Rep	\$5,302,813.87	1.0%	\$336,816.65	1.0%	\$4,386,376.18	9.2%	\$7,347,006.70	2.21%
LORT Non-Rep	\$31,208,630.66	12.4%	\$7,890,413.03	23.8%	\$13,156,473.69	27.7%	\$52,255,517.38	15.69%
<b>Developing Theatre</b>	<b>\$10,176,467.94</b>	<b>4.0%</b>	<b>\$5,006,257.66</b>	<b>15.1%</b>	<b>\$7,372,459.30</b>	<b>15.5%</b>	<b>\$22,555,184.90</b>	<b>6.77%</b>
Letter of Agreement (LOA)	\$4,874,658.79	1.9%	\$2,012,302.79	6.1%	\$4,379,471.21	9.2%	\$11,266,432.79	3.38%
Small Professional Theatre (SPT)	\$5,301,809.15	2.1%	\$2,993,954.87	9.0%	\$2,992,988.09	6.3%	\$11,288,752.11	3.39%
<b>Stock</b>	<b>\$4,642,210.31</b>	<b>1.8%</b>	<b>\$1,474,859.79</b>	<b>4.5%</b>	<b>\$760,521.04</b>	<b>1.6%</b>	<b>\$6,877,591.14</b>	<b>2.07%</b>
COST	\$1,670,116.47	0.7%	\$146,032.89	0.4%	\$371,461.47	0.8%	\$2,187,610.83	0.66%
COST Special	\$660,880.54	0.3%					\$660,880.54	0.20%
CORST	\$1,196,905.00	0.5%	\$496,776.74	1.5%			\$1,693,681.74	0.51%
MSUA	\$775,529.61	0.3%	\$832,050.16	2.5%			\$1,607,579.77	0.48%
RMTA	\$338,778.69	0.1%			\$389,059.57	0.8%	\$727,838.26	0.22%
Outdoor Drama								
Special Agreements	\$2,752,483.82	1.1%	\$4,812,186.04	14.5%	\$108,323.50	0.2%	\$7,672,993.36	2.30%
Young Audiences (TYA)	\$2,425,613.42	1.0%	\$834,604.66	2.5%	\$750,621.80	1.6%	\$4,010,839.88	1.20%
Cabaret	\$1,217,563.18	0.5%	\$50,555.06	0.2%	\$311,955.85	0.7%	\$1,580,074.09	0.47%
Guest Artist	\$2,021,635.55	0.8%	\$460,258.15	1.4%	\$1,113,439.35	2.3%	\$3,595,333.05	1.08%
Special Appearance	\$1,190,557.52	0.5%	\$501,143.07	1.5%	\$626,787.74	1.3%	\$2,318,488.33	0.70%
University Theatre (URTA)	\$319,280.38	0.1%	\$413,383.20	1.2%	\$324,407.50	0.7%	\$1,057,071.08	0.32%
SETA	\$18,898,160.65	7.5%	\$455,737.61	1.4%	\$633,972.36	1.3%	\$19,987,870.62	6.00%
Dinner Theatre	\$851,246.92	0.3%	\$1,876,957.34	5.7%	\$10,010.00	0.0%	\$2,738,214.26	0.82%
Dinner Theatre Artist	\$13,190.00	0.0%	\$1,612.50	0.0%	\$111,378.00	0.2%	\$126,180.50	0.04%
Casino	\$29,420.00	0.0%			\$9,044,343.67	19.0%	\$9,073,763.67	2.72%
Midsized	\$142,618.96	0.1%	\$174,427.53	0.5%	\$11,257.00	0.0%	\$328,303.49	0.10%
Special Production	\$7,878.20	0.0%			\$40,634.00	0.1%	\$48,512.20	0.01%
Business Theatre	\$417,607.06	0.2%	\$14,656.28	0.0%	\$1,193.00	0.0%	\$433,456.34	0.13%
Workshop	\$152,259.00	0.1%					\$152,259.00	0.05%
Off Broadway (NYC)	\$7,728,858.14	3.1%					\$7,728,858.14	2.32%
NYC-LOA	\$1,013,040.44	0.4%					\$1,013,040.44	0.30%
Mini - NYC	\$399,209.80	0.2%					\$399,209.80	0.12%
ANTC	\$1,266,745.26	0.5%					\$1,266,745.26	0.38%
Transition	\$202,877.59	0.1%					\$202,877.59	0.06%
NYMF	\$39,207.08	0.0%					\$39,207.08	
New England Area (NEAT)	\$853,675.99	0.3%					\$853,675.99	0.26%
Disney World	\$12,366,466.87	4.9%					\$12,366,466.87	3.71%
Orlando Area (OAT)	\$69,853.50	0.0%					\$69,853.50	0.02%
Royalties	\$857,927.53	0.3%					\$857,927.53	0.26%
New Orleans (NOLA)			\$90,765.29	0.3%			\$90,765.29	0.03%
Chicago Area (CAT)			\$4,608,937.25	13.9%			\$4,608,937.25	1.38%
Western Light Opera (WCLO)					\$2,000,809.71	4.2%	\$2,000,809.71	0.60%
Hollywood Area (HAT)					\$209,596.74	0.4%	\$209,596.74	0.06%
San Francisco Bay Area (BAT)					\$708,917.25	1.5%	\$708,917.25	0.21%
Urban Broadway Series (UBS)					\$446,480.00		\$446,480.00	
Modified Bay Area Theatre (MBAT)					\$60,059.41	0.1%	\$60,059.41	0.02%
<b>Totals</b>	<b>\$252,426,577.64</b>		<b>\$33,088,312.11</b>		<b>\$47,516,309.09</b>		<b>\$333,031,198.84</b>	
<b>Regional % of Total</b>	<b>75.8%</b>		<b>9.9%</b>		<b>14.3%</b>			

**Table 12**  
**Seasonal Earnings Summary**

Season	2011-12	2010-11	2009-10	2001-02	1991-92
<b>Total Seasonal Earnings</b>	<b>\$333,031,199</b>	<b>\$334,559,463</b>	<b>\$334,207,326</b>	<b>\$249,228,000</b>	<b>\$157,758,000</b>
Median Member Earnings	\$7,256	\$7,382	\$7,475	\$6,277	\$5,103
Eastern Earnings	\$252,426,578	\$247,095,465	\$240,472,898	\$188,419,000	\$105,664,000
	<b>75.8%</b>	<b>73.9%</b>	<b>72.0%</b>	<b>75.6%</b>	<b>67.0%</b>
Central Earnings	\$33,088,312	\$35,858,429	\$39,731,626	\$25,567,000	\$20,395,000
	<b>9.9%</b>	<b>10.7%</b>	<b>11.9%</b>	<b>10.3%</b>	<b>12.9%</b>
Western Earnings	\$47,516,309	\$51,605,569	\$54,002,802	\$35,242,000	\$31,699,000
	<b>14.3%</b>	<b>15.4%</b>	<b>16.2%</b>	<b>14.1%</b>	<b>20.1%</b>

Chicago Area Theatre contract (CAT) increased by more than 8% and accounted for 14% of the total in that region. Turning to the Western region, the Western Civic Light Opera (WCLO) contract saw its earnings rise by 39% after a

precipitous drop in the previous season. The Casino contract, despite a decrease in work weeks, had its earnings increase by 3% and was responsible for 19% of total earnings in the region. For members in the Bay

Area of CA, earnings under the BAT contract increased by 10%.

Focusing more broadly on the distribution of earnings across the three regions in Table 12, Eastern regional earnings accounted for about 76% of all member

earnings this season and posted its highest dollar amount ever.

Conversely, the Western region had its lowest percentage of overall member earnings since the 2006-2007 season, and Central regional earnings fell

below 10% of the overall share for the first time since the 2002-2003 season. Dollar-wise, the Western and Central regions are both significantly off of their highs of \$57.5 million (in the 2006-2007 season) and \$45.7 (in the 2008-2009 season), respectively, and as the table shows, both have lost about 2% of their share over the past two seasons.

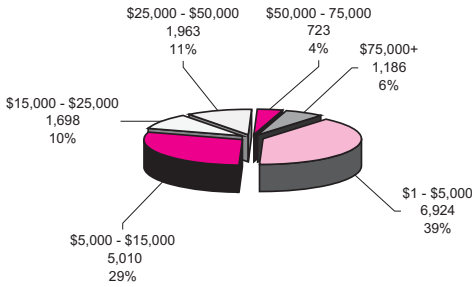
As we saw above, the Western and Central regions both had good earnings performance from their region-specific contracts, but both also had significant drops in Production contract earnings, reflecting the earnings decrease on this contract previously noted. Western and Central Production earnings were down 45% and 53%, respectively over last season. Given the fact that the Production contract was the top

**Table 14,**  
**Average Earnings per Work Weeks**  
**by Region & Contract Type, 2011-12**

	Average Earnings/ WW			All Earnings	% of Total Earnings	All WWs	% of Total WWs	Average Earnings/ WW
	Eastern	Central	Western					
<b>Production</b>	<b>\$2,535</b>	<b>\$2,497</b>	<b>\$2,594</b>	<b>\$157,949,111</b>	<b>47.4%</b>	<b>62,273</b>	<b>22.1%</b>	<b>\$2,536</b>
Point of Organization	\$2,672		\$2,597	\$120,450,910	36.2%	45,131	16.0%	\$2,669
Tiered Tours	\$1,633			\$9,063,532	2.7%	5,550	2.0%	\$1,633
Other Tours	\$2,446	\$2,497	\$2,436	\$28,434,669	8.5%	11,592	4.1%	\$2,453
<b>Resident Theatres (LORT)</b>	<b>\$1,083</b>	<b>\$966</b>	<b>\$966</b>	<b>\$59,602,524</b>	<b>17.9%</b>	<b>57,898</b>	<b>20.6%</b>	<b>\$1,029</b>
LORT Rep	\$862		\$1,101	\$7,347,007	2.2%	7,416	2.6%	\$991
LORT Non-Rep	\$1,107	\$971	\$928	\$52,255,517	15.7%	50,482	17.9%	\$1,035
<b>Developing Theatre</b>	<b>\$484</b>	<b>\$515</b>	<b>\$516</b>	<b>\$22,555,185</b>	<b>6.8%</b>	<b>45,039</b>	<b>16.0%</b>	<b>\$501</b>
Letter of Agreement (LOA)	\$567	\$573	\$566	\$11,266,433	3.4%	19,844	7.0%	\$568
Small Professional Theatre (SPT)	\$427	\$482	\$456	\$11,288,752	3.4%	25,195	8.9%	\$448
<b>Stock</b>	<b>\$918</b>	<b>\$851</b>	<b>\$919</b>	<b>\$6,877,591</b>	<b>2.1%</b>	<b>7,619</b>	<b>2.7%</b>	<b>\$903</b>
COST	\$868	\$901	\$860	\$2,187,611	0.7%	2,518	0.9%	\$869
COST Special	\$1,001			\$660,881	0.2%	660	0.2%	\$1,001
CORST	\$785	\$635		\$1,693,682	0.5%	2,306	0.8%	\$734
MSUA	\$1,163	\$1,053		\$1,607,580	0.5%	1,457	0.5%	\$1,103
RMATA	\$1,201		\$982	\$727,838	0.2%	678	0.2%	\$1,074
Outdoor Drama								
Special Agreements	\$536	\$775	\$300	\$7,672,993	2.3%	11,701	4.2%	\$656
Young Audiences (TYA)	\$518	\$543	\$468	\$4,010,840	1.2%	7,826	2.8%	\$513
Cabaret	\$389	\$843	\$850	\$1,580,074	0.5%	3,561	1.3%	\$444
Guest Artist	\$598	\$504	\$481	\$3,595,333	1.1%	6,607	2.3%	\$544
Special Appearance	\$333	\$339	\$296	\$2,318,488	0.7%	7,176	2.5%	\$323
University Theatre (URTA)	\$349	\$664	\$668	\$1,057,071	0.3%	2,023	0.7%	\$523
SETA	\$1,577	\$1,139	\$1,915	\$19,987,871	6.0%	12,714	4.5%	\$1,572
Dinner Theatre	\$766	\$868		\$2,738,214	0.8%	3,275	1.2%	\$836
Dinner Theatre Artist	\$573	\$403	\$790	\$126,181	0.0%	168	0.1%	\$751
Casino	\$4,203		\$2,303	\$9,073,764	2.7%	3,934	1.4%	\$2,306
Midsize	\$645	\$943	\$938	\$328,303	0.1%	418	0.1%	\$785
Special Production	\$1,125		\$1,195	\$48,512	0.0%	41	0.0%	\$1,183
Business Theatre	\$1,411	\$1,628	\$398	\$433,456	0.1%	308	0.1%	\$1,407
Workshop	\$662			\$152,259	0.0%	230	0.1%	
Off Broadway (NYC)	\$651			\$7,728,858	2.3%	11,872	4.2%	\$651
NYC-LOA	\$396			\$1,013,040	0.3%	2,559	0.9%	\$396
Mini - NYC	\$466			\$399,210	0.1%	857	0.3%	\$466
ANTC	\$517			\$1,266,745	0.4%	2,448	0.9%	\$517
Transition	\$250			\$202,878	0.1%	812	0.3%	\$250
New England Area (NEAT)	\$359			\$853,676	0.3%	2,377	0.8%	\$359
Disney World	\$741			\$12,366,467	3.7%	16,691	5.9%	\$741
Orlando Area (OAT)	\$234			\$69,854	0.0%	299	0.1%	\$234
New Orleans (NOLA)		\$13		\$90,765	0.0%	330	0.1%	\$275
Chicago Area (CAT)		\$666		\$4,608,937	1.4%	6,920	2.5%	\$666
Western Light Opera (WCLO)			\$1,300	\$2,000,810	0.6%	1,539	0.5%	\$1,300
Hollywood Area (HAT)			\$706	\$209,597	0.1%	297	0.1%	\$706
San Francisco Bay Area (BAT)			\$480	\$708,917	0.2%	1,478	0.5%	\$480
Urban Broadway Series (UBS)			\$6,201	\$446,480	0.1%	72		\$6,201
Modified Bay Area Theatre (MBAT)			\$238	\$60,059	0.0%	252	0.1%	\$238



**Chart 13, Members with Earnings by Selected Dollar Ranges**



earnings driver for the Central region last season, the reason for the large drop in overall regional earnings can clearly be traced back to this decline, though it should be noted that the region's high Production contract earnings last season were anomalous. The good news for the Central region is that earnings under LORT – the top earnings generator this season – were up over 3.5% in the Western region, not only did

per work week. The SETA, which as we observed earlier was a very strong and growing contract this season also has high weekly earnings per work week. Other contracts provide a lot of work for the members, but at much lower salaries. Such is true of the Developing Theatre contracts, with average weekly earnings about one-half of those on LORT. Also take notice of the average earnings per work

week under the Guest Artist and Special Appearance agreements. While it was noted earlier that these two contracts account for almost one-quarter of the open companies each week, their average earnings per work week are relatively low.

**Member Demographics**

Table 15 provides a snapshot of the membership at the beginning of this fiscal year – April 1, 2012. The number of members in good standing (those who are fully paid up in their basic dues) dropped a bit from the previous year and reflects a trend observed during the past year – members are paying their basic dues at a slower pace, perhaps as they struggle with the effects of the weak economic recovery. As you can see, the concentration of the membership across the regions has remained largely stable across the past 20 years, with just a slight shift towards the Eastern region and away from the Western region.

The number of new members joining dropped slightly once again and you can see a significant drop in that number

from 10 years ago. Many factors can contribute to this, not the least of which is the type of shows being produced as some – because of the make-up of the cast – lead to a higher degree of actors working under their first contracts.

Table 16 provides gender and ethnicity data on the membership during the past season and shows an almost even split between men and women. More than 80% of the members have voluntarily identified themselves according to the ethnic classifications in the table, while the remaining members have elected not to provide this data.

Tables 17A, B and C on page 18 show the top ten population centers of the members in this season, last season, and the season 10 years ago. It's interesting to take note of the cities where member population has grown or shifted over the time period, largely reflecting economic realities in those cities and the country and changes in the theatre industry that have occurred in each.

**Financial Overview**

As you review this section, please bear in mind that it reflects Equity's most recent complete fiscal year – April 2011 through March 2012 – as opposed to the time period analyzed in the Employment and Earnings sections, which was the most recent theatrical season – June 2011 through May 2012.

Nearly 75% of Equity's income is derived from Basic Dues (presently \$118 per year) and Working Dues (paid at the rate of 2.25% of gross earnings in Equity's jurisdiction). Since working dues are a direct function of member earnings, the stable earnings from last season to this season led to stability in working dues income, as well.

The third major component of income – Initiation Fees collected from new members – was down nearly 6%, consistent with the lesser number of new members noted earlier.

Investment income derived from Equity's portfolio of investments was down nearly 16% from last year. Some of this is driven by the weak economic recovery, but part is also a

**Table 15  
Membership Summary**

Season	2011-12		2010-11		2009-10		2001-02		1991-92	
<b>Members in Good Standing</b>	<b>42,419</b>		<b>42,549</b>		<b>42,475</b>		<b>39,507</b>		<b>33,018</b>	
Eastern Region Members	26,812	<b>63.2%</b>	26,792	<b>63.0%</b>	26,960	<b>63.5%</b>	24,663	<b>62.4%</b>	19,411	<b>58.8%</b>
Central Region Members	3,984	<b>9.4%</b>	3,982	<b>9.4%</b>	3,657	<b>8.6%</b>	3,286	<b>8.3%</b>	2,979	<b>9.0%</b>
Western Region Members	11,623	<b>27.4%</b>	11,775	<b>27.7%</b>	11,858	<b>27.9%</b>	11,558	<b>29.3%</b>	10,628	<b>32.2%</b>
<b>New Members</b>	<b>1,971</b>		<b>2,079</b>		<b>2,100</b>		<b>2,651</b>		<b>1,359</b>	

its Production earnings fall, but its traditional earnings leader – the LORT contract – also fell by nearly 8%.

Refocusing these broad earnings back to the individual members, Chart 13 illustrates the distribution of member earnings by range. As you can see, only 11% of the working members earned \$50,000 or more – with more than half of that group earning more than \$75,000. Conversely, 40% of our members working in Equity's jurisdiction earned less than \$5,000. And returning for a moment back to Table 11, you can see that Median Member Earnings dropped for the second season in a row.

Finally, by combining work weeks and earnings data, Table 14 on page 16 illustrates the "earnings worth" of each work week by each contract type in each region. Clearly, the Production contract has the top average member earnings per work week pointing to why sharp drops in work weeks under this contract as occurred this season are cause for concern. The LORT contract also has high average weekly earnings

**Table 16,  
Race, Ethnicity and Gender, 2011-12  
Active Membership Counts**

Race or Ethnicity	Male	Female	TOTALS	
<b>No Record</b>	<b>3,971</b>	<b>3,685</b>	<b>7,656</b>	<b>18.7%</b>
African American	1,189	1,178	2,367	7.1%
Asian American	316	438	754	2.3%
Caucasian	14,079	14,212	28,291	84.9%
Hispanic American	504	398	902	2.7%
Mutli-Racial	448	527	975	2.9%
Pacific Islander	6	3	9	0.0%
American Indian	18	17	35	0.1%
<b>Ethnic Counts Only, Sub-Total</b>	<b>16,560</b>	<b>16,773</b>	<b>33,333</b>	
%	<b>49.7%</b>	<b>50.3%</b>		
<b>Grand Total</b>	<b>20,531</b>	<b>20,458</b>	<b>40,989</b>	
%	<b>50.1%</b>	<b>49.9%</b>		

reflection of the fact that Equity has used its resources to invest in other assets over the past few years that will deliver long-term value to the members. Two such examples were the purchase of the building that houses our Chicago office, which enabled us to develop an audition center and a better office to serve the members in that region; and another was the development of an in-house core database system that enabled us to halve the costs associated with this system by using it to replace one from a third-party provider.

Land rent income was up 27% from the past year. The land under Equity's New York office building in Times Square is owned by Equity and rent is paid to Equity by the building owner. This rise in this income category is reflective of the continuing and growing strength of the Times Square real estate market. Accounting for nearly 7% of Equity's overall income, the importance of this component of Equity's overall income picture cannot be overestimated.

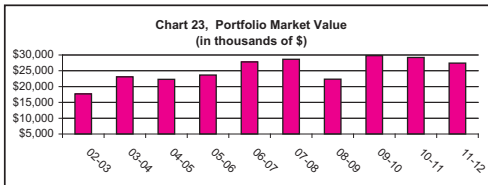
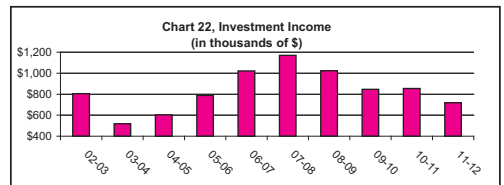
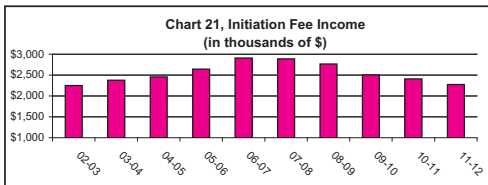
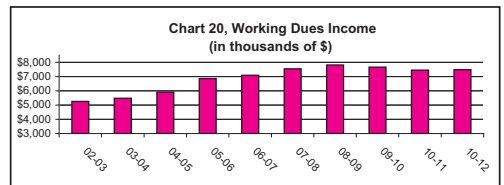
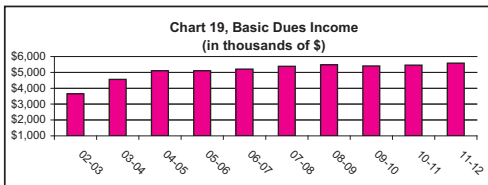
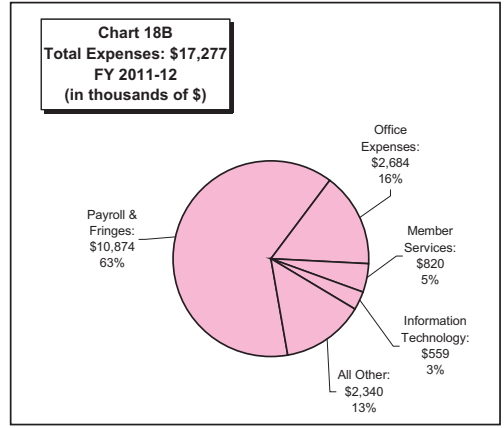
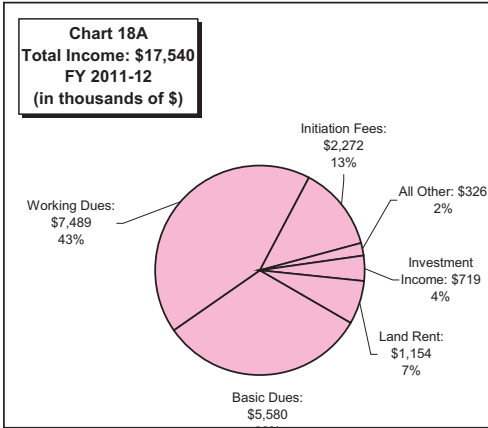
On the expense side of the ledger, the largest component by far derives from payroll and fringes to the staff of 135 that provides services of various kinds to benefit the members. Overall, expenses did not rise from the previous year while overall income rose by about 1%.

The final charts illustrate income from working dues, basic dues, initiation fee, and investments, over the past 10 years; there is also a chart that shows the value of the investment portfolio over the same period. Basic dues income reflects a steady growth consistent with the growth of the membership over the past 10 years. (The much larger jump between the 2002-2003 and the 2003-2004 fiscal years was the result of the last dues increase asked of the members. This same dues increase affected working dues income as the rate increased from 2% to 2.25%.) Initiation fee income had its peak between 2006 and 2008 when the number of new members joining each year was at its greatest. Since, it has dropped over the past few years, but again, this can be the result of many factors, including the shows being produced. Investment income has clearly been more erratic over the past 10 years, functions of the changes in the markets,

Table 17A, Membership by Major Cities	2011-12
New York	16,741
Los Angeles	7,187
Chicago	1,475
San Francisco	920
Washington DC/Baltimore	918
Boston	797
Philadelphia	881
Orlando	486
Minneapolis/St. Paul	461
Seattle	396

Table 17B, Membership by Major Cities	2010-2011
New York	16,521
Los Angeles	7,476
Chicago	1,433
San Francisco	902
Washington DC/Baltimore	851
Boston	795
Philadelphia	612
Orlando	558
Minneapolis/St. Paul	452
Seattle	413

Table 17C, Membership by Major Cities	2001-02
New York	15,925
Los Angeles	7,508
Chicago	1,332
San Francisco	830
Boston	696
Philadelphia	492
Orlando	440
Seattle	417
Minneapolis/St. Paul	416
Baltimore	358



fluctuations in the portfolio market value, and alternative investments, as noted above.

The future holds many questions and concerns regarding the economy. Some of these questions may be answered during the month of December as the President and

Congress take up the issue of the so-called "fiscal cliff," a series of mandated tax increases and budget cuts should the parties not be able to reach an agreement on controlling the growing national debt. Meanwhile, the economies of several European countries teeter perilously close to collapse

further raising concerns in this country. So, four years after the Great Recession of 2008, the impact still remains and it's hard to predict what the next few years will hold. While it's possible that a strong recovery and a return to annual growth in employment and earnings is on the near horizon, it's also possible that some of the changes observed in this report will linger for a period and establish a "new normal" for some years to come.

Despite the challenges, this industry and Equity's place in it have remained relatively strong and our members' work – from the largest show on Broadway to

the smallest venue on the other side of the country – continues to represent the gold standard for actors and stage managers in the professional theatre in America.

The data in this report is the product of countless hours of work by Karen Nothmann, Doug Beebe, Joe DeMichele and John Fasulo. Their work provides detailed analysis and forms the backbone of this report. Very special thanks are also due to Chris Williams; his work organizing, managing and arranging the raw data, and editing this report through its various versions is invaluable.



## National News continued from page 9

### New York

## Upcoming Events at CTFD

On January 10, 2013, there will be a meeting of the **Diamond Group** from 11 am-1 pm at CTFD's office, Suite 701 in the Equity Building, 165 West 46th Street. The Diamond Group enables older dancers in New York City to meet and discuss common issues relating to career development, work-related skills, finances, health and other aspects of their professional lives and exchange information and resources. Co-leaders are Lauren Gordon, CTFD's East Coast Career Counselor, and Anita Lands, Career Transition Coach. RSVP:

[groups@careertransition.org](mailto:groups@careertransition.org) or call Dana at 212-764-0172 as space is limited. New members always welcome. Free of charge.

On January 30, 2013,

representatives from New York area undergraduate and associate degree programs will discuss the options for adults returning to college. They will be joined by performers who have pursued further education to develop their interests and career options. This Career Conversation co-hosted by the Actors Fund Work Program will be held from 5:30-7 pm. at AFM Local 802, 322 West 48th Street. RSVP: <http://carconnyjan2013.eventbrite.com/>. For more information contact Dana at 212-764-0172.

### Chicago

## EEOC Plans Classic Event

Equity and the Central Region Equal Employment Opportunity Committee are presenting *Working With the Classics* on Monday, January 28, 2013 from 6:30-9 pm at The Court Theatre, 5535 S. Ellis Avenue. A panel of local actors, directors and casting agents will be on hand to discuss preparing and understanding the classics on and off stage. For information, contact Luther Goins, 312-641-0393 x. 237 or at [lgoins@actorsequity.org](mailto:lgoins@actorsequity.org).

### New York

## Free Flu Shots Still Available

The last chance for a free flu shot from The Actors Fund is Wednesday, January 16, 2013 from 9:30 am to 12:30 pm at The Al Hirschfeld Free Health Clinic, 475 West 57th Street (off 10th Avenue). Information: call 212-221-7300.

### New York

## As Office Opens, VITA Looks for Volunteers

By Sandra Karas  
Director, VITA Program

We approach our next tax filing season with eagerness mixed with some trepidation. While the New York office has become more efficient, we still have a limited number of members we can assist because of a finite number of volunteers who can prepare tax returns. And with the good "VITA" fairy heaping other employment on many of our volunteers, we have found ourselves extremely short-handed at times. This extends the wait for many members who also have to audition or go to work. We strive to complete as much work as we can and we need more help to continue assisting more of the members who depend on this valuable, free service.

If you or anyone you know has expertise in this area and/or wants to learn a skill that may be of added value in the future, please send them our way. They don't have to be union members or in the business—just willing to assist and join a great group of individuals who make a difference.

Contact us at: 212-921-2548 on Thursdays between 10:30 am and 4 pm or stop in when we're

there and let us know. In addition to preparers, we need volunteers to do desk work, including e-filing acknowledgments and other light computer tasks.

And remember that VITA volunteers get special training, are IRS certified and give back to their fellow members in immeasurable ways. Please join us in this worthwhile work. Come and help us to keep VITA working and assisting one another for many years. It's your union, your volunteers and your help that's needed.

Meanwhile, the New York Volunteer Income Tax Assistance (VITA) program will open its doors for the new filing season on Monday, February 4, 2013. The office hours are 10:30 am-4 pm Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays). Members must bring a paid-up union card from AEA or SAG-AFTRA to pick up 2012 worksheets and make appointments.

Tax highlights and updates will be featured in the January/February issue of Equity News. In the meantime, save those receipts and W-2s for your taxes.



President Nick Wyman holds Equity's "Spirit of Suzi" Award flanked by (from l) Susan Shalhoub-Larkin, Karen Howell and Melissa Robinette. (Photo: Casey Callaway)

### Atlanta

## Equity Receives "Spirit of Suzi" Award Honoring Centennial

Equity was honored with a special "Spirit of Suzi" Award on November 5, 2012 in recognition of its Centennial. President Nick Wyman received the Award from Georgia Shakespeare Producing Artistic Director Richard Garner. In his acceptance, President Wyman said: "Theatre is a collaborative effort, and tonight AEA applauds all of the Suzi Award nominees: theatres, actors, directors, designers, writers, and composers—for their artistic

aspirations and achievement. To do what we do, we all need one another—to write the shows, to raise money, to sell tickets, to build the scenery, to dress the actors, to light the stage, to play the music. Tonight, let us celebrate this magnificent collaboration as we continue to entertain, educate and enlighten our audiences for the next 100 years." Also representing Equity at the black-tie gala were Eastern Regional Vice President Melissa Robinette and Atlanta

Area Liaison Karen Howell.

The "Spirit of Suzi" Award is given annually to an individual or organization who is "dedicated to increasing the level of professionalism in the Atlanta theatre community and consistently strives to better the working conditions of theatre artists."

Other Equity members receiving Suzi Bass Awards, which celebrate excellence in Metro Atlanta's professional theatre community, included: Ingrid Cole, Outstanding Lead Actress-Musical (*Gypsy*); Stephen Mitchell Brown, Outstanding Lead Actor-Musical (*Jane Eyre*); Karen Howell, Outstanding Featured Actress-Musical (*Clyde 'n Bonnie: A Folktales*); Bryant Smith, Outstanding Featured Actor-Musical (*Clyde 'n Bonnie: A Folktales*); Tess Malis Kincaid, Outstanding Lead Actress-Play (*Shipwrecked: An Entertainment*); Mark Kincaid, Outstanding Lead Actor-Play (*Shipwrecked: An Entertainment*); Bethany Anne Lind, Outstanding Featured Actress-Play (*The Glass Menagerie*); and Jimi Kocina, Outstanding Featured Actor-Play (*Red*).



### Atlanta

## Liaison Committee Selected at Annual Member Meeting

Atlanta area members gathered on October 29, 2012 for the Annual Membership Meeting. Flora Stamatiades, National Director, Organizing and Special Projects, and Tripp Chamberlain,

Business Representative, were special guests. Representatives from Open Hand Atlanta spoke to the group about the upcoming holiday fundraiser. The committee is hoping to surpass the 2011

total of over \$11,000 for this worthy organization that delivers home-delivered meals and nutrition education to help prevent or manage chronic disease in the community. Re-selected to the Liaison Committee were Susan Shalhoub Larkin, Deadra Moore and Bill Murphey. Newly selected were Christy Baggett, Scott DePoy and Wendy Palmer.

### Austin, TX

## Equity Recognized at the B. Iden Payne Awards

The 38th Annual B. Iden Payne Awards, which support, promote and recognize excellence in Austin theatre, were presented on October 29, 2012 at the newly-opened Topfer Theatre at ZACH. Artists from across the city were honored for their outstanding theatrical contributions. Emcees were Equity member Tom Booker and Asaf Ronen. Special

guests were Equity, Place 4 City Council Member Laura Morrison and The Creative Fund.

Equity was given the 2012 B. Iden Payne Special Recognition Award "in recognition of the continued mission of the B. Iden Payne Awards Council and Actors' Equity Association in our joint efforts and goals to support Austin Theatre." Equity was cited for its strong

role in the Austin theatre community and for its 100th anniversary.

Accepting the award on behalf of Equity were Austin/San Antonio Liaison Committee members Bill McMillin (Chair), Babs George (1st Vice Chair), Laura Walberg (2nd Vice Chair), Ev Lunning, Jr. (Secretary), Parker Williams, Michelle Collins, Michael Holmes and Paul Wright.



### Twin Cities

Twin Cities AEA Members met on October 22, 2012 at the Mixed Blood Theatre. Attending were Central Regional Director Christine Provost, Senior Business Representative Christian Hains and Business Representative Ryan Hastings. The meeting was chaired by Twin Cities Liaison Zach Curtis.

## Applications Being Accepted for Roger Sturtevant Award

Applications are available at [www.actorssequity.org](http://www.actorssequity.org) (Document Library/EMC) from January 1-March 15, 2013 for the 2013 Roger Sturtevant Musical Theatre Award for Equity Membership Candidates (EMCs).

The \$1,000 award is given to current EMCs (one male, one female) who demonstrate outstanding abilities in the musical theatre field. Selection is based on a videotaped audition, written recommendations and a completed application.

The panel of judges includes actor/members of the Actors' Equity Foundation (which administers the award) and members of the Casting Society of America. The panel adheres strictly to the principles of non-traditional casting and actively encourages actors of all cultural backgrounds, as well as actors with disabilities, to apply. The award was begun by the family of noted casting director Roger Sturtevant, who died in 2003.

For information, contact Anne Fortuno at Equity, 212-869-8530, ext. 409 or via email at [afortuno@actorssequity.org](mailto:afortuno@actorssequity.org).

## It's Time to Apply for a Union Plus Scholarship

The deadline to apply for a Union Plus scholarship is January 31, 2013.

This year's application is entirely online—allowing students to complete the application over time and save their responses.

Since 1992, the Union Plus Scholarship Program has been awarding grants ranging from \$500 to \$4,000 to students of

working families who want to begin or continue their post-secondary education. For the past seven years, Equity members or their children have been Union Plus Scholarship recipients.

For information on the Union Plus Scholarship Program and eligibility, visit [www.unionplus.org](http://www.unionplus.org).

## Office Closings

All Equity offices will close early on Friday, December 21, 2012 and will be closed on Monday, December 24 and Tuesday, December 25 in observance of Christmas. The

offices will also be closed on Monday, December 31, 2012 and Tuesday, January 1, 2013 in celebration of New Year's.

All offices will be closed on Monday, January 21, 2013 for Martin Luther King Jr's Birthday.

## Answers to Musical Quiz

(from page 8)

1. B. *Caroline, or Change* has a Chanukah party.
2. The "Turkey Lurkey Time" dance, what else? (*Promises, Promises*)
3. E. Paul Stanley, best known for his years with the rock band Kiss, did not play Scrooge, but he has played the Phantom of the Opera.
4. B. The young Hollywood hopefuls make their New Year's

resolutions.

5. E. Dublin, around the turn of the 20th century. (*James Joyce's The Dead*)
6. C. The Germans go to Italian spas to take the waters with the daughters of Italian Counts, according to "The Germans at the Spa" in *Nine*.
7. B. The baseball widows in *Damn Yankees* are longing for cold weather days.
8. A. *The Music Man* has no Santa and is set in the summer.
9. *Rent* runs from December 24 to December 24.

# A Look Back@Equity Milestones

## 75 Years Ago December 1937

- Frank Gillmore steps down as President of Equity, having served as chief executive officer for 20 years and its third president for nine years. He continues as Executive Director of the Associated Actors and Artistes of America (Four As).

## 50 Years Ago December 1962

- Equity notes that according to the Stanford University Research Institute in California, arts activity surpasses sports: twice as many people listen to concerts and recitals as attend major league ball games; the U.S. has more piano players than fishermen; and it is estimated that about 1,000 theatres and other art buildings will cost \$4 billion in the next ten years.

- The Actors Federal Credit Union is chartered on December 5. The seven incorporators who sign the application are Equity Counsellors Conrad Bain, Theodore Bikel, Robin Craven, Bill Ross and Anthony Saverino, AEA Member Herbert Nelson and AEA Executive Secretary Angus Duncan.

## 25 Years Ago December 1987

- Equity Executive Secretary Alan Eisenberg goes to Washington, DC to testify before the Sub-Committee on Labor of the Senate Labor and Human Resources Committee considering legislation to amend the National Labor Relations Act to recognize the unique work patterns in the entertainment industry. "We are in agreement with its aim and purpose and, in particular, with the provision of

the bill which would amend section 8(f) of the National Labor Relations Act by extending to the entertainment industry (except broadcast and motion pictures) the pre-hire and seven day union security provision currently applicable to the construction industry," he said.

- The new Off-Broadway agreement includes increases of more than 20% over the three year agreement for Actors and Stage Managers in "A" Theatres (100-199 seats) and comparable dollar increases in larger theatres.

## 10 Years Ago December 2002

- Equity's annual report on employment and earnings shows that theatre has survived the long shadow of September 11 with only minor declines from the record highs of previous seasons.

## Letters to The Editor

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



### STORM UPDATE

Dear Editor:

I was rehearsing *The King and I* at Harbor Lights Theatre Company in Staten Island when Hurricane Sandy hit. Thanks to the Equity staff for checking to see how we were doing and how they could help.

It was rough getting back after the storm—but we felt lucky the theatre didn't sustain any damage. Going, I had to take a bus, then a subway, another bus, another subway to the ferry and then a car to the theatre. The return trip was a ride to the ferry, the ferry, four subways and another bus. Five and a half hours round trip.

It got easier as more subway service was restored, but following the Nor'easter, our opening was delayed twice and we opened a week after our original date. The whole company had challenges, but everyone was happy to return to work. We were also united in our concern for our Staten Island company members and their families. Mel Sagrado Maghuyop, our "King," rode supplies over to Staten Island on his bike, twice, inspiring us all.

Christine Toy Johnson

### LOVE THAT ZACH

Dear Editor:

ZACH Theatre in Austin, which was highlighted in the October/November issue, has provided me with nothing short of an artistic home—a home where I feel connected to the staff, the artistic teams, my fellow actors and especially the subscribers. I see familiar faces in the audience of every show. Some of my favorite moments have been standing behind

flats awaiting an entrance, hearing the language of Tracy Letts, Sara Ruehl, Yasmina Reza, Steven Dietz, feeling the very bones of the theatre and the energy of the community which feels so connected to our work. The Topfer Theatre has opened at a very challenging time in our economy because of the brilliance of Dave Steakly and because our community values its artists and the stories we help to share. I am grateful every day to be an artist in Austin.

Lauren Lane

### IN MEMORIAM

Dear Editor:

Ted Kazanoff, actor, director and teacher extraordinaire, passed away recently at age 90. An acting career starting on Broadway in 1949 continued to TV and theatre performances (*Law and Order*, Boston Playwrights' Theatre, et al). Working up to two months ago (September 2012), Ted was a loved and respected fixture on the New England theatre scene. His students span decades, hailing from Smith, Bennington, Boston University, Carnegie Mellon, Columbia, Berkeley and Brandeis and perform in television, film and theatre. Others have become significant theatre professors.

Sweetness in tragedy, intelligence and stage presence, belied his 90 years. The sharp insights offered to students, his support of young writers and commitment to finding the truth was a staple of Boston theatre. Married for 66 years to Shirienne Lee, who predeceased him by two months, they had three children. Ted's energy, observations, participation and volunteer work, were boundless.

Many of Ted's students stated that Ted was the best instructor of theatre they'd ever experienced. A memorial service was held in November at Brandeis University.

Donna Sorbello

Dear Editor:

Theatre lost one of its best-kept secrets with the October 8, 2012 death of audition coach Cliff Goodwin. Keenly perceptive, infallibly articulate, eccentrically funny, brilliant—and relentlessly professional—Cliff carried quietly an influential resume.

As New Dramatists' Program Director in the 1960s, he produced workshops of over 150 new American plays, from *The Lion in Winter* to *Cabaret*. He worked with playwrights including Paddy Chayevsky, William Gibson, Lanford Wilson, Megan Terry and Maria Irene Fornes, and developed an informal pool of young, unknown New York actors—including Al Pacino, Gloria Foster, Christopher Walken, Robert De Niro, James Earl Jones, Jill Clayburgh, Linda Lavin and Bette Midler.

A riveting actor, Cliff began directing early, later becoming artist-in-residence at multiple theatres and universities. In NYC, he was script consultant for Circle Rep, The Pilgrim Project and Primary Stages.

In the 1990s, Cliff created an unofficial fund for struggling actors, since closed. Donations in his name may be made to The Actors Fund. A memorial service will be held at New Dramatists, Friday, January 25 at 2pm. [Goodwin-memorialservice@gmail.com](mailto:Goodwin-memorialservice@gmail.com)

Michele LaRue