

Welcome to Your BRAND NEW EQUITY NEWS

Happy Spring! What a great way to greet the blooming of a new season with this — the blooming of our new magazine! It's a new era, friends.

As you can see, we've completely overhauled and updated the look of *Equity News*, and we've done it in a way that we believe reflects the creative nature of who, and what, we are and represent. With the goal of diversifying our communication to you in a more appealing way, our Equity News Advisory Committee and dedicated staff have worked for nearly eight years toward what we're rolling out today — and I couldn't be more proud of the results.

In endeavoring to discover what would make our national publication strongly resonate in the 21st century, we started with finding out what you, the membership, were eager to read about. We paid close attention to three different surveys that were done. The information was consistent: You want feature articles about craft, how to get a job, what Equity is doing for you, contracts, interviews and pieces that highlight members' voices from across the country, including some tough subjects that we haven't broached before. With our now quarterly format, the magazine will center on our members, the industry and the union — telling your stories in a new light and in a new way.

In addition, and very importantly, we will be disseminating any and all breaking news in the [Member Portal](#)'s Equity News Center. You will be able to read additional feature articles and time sensitive news items that may not fit into the magazine.

I'd like to give a special shout out to the village of people it's taken to get us here: Executive Director Mary McColl, our National Equity News Advisory Committee (made up of both Councillors and rank-and-file members who have been working diligently with staff to make this dream into a reality): Kevin McMahon (Vice Chair, hailing from the Western Region), Nancy Daly (Western), Diane Dorsey (Central), Nicole Flender (Eastern), Bruce Alan Johnson (Eastern), Liz Pazik (Central), Barbara Roberts (Western), Melissa Robinette (Eastern) and Buzz Roddy (Eastern), all of our current and former Councillors who have weighed in during this process (including my former co-chair Jean-Paul Richard), and so many current and former staff members including Anne Fortuno, Stephanie Masucci, David Lotz (former Director of Communications) and Helaine Feldman (former editor). We have been especially fortunate to have our incredible new editor, Josh Austin, and our wonderful longtime Director of Communications, Maria Somma, at the helm to guide and inspire us.

As always, if you have any ideas about what you'd like to read more about, please contact Josh at jaustin@actorsequity.org. We're listening.

In solidarity,
Christine Toy Johnson
National Chair, Equity News Advisory Committee

EquityNews

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Got a question or
comment? Email
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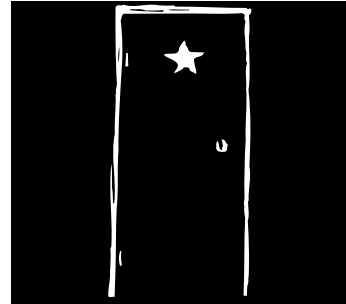
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From the President *Evolution*

Welcome to the brand new, all grown up, shiny, fancy *Equity News*!

When I was elected last May, one of my top priorities was to evolve the ways in which Actors' Equity communicates with our members. Thanks to some amazing work from our communications staff and the Equity News committee, this long-gestating project has finally come to fruition. In addition to bringing our union publication in line with most of our sister unions and guilds, this new format — a quarterly glossy is actually cheaper to produce and distribute than a monthly newspaper — will save the union money. And it's pretty.

Mostly, I am thrilled because for the first time, we will have the space to delve more deeply into things that concern and involve our members. This first issue, for example, shines a light on the critically important topic of sexual harassment in our industry. And we need to have that conversation for so many reasons. Because we live, work and interact with our colleagues in far more intimate and personal ways than most employees. Because our business usually and uniquely lacks standard corporate HR oversight. Because the criteria by which we are hired are almost entirely subjective. Because in more ways than perhaps any other industry, we have to expand our thinking about this topic. I am every bit as concerned about young chorus boys right out of college, for example, being sexually harassed or pressured into some kind of quid pro quo. The myth of sexual harassment is that it is only a women's issue. We cannot afford to think of it that way.

There are all sorts of ways in which a few bad apples can convince actors that their careers will benefit from either tolerating sexual harassment or standing by and not reporting what they observe in the workplace. And it's a small enough industry that, if our members don't have the tools to stand up for themselves and their colleagues, it's very easy to gain a reputation — fairly or unfairly — that makes them targets for ongoing harassment on future jobs. I very much want Actors' Equity to take a leadership role in these kinds of big-picture industry discussions, and the additional real estate within this new format will provide us with more opportunities to do so.

In the months to come, look for new and interesting features within these pages. A significant portion of *Equity News* has always been — and will continue to be — devoted to informing our members about what has already happened. The new format will give us a long-awaited ability to explore what could happen. What do our members really want to talk about? How can we increase our reach, engage actors and stage managers across the country and educate them as to where the business is, where it is going and how Equity is helping it to get there? What are the unique challenges facing performers' unions, as opposed to the things we have in common with the broader labor movement? What about issues like diversity in casting, or opportunities for performers with disabilities? These are the types of topics we will be able to explore, in a forward-facing manner, in the new incarnation of this publication.

Additionally, we're going to be rolling out all kinds of content, across several formats and delivery platforms. All of it is aimed at making Equity a better-connected, reliable source of news and information for our members. We have amped up our social media game, which you'll see if you follow [@ActorsEquity](#) and [@AskIfItsEquity](#) on Twitter (while you're at it, take a minute to follow me at [@AEAPresident](#) on Twitter and the nascent [@ActorsEquityPresident](#) on Instagram). We are aiming for a more inclusive union, especially for those who live outside office cities; if you couldn't attend our recent tax seminar, for example, you can pull a lot of the tax tips from our live tweets.

Over on the website, you'll soon notice the Equity News Center, which will supplement *Equity News* with an RSS feed, an assortment of blogs, and real-time informational updates. We're overhauling Casting Call, which is a necessary precursor to our upcoming launch of online ECC (followed by EPA) signups. And in the not-too-distant future, we plan to add video and audio content to both the site and Equity's heretofore underused [YouTube channel](#). It's an exciting time to explore the possibilities of digital communication, and it's time for Equity to use every tool that is available to us.

I could not be more thrilled for *Equity News*, which for the union's first century has been a fixture of the distribution of information, to become a tool with which Actors' Equity can lead. Enjoy.

@actorequity

From the Executive Director

Welcome to 2016 - We're Just Getting Started



Welcome to the inaugural issue of *Equity News* magazine. This is my first column and I'm excited to have another way to communicate directly with you. Through my column I will have the opportunity to address topics that you may not otherwise hear about and make sure you are up-to-date on what the staff and I are concentrating on.

In this issue we take a closer look at a problem many members have faced in their careers — workplace harassment. Harassment can take many forms and can happen to anyone, regardless of gender, at any time. It also is prevalent in all areas of our industry, as our industry is a microcosm of the society in which we live.

You may know, after I stopped performing, I began work as an arts administrator/manager. I sought a promotion to be the director of operations at the performing arts center that I had worked for since it opened. I fought and fought for that job, being told on more than one occasion that there were “plenty of men applying for the position.” Finally, after months of proving I had the qualifications to do the job, the board chair for the center told me, “OK, I’ll go along with your silly idea...you’ve got great legs and will make a great lobby ornament.”

We do unusual work in an unusual environment — one that is creative and tells stories. But we know in the moment when something is wrong, instead of letting it pass, we have to dig deep, find the courage and say something. This column is the first time I have publicly told my story. I have been blessed that my career hasn’t been impacted by ongoing harassment and discrimination because of my gender. I do, however, understand how hard it is to say something in the moment when harassment, discrimination or even abuse is taking place. I felt I was alone when I was fighting for that promotion. You shouldn’t feel alone if situations in the workplace confront you, because your union is here to help.

In our coverage of this topic, we discuss the forms harassment takes and how to address it (see page 10). If the situation arises in the rehearsal hall or in the theatre, call Equity. We are here to stand by you. And because we know that harassment in its many forms can take place outside of the work place we also provide a list of resources available nationwide (see page 13). One of the best is The Actors Fund.

This year will be filled with benchmark opportunities for Equity. In April, Council will convene in New York for a plenary session where they will set priorities for the

Association. The decisions made at the plenary will help us to remain relevant and build a strong and lasting future for the union and our members.

This is a busy year for negotiations. We’ve got six negotiations coming up, including the Short Engagement Touring Agreement (where quality of life issues will be front and center), ANTC and Off-Broadway. In the fall we will start preparing for LORT negotiations. That contract expires after the New Year. As in every negotiation, our goal is to improve the terms and conditions in the contract and to ensure that contributions our members make to the production are recognized.

This wonderful new quarterly magazine will bring you stories about members, written in the members’ voices. The cover of the magazine really says it all; a union’s greatest strength and resource — the real core of any union — is its membership.

As a complement to the magazine, we’ve created the new Equity News Center in the Member Portal. There, you’ll find the news, features, event listings, photos and more, available in real time to keep you up-to-date. We’re adding an RSS feed so the information can go directly to your mobile device.

We’ve also expanded our social media to include important news like *Do Not Work* notices, examples of Equity success stories, and we’ve launched fun events like the highly successful National Swing Day and Shakespeare quizzes. And we’ll focus on touring with “Toursday Thursdays.” During tax season, we offered “Tax Tip Tuesday,” with very helpful information from Secretary-Treasurer Sandra Karas.

Recently, the National Membership Education Committee held a tax seminar, presented by Sandra that was video-conferenced in New York, Chicago and Los Angeles. It was a first for us, and we didn’t stop there — we filmed the conference and made it available through our YouTube channel. We’ll be doing more of those videos so that our members in every city can access the seminars and workshops held in the office cities.

It’s an exciting time for Actors’ Equity Association. There is much more in store for us in 2016 — we’re going to make it a great year. Enjoy this first edition of the new *Equity News* quarterly magazine.

A handwritten signature in black ink that reads "Mary McCall".

#Equity Works

Theatre News & Notes

Equity assisted the American National Standards Institute in shaping two recently approved workplace standards:

- The first document provides guidance to protect those at risk of falling from a stage or any type of raised performance platform [ANSI E1.46-2016].
- The second document is a standard that has been created for performer flying systems. The purpose of this guided protocol is to achieve the adequate strength, reliability and safety of these systems to ensure safety of the performer, other production personnel and audiences [ANSI E1.43-2016].

In 2014, the **Central Region** reported that about 2,600 workweeks were organized. The goal for 2015 was to surpass that total. The staff achieved that goal by organizing 3,080 workweeks.

Boulder, CO – **Boulder Ensemble Theatre Company's** production of *Cyrano* at the Lone Tree Arts Center in Colorado will be produced on an LOA/Midsize Tier 1 Agreement with five actors, one stage manager and one assistant stage manager on contract.

Chicago, IL – After finalizing a touring addendum for a regional theatre company, staff believes that it will result in over 500 new workweeks for members in the following year.

Chicago, IL – The **Chicago Theatre Workshop**, a new Equity CAT Tier 2 theatre, will also be the Resident Equity Theatre in the brand new (and stunning) 120-seat Edge Theatre located in the Edgewater Community.

Chicago, IL – The **Chicago Commercial Collective** and **ARLA Productions' A Splintered Soul** created 51 new workweeks in the region. The Collective is currently working on a production that will generate another 30 workweeks.

Chicago, IL – The **Gift Theatre** will celebrate its 15th anniversary season this year. Additionally, staff negotiated an extension for its production of *Good for Otto*, adding 56 workweeks to the 2015 season.

Chicago, IL – Equity welcomes the production of *New Country* to the region under the CAT Agreement. The show is a one-off commercial production at the **Den Theatre**, adding 61 workweeks for members.

Chicago, IL – Central Regional staff moved the *Solo Performance Series* at **Silk Road Rising** from the CAT

Per Performance Agreement to a weekly CAT Agreement, adding workweeks and securing health weeks for members working on the *Solo Series*.

Crystal Lake, IL – The **Williams Street Repertory Theatre** has come on board as a new CAT Tier N Phase One theatre. Their Phase One Season, which started in March 2016, will provide an additional 95 workweeks.

Dallas, TX – **Uptown Players**, operating on a two-year LOA/LORT Agreement, will have a 4% salary increase per season and an increase of four actor contracts over two years

Dillon, CO – The **Lake Dillon Theatre Company** renewed its Small Professional Theatre Agreement for the 2016 season with 17 actor contracts, six stage manager and one assistant stage manager contract. Additionally, this is the first year the company will use the EMC program.

Dublin, OH – Equity welcomes **Tantrum Theater** to the family! The new URITA company is affiliated with Ohio University and will produce a three-show summer season, adding between 75 to 100 workweeks pending casting.

Las Vegas, NV – A new Special Agreement Contract with **The Smith Center** for *Idaho! The Comedy Musical* will have 20 union contracts and earn 101 workweeks.

Las Vegas, NV – *For the Record: Baz*, a new open-ended production at Las Vegas' **Mandalay Bay**, will boast 15 union contracts on the Casino Agreement.

Lexington, KY – The **Lexington Theatre Company** will be on an LOA to COST Agreement for its summer musical, resulting in approximately 12 workweeks for members.

Long Beach, CA – **Musical Theatre West** added nine contracts, resulting in an additional 45 workweeks for members.

Los Angeles, CA – The **Latino Theatre Company** will begin using a Small Professional Theatre Agreement.

Los Angeles, CA – Equity proudly welcomes the **Jewish Women's Theatre** to the family! The company will operate on the new Los Angeles 99-Seat Agreement.

Los Angeles, CA – Operating on an LOA to LORT Agree-

A listing of AEA's success stories, good news, milestones, new theatres, payments won and upgraded contracts all for you, the members!

ment, **Cornerstone Theater Company's** production of *Urban Rez* will feature four actors, one stage manager and one assistant stage manager on contract.

Los Angeles, CA — The show *Louis and Keely 'Live' at the Sahara* playing at both **The Geffen** and **Laguna Playhouses** will boast seven LORT contracts, garnering 66 workweeks.

Los Angeles, CA — **The Actors' Gang** is using a LORT Contract for its upcoming one-week out-of-town engagement of *The Exonerated*.

Los Angeles, CA — **Native Voices at the Austry's** production of *They Don't Talk Back* has seven HAT contracts, totaling an additional 42 (or more) workweeks.

Los Angeles, CA — Playing at **The Montalbán Theater**, *I Only Have Eyes For You* will have 17 union contracts, resulting in 188 workweeks for members.

Louisville, KY — The **Actors Theatre of Louisville's** production of *The Glory of the World* travelled to New York's Brooklyn Academy of Music, resulting in 120 workweeks for members.

Minneapolis, MN — **Dark and Stormy Productions** will be moving from an SPT N to an SPT 1, which will result in an additional two or more contracts per production.

Minneapolis, MN — **Children's Theatre Company** will perform under a residency agreement at Seattle Children's Theatre, resulting in 54 workweeks.

New Harmony, IL — Two LOA to LORT theatres, **New Harmony Theatre** and the **Michigan Shakespeare Theatre** in Canton, MI, have renewed their agreements,

resulting in more workweeks for members.

New York, NY— Staff in the **Eastern Region** were able to secure Guest Artist contracts for members employed in the inaugural **BroadwayCon**. This relationship will lead to further contracts for the annual event.

Peoria, AZ — **Theater Works** has begun to transition to a Small Professional Theatre Agreement from Special Appearance.

Sullivan, IL — **Little Theatre on the Square** placed its holiday revue, *Jingle Bell Jive*, on an Equity contract, resulting in 10 workweeks.

Waterbury, CT — The **Seven Angels Theatre** is celebrating its 25th Equity anniversary.

Tracking What You're Owed

Staff in the Eastern Region noticed that members on a union tour were paid incorrectly during an international engagement. Staff brought the error to management's attention and accrued an extra, total payout of \$12,000 for the members.

Eastern Region staff discovered that members working on four TYA contracts had been paid incorrectly for a pro-rated week. Once brought to the attention of producers, the total amount paid to all four casts was \$907. Additionally, staff discovered underpayments for chorus increment parts for five members working at a LORT theatre. Staff was able to achieve a retroactive payment totaling over \$550 for the members.

[\(Continued on page 19\)](#)

#EquityWorks: Equity Inks Historic Deal with Cirque Du Soleil Theatrical

After a successful campaign that combined a traditional organizing approach with the immediacy of social media, Equity and Cirque du Soleil Theatrical have entered into an agreement for all future Cirque du Soleil Theatrical productions on Broadway (as well as pre-Broadway engagements and pre-Broadway tours) to be produced entirely under Equity agreements. This is a milestone agreement and the first major producer to enter the Equity Broadway and touring market since Disney Theatricals made its bow in the 1990s.



As part of this new relationship, the first Broadway-bound production, *Paramour*, will be under a special one-time agreement that contains many of the same terms and conditions as the Production Contract, including minimum Broadway salary and safety rules. Because *Paramour* contains many traditional elements that are part of Cirque du Soleil's trademark productions, this one-time agreement was created. This special agreement will cover the actors, singers, dancers and stage managers of the company.

Introducing the brand spanking new EQUITY NEWS CENTER

— Equity News Goes Digital —

It's time to change up your morning routine. Whether it's sipping coffee with your favorite paper, zipping through the "best of" headlines on the way to rehearsal or waiting for that ECC or EPA in one of Equity's Audition Centers, you can add checking in on the union's latest dish from its news site with ease.

Located within the Member Portal, the [Equity News Center](#) is the newest channel for the union to easily, effectively communicate and interact with its 50,000 plus members all over the country. A way to supplement the former rendition of *Equity News*, this center will allow for even more — timely — information, announcements and stories.

"The Member Portal is a community site, and bringing union-related news into that community feels like a natural evolution," said Doug Beebe, Equity's National Director of Information Technology. "After all, the Portal should be a complete member experience. Pay your dues, update your profile, sign up for an ECC — and now — read the news."

As a way to deliver timely and important news as it happens across the county, the Center will post stories, columns and messages consistently. Stories that come from liaison cities will be available for the entire Equity community shortly after the meetings and events take

place. The union will offer more announcements that concern and benefit members.

And it comes complete with an RSS Feed.

An RSS, or rich site summary, Feed, simply, is a way to get notified of regularly updated content within your browser. Many websites, including news and entertainment-based sites, utilize RSS to alert readers of breaking news or any fresh stories. The benefit of subscribing to the RSS Feed is that it allows members to easily stay informed and receive the latest information and announcements from Equity.

Even better, an RSS Feed is ideal for those members who don't surf the web or frequent Equity's website for information on a daily basis. By subscribing to the feed, those members will get updates automatically once online, enabling them to stay informed.

"We realize our members are on-the-go more often than not," Beebe said. "Why not let technology help them get the latest news. We're introducing technology that helps our members, not slow them down. RSS Feeds are a great solution for those working within this industry."

The Center will host stories, profiles and features throughout the year that wouldn't have had the opportunity to fit into the old rendition or even into the current magazine. With a digital spine, space is limitless.

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members.actorsequity.org

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Equity News Center

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Short Engagement Touring - What's It All About?

McColl, Mary - 3 days ago

With SETA Negotiations around the corner, ED Mary McColl talks about being on the road.

Continue reading...

Rock the Equity Vote

Equity News Staff - 4 days ago

Get involved! Be a participant in the election process!

Continue reading...

Liaisons

Our Congress, Ourselves

Karas, Sandra - 11 days ago

Brief summary of this Tax article goes here.

Changing the World, One Benefit at a Time

Shindle, Kate - 13 days ago

President Shindle discusses activism and how to get involved with your Union.

It's not difficult to become social agitators, advocates or lobbyists for causes we're passionate about. Once we start down that road, the difficult task is to stop.

My adult life started at age 20, and it started with activism. Over the years, plenty of people — friends, coworkers, even strangers — have asked me why I decided to get involved with the Miss America Organization. Apparently, it's hard for people to reconcile what they know of me with what they expect from a Miss America (for further explanation of this phenomenon, you might want to check out the book *Being Miss America: Behind the Rhinestone Curtain*, a spectacular book written by, ah...me).

The real answer is that my life, as Miss America 1998 and beyond, has always had a significant focus toward doing my part to effect positive change in the world. During that year, about 90% of my time was dedicated to HIV/AIDS education and prevention. This was both tremendously satisfying and, in my opinion, the most compelling reason to pursue the gig in the first place. At the conclusion of the year, I wasn't offered a fur coat or a screen test; I was offered a job at a top HIV/AIDS lobbying firm in Washington, D.C.

As much as I loved that work, though, I am first and fundamentally an actor. When I moved to New York after college, I was delighted to learn that there were, and still are, abundant opportunities for performing artists to make the world a better place, and many of them involve showing up to sing a song. Or participate in a reading, or a concert staging. Organizations like Broadway Cares/Equity Fights AIDS and The Actors Fund (two of my favorites) are constantly raising money and do so in really creative and innovative ways. But many, many other charities, plenty of which are discussed in this issue, are able to mobilize performers as well, thanks to the Theatre Authority. In these pages, you will find the article "Theatre Authority: Qualifying and Applying" to help you get started.

One of the fundamental concepts of union membership is that one person becomes far more powerful when he or she is part of an organized, functioning whole. For me, a similar phenomenon is at work when it comes to activism. Sorry to sound like — well, Miss America — but even if you have no idea where to start or how to get there, you can make a difference. The Theatre Authority is one millimeter to look for on the road to advocating for social change. &c. artists. we tend to be hardhearted toward amathv... which can feel

From the President

Kate Shindle is the President of Act

OPTIONS

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- All News and Blogs

TAGS

- Benefits (1)
- President (1)
- NEWS ARCHIVE
- February, 2016 (1)

HOW I GOT MY EQUITY CARD

Affiliated with the AFL-CIO



Danny Burstein

I grew up in New York City and dreamt of making a living as an actor for as long as I can remember. When I was 14 years old, I was lucky enough to have been accepted into the famed High School of Performing Arts to study acting. It was there that I learned what it actually took to be a professional actor. Oh, how I longed to be one. During my high school years, I did lots of community theatre and even did non-union summer stock in Keene, New Hampshire, where I made — and this is the truth — \$200 for the entire summer. We figured it out: We were making about 8 cents an hour! But it was all valuable groundwork and, for me, solidified the fact that if I was willing to do all of that, I was in it for the long haul.

I signed my first Equity contract (a bright pink chorus contract) in 1984 when I was 19. I was going to Queens College and my musical theatre professor was the brilliant Edward M. Greenberg. Ed became my mentor and great friend. He was the Executive Director of the MUNY in St. Louis and offered me a contract to spend the entire summer of 1984 performing in three shows: *The Music Man* with Jim Dale and Pam Dawber, *Funny Girl* with Juliet Prowse and Larry Kert and the premiere of a new version of *Sleeping Beauty*.

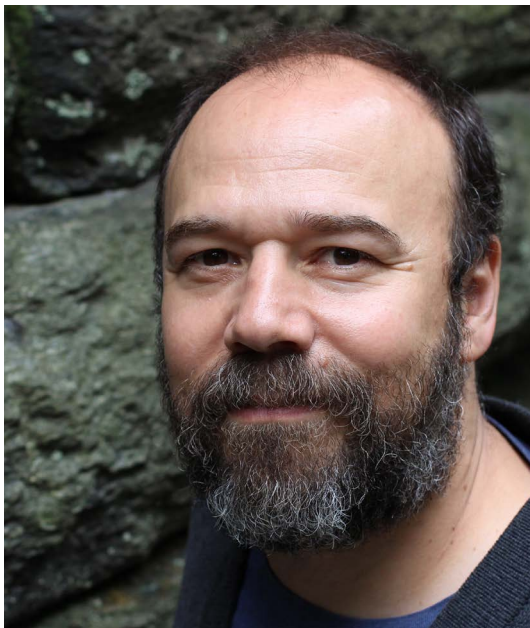
It was at the MUNY that I first got a taste of the benefits Equity had to offer me. I felt protected, respected and was happy to be well compensated for all my hard work. I remember distinctly thinking that it would be nice to start saving for my pension at such a young age. (I'm not so young anymore and am quite grateful I got such an early start.)

I learned so much that summer and made many great friends. Friendships that continue to this day. I went back to the MUNY for several summers after and eventually grew into character roles. One of those later summers, I worked with Tony Randall, who eventually offered me my first Broadway contract. We'd had a great time working together, and one day he mentioned his National Actors Theatre Company to me. I said, "Well, if you ever get it up and running, give me a call." He said, "I'll do that." Cut to a few years later, he calls me — out of the blue — with a job offer to be a company member in his new Broadway troupe.

The MUNY was a magical place for me. A home away from home. I owe Ed Greenberg a huge debt of gratitude for taking a chance on a gawky, teenaged, theatre nerd who was so terribly green. He gave me the confidence to fly. Thank you, Ed, wherever you are. I miss you.

And thank you, Equity, for looking out for me and always insuring I will be properly taken care of. I'm so honored to be a part of such a great union.

Danny Burstein, an award-winning performer, is currently starring as Tevye in the Broadway revival of Fiddler on the Roof. Other Broadway credits include Cabaret, South Pacific, Follies, Women on the Verge of a Nervous Breakdown and The Drowsy Chaperone, among others. The actor has worked across the nation at several regional houses, including La Jolla Playhouse and The Old Globe.



"This Issue" photo by Joan Marcus

»»
An Equity member since 1984, Burstein shares his "HIGMEC" story.

COMBATING HARASSMENT IN THE WORKPLACE

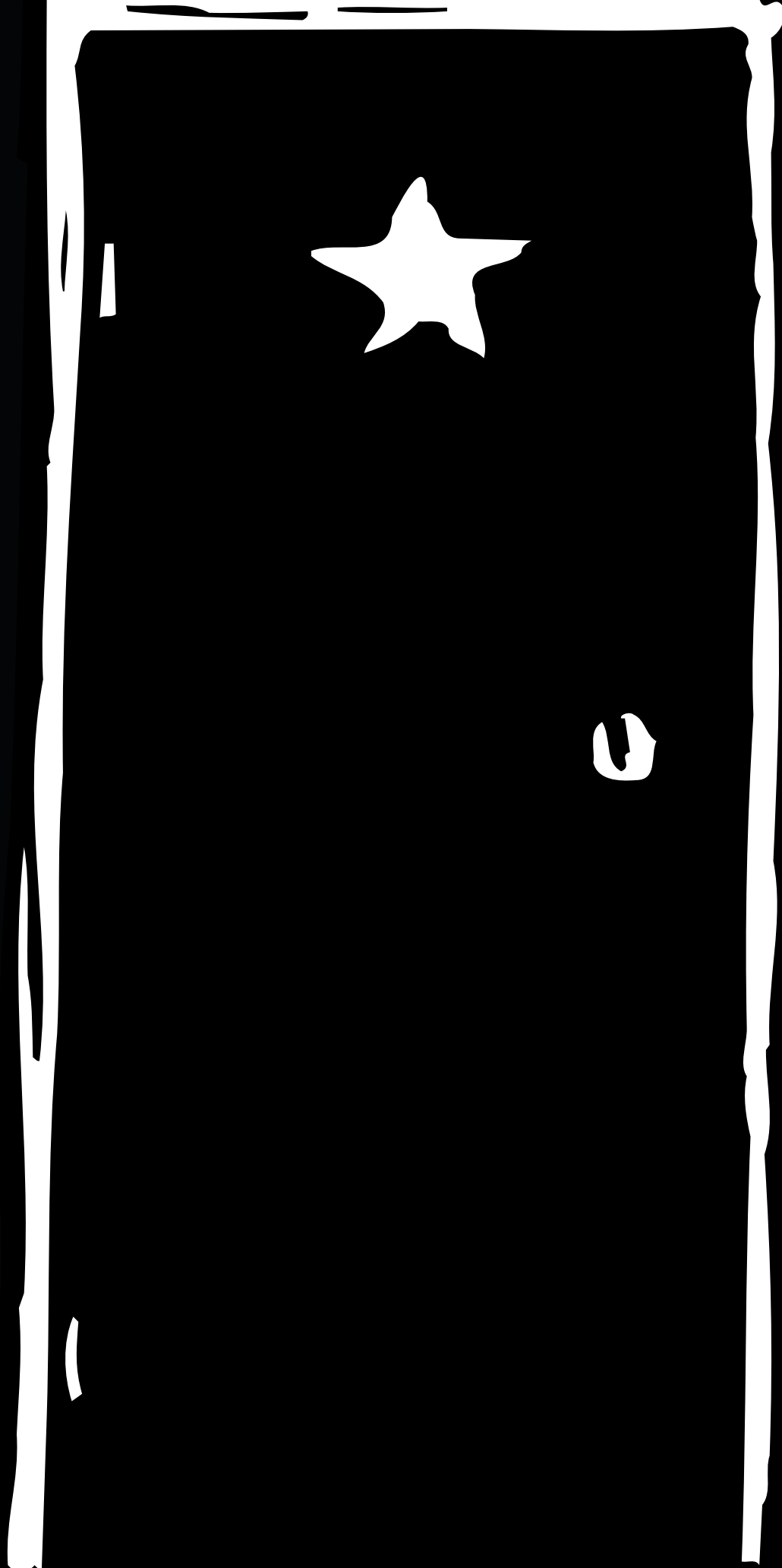
Immediately following the 11 o'clock number, the two star-crossed characters finally kiss for the first time. It's passionate and sincere — enough to elicit a visceral reaction from the audience. That romantic gesture is the highpoint of the show. All that's left is the finale and, in this case, the traditional happily-ever-after ending. Until tomorrow.

For one of the actors, that stage kiss is crushing. It represents months of harassment he or she has been receiving from that other performer. Inappropriate remarks, unwanted touching and crude language.

The theatre industry is a hard place to imagine workplace harassment – sexual or otherwise. A creative environment, theatre tends to sway left and right, straddling the line between conservative and provocative. But that by no means is an excuse for bad behavior. Equity members work in a fast-paced, open and creative atmosphere. As actors and stage managers, the hours are long and often spent in close, physical quarters, where significant relationships are quickly formed with colleagues.

Anyone working on a show might find themselves in an uncomfortable situation onstage, backstage or in a different setting altogether. The effects of harassment can be devastating to individuals and can lead to damaging effects for performances and careers.

(Continued on page 12)



COURAGE BE LOUD PROUD HAVE A VOICE INDIVIDUAL SPEAK OUT STAND UP STAY TOUGH REPORT BRAVERY TALK PROTECTIVE I HEARD DEFEND STAND STRONG DIGNITY TAKE ACTION

“Equity is here to help our members when harassment occurs in the workplace,” said Equity’s Executive Director Mary McColl. “The moment it occurs — in whatever form it takes — can be paralyzing to the individual. But silence can make it worse. That’s why I want to assure our members Equity is here for them.”

It is illegal for any person to harass or discriminate on the basis of a “protected class,” meaning a person’s race or ethnicity, color, creed, national origin, alien or citizenship status, age, gender, disability, sexual orientation, gender identity and/or expression, marital status, familial status or other beliefs.

Harassment takes several guises: derogatory or demeaning comments, bullying, insulting or abusive actions, biased behavior and stereotyping, having prejudice, discrimination, humiliation, retaliatory behavior and denying opportunities.

There are two forms of sexual harassment. The first is referred to as “Hostile Work Environment,” where due to the behavior of another, one is made to feel uncomfortable through jokes, visual images, language

the harassed party defines what is unwelcome, unwanted, offensive, intimidating or hostile.

It is the law and the right of any employee to expect employers to provide a workplace free of harassment. And that right — protecting members in the workplace — has always been a serious issue and concern for Actors’ Equity Association. A union that doesn’t take such matters lightly, Equity has historically stood up and spoken out against harassment in any form. The union, in every agreement, has steadfast rules against such behavior and actions toward any one of Equity’s members. The union will assist any member who has been subjected to workplace harassment and will investigate claims under the union’s collective bargaining agreements.

“Equity members have the right under federal, state and local law to work in an environment that’s free from harassment and discrimination,” said Thomas Carpenter, Eastern Regional Director/General Counsel. “And, Equity stands ready to protect its members whenever they face harassment of any kind in the workplace.”

The first step: speak out.

“**The moment it occurs — in whatever form it takes — can be paralyzing to the individual. But silence can make it worse. That’s why I want to assure our members Equity is here for them.**”

- Mary McColl, Executive Director

and gestures of a sexual nature. This “hostile work environment” can also stem from persistent, unwelcomed attention. The second form, “Quid Pro Quo,” includes the suggestion of preferential treatment if someone agrees to sexual activities, or in the opposite instance, losing out on an opportunity for refusal to engage in these actions.

These actions aren’t always concealed inside a dressing room or alone in a rehearsal studio. Offensive jokes, walking in on performers changing or even telling a risqué story aloud can be construed as harassment — and with good cause. The effects of harassment can be devastating. What someone views as a harmless joke or even any form of unwelcomed action could drastically hurt someone — personally and professionally. Not only is there potential for a bad reputation, but someone might be less productive at work or even lose out on a possible opportunity. Low morale, low self-esteem, professional and familial stress and the chance of financial costs and legal battles could all stem from unwelcomed attention. And according to the courts,

The Actors Fund, a nonprofit human services organization assisting all members of the entertainment industry, highlights the “3 Rs.” Respond: Firmly, but respectfully. Inform the offending person(s) that his/her behavior is unwelcomed and must stop. Record: If the behavior is repeated, note the incident (include date, place and any witnesses). Report: Don’t be afraid to tell your deputy and your Equity representative.

Though it goes without saying, there are several ways to ensure a harassment and bullying-free workplace. Respecting co-workers and their diversity; be aware of language and communication style; keep emotions in check; avoid provocative jokes, pranks, teasing and confrontation; and avoid racial, ethnic and gender-based humor.

In addition to Equity, there are resources across the country that can help assist those affected by harassment in the workplace. Most importantly, however, you are your first and best advocate for safety.

“Find the courage to step up and step forward,” said McColl, “for yourself and for those who follow you into that rehearsal hall and that theatre.”

What is The Actors Fund?

The Actors Fund is a national human services organization that assists everyone working in performing arts and entertainment. With offices in New York, Chicago and Los Angeles, The Actors Fund provides a safety net and offers a variety of ongoing programs to meet the needs of professional artists.

How can The Actors Fund help me if I am being harassed?

These situations can be especially confusing and stressful. The Actors Fund offers Actors' Equity members a free, safe and confidential place to come for advice and support involving harassment and other workplace issues. You can speak privately with a licensed professional who will help you to better understand what happened and to explore your options.

Should I contact my union or company management before I call The Actors Fund?

If you experience something that makes you feel uncomfortable and that you believe constitutes harassment, you should report it to a union official such as your stage manager, Equity Deputy or your business representative. Your employer (company management) is responsible for addressing workplace issues, including harassment and discrimination, so you are always encouraged to bring it to their attention. But sometimes, you may not be clear if it is harassment or may not be comfortable talking to others in the workplace. You can contact The Actors Fund at any point – before, after or at the same time.

What if I am not located near an Actors Fund office?

The Actors Fund has a toll free number and they can talk with you over the phone or even by Skype. If they feel that you would benefit from seeing a counselor in your community, they will help you find the right one.

Will The Actors Fund refer me to an attorney if one is required?

They will help you determine if you need an attorney and discuss how to choose one, but they don't refer to individual legal practices. They can give you information on nonprofit legal service organizations.

RESOURCES FOR YOU

Equity always recommends that you first address any harassment issues directly with your employer and the union. There are also other resources available if you want to know more or speak with professionals.

The Actors Fund

[The Actors Fund](#) offers Actors' Equity members a free, safe and confidential place to come for advice and support concerning harassment and other workplace issues. You can speak privately with a licensed professional who will help you to better understand your experience and explore your options.

Call The Actors Fund nearest you:

New York: 800.221.7303 | Los Angeles: 888.825.0911 | Chicago: 312.372.0989.

Other Resources:

[Equal Employment Opportunity Commission](#): File a complaint and find your State office
1.800.669.4000 | [eoc.gov](#)

Equal Rights Advocates:
Confidential counseling line
415.621.0672 | 800.839.4372
24-hour line: 415.621.0505

[National Center for Victims of Crime](#):
Resource and advocacy organization for victims
1.800.FYI-CALL | 202.467.8700

[New York Division of Human Rights](#):
File a complaint
[dhr.ny.gov](#)

[The Feminist Majority Foundation](#):
A directory of sexual harassment state resources
[feminist.org](#)

[Volunteer Lawyers for the Arts](#):
Offer mediation – which is a voluntary, confidential alternative dispute resolution to litigation – where a neutral third party assists parties in conflict to find a resolution to their differences or disagreements.
[vlany.org/mediateart-faqs/](#)

There are many community counseling organizations that can provide help in determining how to manage possible harassment situations. Check your local directory or speak with The Actors Fund for more assistance.

Celebrating the 400-year legacy

The Bard remains one of the most produced playwrights — and with good reason. Shakespeare's words, rich with intellectual drama, full of suspense and dripping with biting humor, have provided Equity members with opportunities across the nation. *Equity News* spoke with the two members who have worked on the greatest number of Shakespearean productions on Equity contracts over the past 10 years. Both stage manager Cindy Kearns (with 80 contracts) and actor Troy Willis (62 contracts), have made careers of the Bard while working at the Atlanta Shakespeare Company in Georgia.

Equity News: Why has Shakespeare remained so prominent in theatre?

Cindy Kearns: Because he understood, perfectly, the human condition.

Troy Willis: He had a unique insight into the heart of the human experience that touches the soul and keeps people coming back.



EN: What is your favorite play of the Bard and what's your favorite line he's written?

CK: *Hamlet*. And, I have two from that play: "When sorrows come, they come not single spies, but in battalions," and "What a piece of work is man."

TW: *The Tragedy of King Lear*. As I have gotten older, I have grown to love one of his most mature plays with a complex web of themes. My favorite line: "Love all, trust few, do wrong to none," from *All's Well that Ends Well* (Act I, Scene 1). Words to live by.

EN: You have made a career of working on Shakespearean productions. What training did you go through to get here?

CK: No formal training. I trained on the job with Artistic Director Jeffrey Watkins. I tell people that I am the only graduate of the Jeffrey Watkins School of Stage Management.

TW: The majority of my training has come from doing. Shakespeare's company would do a different play every day. The Atlanta Shakespeare Company doesn't go quite that far — we only do 12 to 16 plays a year.

EN: Which Shakespeare show have you worked on the most?

CK: I am currently working on my 19th production of



The greatest star-crossed lovers?

Othello & Desdemona - 13%

Romeo & Juliet - 60%

Troilus & Cressida - 5%

Hamlet & Ophelia - 22%

Your fave updated take?

The Boys from Syracuse - 0%

Kiss Me, Kate - 11%

West Side Story - 54%

The Lion King - 35%

y of William Shakespeare

Romeo and Juliet.

TW: *Romeo and Juliet.* I have been in over a dozen productions of it and have played a number of the male roles except Romeo, Mercutio and Tybalt.

EN: Having repeated the same show several times, how do you keep it fresh?

CK: By working with a different director and a new cast, which always gives me a different perspective on the play. I also play mind games with myself; like what if the Friar's letter to Romeo had gotten through or what if the Nurse was delayed on her way to meet Romeo or what if the sleeping potion just didn't work.

TW: It's about being a reACTOR instead of an ACTOR. If I am living in the moment and reacting it will be new every time.

EN: What have you participated in that has been an interesting take on one of the Bard's plays?

CK: At the Shakespeare Tavern Playhouse, we have a performance style that we call "original practice," where we perform the plays as close to the way we believe they were performed in Shakespeare's day. We did have two cross-dressing characters in one production of *The Merchant of Venice*, however.

TW: Each production is a process that begins with the way the play was originally staged in its own time and ends with a modern audience experiencing the play in a manner consistent with its creator's original intent no matter the playwright.

EN: What are the differences of stage managing a Shakespearean play versus a contemporary drama?

CK: I don't believe there is any difference between the two. For me, every production is a series of steps and I have to do all of the same steps for every show, whether it is Shakespeare or modern day. I have done a handful of musicals and I find those to be a different animal altogether.

EN: When prepping for a role, how do you relate to one of the Bard's cherished characters?

TW: Not to cherish them, but hold them in high regard. I have played over a hundred of Shakespeare's characters and have only two plays left to complete my acting canon — *Titus Andronicus* and *Twelfth Night*. The greatness of Shakespeare is his ability to put the human struggle in each of his characters that makes it easy to relate to them.

[\(Continued on page 19\)](#)

"The play's the thing..."

Though he's been gone for four centuries, the Bard's sharp-tongued dialogue and soliloquies remain. Equity members across the country continue to breathe life into the historically dramatic scenes and hilarious characters of the late 16th century. Below is a list, in order, of the ten most performed classic Shakespearean shows Equity members have worked on between 2005 and 2015.

A Midsummer's Night Dream - 255

Romeo and Juliet - 243

Hamlet and Macbeth - 217

The Tempest - 213

Twelfth Night - 188

Much Ado About Nothing - 185

As You Like It - 174

The Taming of the Shrew - 143

Othello - 142

"This Issue" photo by Jeff Watkins.
Troy Willis as "Cymbeline" in Atlanta Shakespeare Company's 2011 production of *King Henry VIII*.

Who would throw more shade at the Bard?

J. Thomas Looney - 4%
George Bernard Shaw - 45%
Ira Glass - 9%
Charles Darwin - 42%

Who is Shakespeare's evilest villain?

Iago - 48%
Lady Macbeth - 25%
Richard III - 23%
Claudius - 4%

Theatre Spotlight

Chicago Shakespeare Theater

We asked the Chicago Shakespeare Theater to tell us about the company. This is what they had to say:

Truly “all the world’s a stage” in 2016. This April marks 400 years of William Shakespeare’s enduring legacy since his death in 1616, and artists and theatres from all around the world are commemorating the playwright. Chicago will host the largest of these celebrations — Shakespeare 400 Chicago, spearheaded by Chicago Shakespeare Theater (CST). This year-long international arts and cultural festival brings together the city’s resident world-class institutions across disciplines and welcomes leading artists from around the globe to celebrate, interpret and reimagine Shakespeare’s work.

“The poetry of Shakespeare’s words and his brilliant characters from all walks of life weave universal stories, speaking to artists across continents, cultures and centuries,” remarked the Theater’s founder and Artistic Director Barbara Gaines. “Shakespeare’s words move artists in every creative medium.”

The festival began in January with *Measure for Measure* from the United Kingdom’s Cheek by Jowl and Russia’s Pushkin Theatre at Chicago Shakespeare. This production, along with Belarus Free Theatre’s *King Lear*, both garnered four stars from the Chicago Tribune in a highly praised beginning to the festivities. Shakespeare

400 Chicago will engage more than 500,000 Chicagoans and visitors with events spanning theatre, opera, music, dance, cuisine, exhibitions and workshops.

Over 60 Chicago institutions have come together in an unprecedented partnership, including the Art Institute of Chicago, Chicago Mariachi Project, Chicago Park District, Chicago Public Schools, Chicago Symphony Orchestra, Harris Theater for Music and Dance, Illinois Humanities, Joffrey Ballet, Logan Center for the Arts, Lyric Opera of Chicago, Museum of Contemporary Art and the Newberry Library.

Shakespeare 400 Chicago will also bring international artists from Australia, Belarus, Belgium, China, Germany, India, Mexico, Poland, Russia, the United Kingdom and beyond. Festival-goers can expect highlights from Shanghai Peking Opera, the Hamburg Ballet, the Company Theatre of Mumbai, Shakespeare’s Globe and Poland’s *Song of the Goat*, among others.

“Chicago Shakespeare has been honored to serve as a cultural ambassador for our city — importing astonishing work from around the world and exporting our work to leading international festivals,” reflected CST Executive Director Criss Henderson. “Shakespeare 400 Chicago deepens our role as a global theatre reflective of our global city — and demonstrates how Shakespeare’s timeless words continue to inspire artists across disciplines and across cultures.”

With over 1,000 artists, 850 events and 120 locations throughout the city, the celebration impacts much more than the theatre community of the Windy City. The City’s rich culinary tradition joins in with Culinary Complete Works, as 38 of Chicago’s most venerated chefs including Rick Bayless (Topolobampo) and Tony Mantuano (Spiaggia) create new dishes inspired by Shakespeare’s 38 works. North Coast Brewing Company is releasing a special Shakespeare 400 Chicago edition of their popular beer, Puck.

The free Chicago Shakespeare in the Parks brings *Twelfth Night* to neighborhood parks on the south, north and west sides of the city. Three hundred high school students and teachers from 50 public, private and parochial schools city-wide will participate in the “Battle of the Bard” — developed in partnership with Chicago Youth Shakespeare — in which students will perform scenes plus their own creative mash-ups from the canon in a slam-style arena. Throughout the year, City Desk 400 correspondents from ten of Chicago’s universities will respond online to the artistic work of the festival. This unprecedented celebration is made possible by leading support from the John D. and Catherine T. MacArthur Foundation and Pritzker Military Museum and Library.

It’s a celebration 400 years in the making — a bold undertaking, true to the spirit of the global city of Chicago.



Photo by Liz Lauren

Othello (James Vincent Meredith, at right) delights in his good fortune, as the duplicitous Iago (Michael Milligan) plots his next move in Chicago Shakespeare Theater’s production of *Othello*.

“This Issue” photo by Manuel Harlan. Pictured: Equity member Jonathan Pryce in Shakespeare’s Globe production of *The Merchant of Venice*.

TRENDING IN KANSAS CITY

Gladys Fritts of the musical *Radio Gals* was one of the first characters Licia Watson took on as a performer at the Chestnut Fine Arts Center in Olathe, Kansas.

She wasn't yet an Equity member.

Ten years later, Watson performed as "Gladys" once more. This time, working on a Special Appearance Agreement, or a contract that allows an Equity performer to work in a non-union theatre, at the company. And now that the Center is utilizing the Small Professional Theatre (SPT) Agreement, designating it an Equity house, Watson is ready to do the role again, this time as an Equity member in an actual Equity theatre.

"It's exciting to see a theatre go through the same arc that a performer goes through," said Watson, putting an Equity-esque metaphor on the transition from non-union to union for both actors and theatres. "Now I'm able to go back this fall and work my first full Equity contract with Chestnut, as it's now an SPT."

In Kansas City, MO, Equity seems to be trending. With the addition of four new SPT theatres, the region continues to grow into an artistic hub for union members. Joining the Equity family are the Spinning Tree Theatre, The Living Room Theatre, Musical Theater Heritage and the Chestnut Fine Arts Center.

Michael Grayman, Artistic Director of Spinning Tree, moved to the area with his partner, Managing Director Andrew Parkhurst, six years ago to fulfill a dream of opening a theatre. "We knew that Kansas City was a great up-and-coming city that was really supporting the arts," he said. "We're having a blast and there's so much talent here; it's easy to just work here."

From the moment the couple opened the company, they began utilizing the Special Appearance Agreement. Equity members for over 20 years, the duo wanted to be able to give union members the chance

to work and receive health insurance right from the start. To become an Equity house, for Grayman, is coming full circle for himself and his union.

"Being Equity is always what we wanted to do," Grayman said. "The thought of being able to employ members of our union and offer them their weeks has always made us feel so incredibly good. And, it just feels so much better to be an Equity company."

After the regionally-cherished American Heartland Theatre went dark in 2013, Watson said a creative void had been left in the theatrical community. It's her hope, as well as the Kansas City community, that these new theatres fill that vacancy. And, Watson believes that the opportunities these new companies create will lead to an even stronger cultural landscape in the city.

"The Kansas City arts scene? In one word: vibrant," she said. "There's everything:

There's a breadth to the arts community and a lot of depth to it."

With several theatres in and around the area, saturation doesn't worry any of the leadership. Believing that each theatre works in inspired tandem, Chestnut's Executive Director Brad Zimmerman said each company has found its own niche.

"The region has a lot of patrons," he said. "We are a medium-sized market, and we have an awful lot of theatre in Kansas City. The companies that have been successful have found a niche, and there seems to be

a niche for everybody and enough people that have interest in live theatre that we can all make a go of it."

Zimmerman started his company after freelancing as a music director for several years. Wanting to do something different and in his own space, he found an old house and turned it into a 102-seat theatre (he lives upstairs). Using the Special Appearance and Guest Artist Agreements, he found that after talking with Business Representative David Kolen, transitioning to an SPT was the next logical step.

And a lot less paperwork.

"These four new theatres will only further enhance the already thriving Equity community in Kansas City," said Central Regional Director, Sean F. Taylor. "Our members continue to see opportunities thanks to the hard work of the staff, liaison committee and the Kansas City theatres themselves. Members are able to live in the communities they call home and earn a living as an actor."



Photo by Julie Denesha

Spinning Tree co-founders and Equity members Andrew Parkhurst (Managing Director) and Michael Grayman (Artistic Director).

"This Issue" photo by Manon Halliburton. Pictured: Robert Gibby Brand and Katie Kalahurka in the 2014 production of *Ghost-Writer*.

Chicago Theatre Leaders Receive Equity's 2016 Kathryn V. Lamkey Award

Story | Luther Goins and Clare Kosinski

The 13th annual *Spirit, A Celebration of Diversity* — an event presented yearly by the National Equal Employment Opportunity (EEO) Committee — honors individuals,



From left to right: Christine Toy Johnson (National EEO Committee Chair); Dev Kennedy (Central Regional Vice President); Chuck Smith (Goodman Theatre Resident Director); Henry Godinez (Goodman Theatre Resident Artistic Associate); Sean F. Taylor (Assistant Executive Director/Central Regional Director); Barbara Gaines (Chicago Shakespeare Theater Founder and Artistic Director); Criss Henderson (Chicago Shakespeare Theater Executive Director); and E. Faye Butler (National EEO Committee Vice-Chair).

theatre companies, producers and organizations that provide ongoing opportunities for members of color in the Central Region. *Spirit* took place on Monday, March 7, 2016, at the award-winning Chicago Shakespeare Theater on Navy Pier.

This celebration of spirit, pride and accomplishment included the presentation of the Kathryn V. Lamkey Award. Named after former longtime Central Regional Director, this special honor is awarded to an individual and/or organization that helps to maintain and enforce Equity's goals of diversity and inclusion. The four incredible recipients included Chicago Shakespeare Theater Founder and Artistic Director Barbara Gaines and Executive Director Criss Henderson; Goodman Theatre Resident Director Chuck Smith; and Goodman Theatre Resident Artistic Associate Henry Godinez.

EEO Committee Members and event Co-Chairs Christine Bunuan and Sandra Delgado organized and hosted the celebration, and Central Regional Vice President Dev Kennedy and Central Regional Director Sean F. Taylor gave welcoming remarks. National EEO Committee Vice-Chair E. Faye Butler gave a brief history of the *Spirit* celebration and praised Central Region producers for their ongoing commitment to Actors' Equity members.

Spirit continues to highlight the strong relationship between Actors' Equity and Central Region producers and theatres.

Editor's Note: As was announced at Spirit 2016, Business Representative Luther Goins is retiring this year and was presented a proclamation in recognition of his many years of service and dedication to Actors' Equity.

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#EquityWorks

HAVE YOU HEARD?

CASTING CALL IS CHANGING!
ONLINE SIGNUPS ARE COMING.

— JUNE 2016 —

For more information, visit
the Equity News Center.

members.actorsequity.org/EquityNews/

#EquityWorks, ——— Continued from page 7

In reviewing weekly reports for a LORT theatre, Eastern Region staff noticed that the theatre did not make the health contributions for a member who had a buyout. In working with the theatre, staff was able to achieve a total of \$680 in health contributions for that member.

It was learned that an Off-Broadway show had incorrectly categorized five members of the cast. Once put on the appropriate contracts, the members received a total of \$533 for chorus parts and understudy increments per week.

A theatre operating on an ANTC Special Agreement did not stipulate terms regarding costume or tech bump increments. With members' assistance, staff was able to get both costume rental and tech bump payments for the members.

Eastern Region staff members found that an NYC Transition Company had not met its Equity ratio. Working with the producer, staff made certain that an actor was put on contract retroactively to the first rehearsal. That actor is now applying to join the union.

Central Region staff recovered two weeks of salary, health and pension payments for a member after a show closed before an announced extension. (The actor had signed a contract for the extension only.)

\$3,600 in underpayments from a dinner theatre in the Central Region were recovered after discovering that the company made a mistake in pro-rating a holiday week. Additionally, staff secured \$1,600 in unpaid vacation pay at a regional dinner theatre.

Central Region staff recovered \$400 for two days of ASM pre-production pay. Staff also recovered four days of SM pre-production pay, totaling \$600 in salary and an additional health week.

Western Region staff collected missing media payments for members working on a TYA contract; a total of \$1,725 was collected.

On behalf of members in the Western Region, \$105 was recovered for chorus and parts payments for WCLO Agreements; \$221 was received for a member working on a LORT Agreement; and \$7,300 recovered in salary and increments from LORT Agreements.

Also, \$2,116 was collected in vacation payouts for members in the Western Region who had worked on SPT Agreements. Additionally, \$5,837 was collected in pension and health payments on SPT Agreements.

For members who had worked on the Western Region Guest Artist Contract, \$950 was recovered in overdue travel reimbursements, and \$2,168 was collected in overdue overtime payments.

News Center, ——— Continued from page 8

The best part? Archives. The Center offers an archiving system that will allow members to sift through stories. Any article pertaining to a certain liaison city, specific contract, special feature, etc. will be tagged and readily searchable.

“Our membership is diverse in their interests and priorities, so tagging news articles and blogs is another way to help members find exactly what they’re looking for,” Beebe said.

More than just a news-centric site, though, The Equity News Center will be a resource for members. Blogs offering advice and tips within the industry are under development. The President’s Column along with a blog dedicated to tax tips (by the one and only Sandra Karas, Director of the VITA Program) will be available and backlogged for members’ benefit.

So, subscribe to the RSS Feed and add checking the Equity News Center to your routine.

Shakespeare, ——— Continued from page 15

EN: Throughout your career, which has been the most complex production of Shakespeare you have worked on? Or, what has been that one role you have spent the most time preparing?

CK: I would say the most complex production that I have done was “The History Project,” which consisted of *Richard II*; *Henry IV, Part 1*; *Henry IV, Part 2*; and *Henry V*. We opened one a week over four weeks, and then the fifth week we did one performance of each in chronological order.

TW: Two come to mind. *King Henry VIII* because we did it in rep with Maxwell Anderson’s masterfully written play, *Anne of the Thousand Days*. The role would be the ‘Earl of Gloucester’ in *King Lear*. I decided that after his eyes were gouged out to do the rest of the show with my eyes closed and bandages wrapped around my head. (Why fake it when you don’t have to?) I could have opened my eyes if I ever felt I was in danger, but I trusted my fellow actors to guide me.

EN: How can we get students to appreciate the Bard?

CK: By performing it for them. These plays were written to be performed, not read in a classroom.

TW: Instead of the necessary, but incomplete experience of reading Shakespeare in a book, it is important to let students be active and engage fully with each other by speaking the words aloud.

To read the entire Q&A, please visit the [Equity News Center](#) in the Member Portal.

In Memoriam

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

- Playwright Ben Hecht

Mitchell Agruss	Robert Dahdah	Richard Libertini	Robert Parnell
Billie Allen	Wayne Pare Daniels	Robert J. Loggia	Randy Phillips *
Steeve Arlen	Betsy Ann Dickerson	Marjorie Lord	Mark Rabin
Stewart Ballinger	Bairbre P. Dowling	Edmund Lyndeck	Paul Renault
John Barrett	William Patrick Dunne	Will Mac Millan	Alan Rickman
Brian Bedford	Corey Elias	Valerie Mamches	Jay Stephens Rodriguez
David Beyer	Patricia Elliott	Warren Manzi	Wayne Rogers
Helena Bliss	Patricia Fay	Carole Marget	Bette Rogge
John W. Bottoms	Carol Fijan	David Margulies	Bing Russell
David Bowie	Sylvia Gassel	Ethel Martin	Vanna Salviati
Herbert Braha	George Gaynes	Norman Matlock	J. Jay Saunders
Ruth Brandeis	Russell Graves	Belle Mc Donald	Isaac H. Schambelan
William J. Brooke	Betty Anne Grove	Roger Mc Intyre	Jose Simon
Donald Brooks	Margaret Hall	Edwin J. McDonough	Brad Thomason
Martin Brooks	Pat Harrington	Deann Mears	Joyce Tomanec
David Canary	Ann Hegira	Al Molinaro	Hollie Vale
Myra Carter	James Hook	R. Joseph Mooney	Abe Vigoda
Jane Cecil	J. R. Horne	Susan Elizabeth Mowrer	James Van Wart
Irwin Charone	Ronald House	Priscilla Murray	Betsy Von Furstenberg
Jo Flores Chase	Patricia Grace Kennedy	Sha Newman	Arthur Wagner
David Coleman	Kyle Kulish	Jay Oker	Nan Withers
Jeffrey Cornell	Karen Landry	Frank Ottiwell	
Michael Cripe	Jean Lee	Bruce M. Paine	

*Denotes Equity Councillor

Reported between 11-17-2015 and 02-29-2016

Letters to the Editor

In Remembrance

Sylvia Gassell passed away on Feb. 24, 2016. Born in NYC on July 1, 1923, she was a wonderful performer and writer and a strong union advocate having worked on a number of AEA Committees. She served on the Council for five years.

Along with her husband, Joel Friedman, Sylvia was a founding member of the New York Shakespeare Festival, and their contribution to the development of the theatre was acknowledged by Joseph Papp in *Free for All*. She made her Broadway debut in *The Time of the Cuckoo* with Shirley Booth. Over her long career, she

worked Off-Broadway, in regional theatre and did a number of national tours, including *A View from the Bridge* with Luther Adler, *A Streetcar Named Desire* with Diana Barrymore and *My Fair Lady* with John Neville.

As a writer, she co-authored a number of articles on Greek Theatre with Joel.

Sylvia was a brilliant performer; a charming, witty companion; and a very generous and much loved friend, and will be sadly missed by all who knew her.

- Marie Bridget Dundon

Back of HOUSE

My friend, Michael Shelle, died on Feb. 14, 2016. It was Valentine's Day. I mention this day of love because Michael never waited for just Valentine's Day. Every day of his life was full of love. Love for his family, his wife of 54 years, Peggy, his children and grandchildren and great-grandchildren. Love for his friends and fellow actors. I could tell you about his many credits and accomplishments as a talented performer and singer, but instead I'd like to share the continuing gifts he gave to me. Whenever I or any of his friends got cast in a show, Michael's joy and excitement for our success was unconditional. It was never about him, never a competition. Just pure joy. Pure love. A rare quality to find in a friend, especially one who is also an actor. In this day and age of self-promotion and "me, me, me," it's easy to lose sight of what is truly important in life. Michael taught me never to forget that. And I will never forget him.

- Ken Krugman

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

COMING SOON: #TOURSDAY

Are you on an Equity tour? Getting familiar with the local haunts of Cleveland, playing I SPY on Highway 1 or just getting to know the backstage of a new theatre? We want to hear from you! Show your Equity pride: Tell us your stories and send us your selfies (we know you have them) and photos of you and your castmates as you take your show and Equity across the country. Don't have any? Snap a selfie, involve your cast, and send it to szelitch@actorsequity.org. Make sure to participate on #Toursday (every Thursday — get it?) and demonstrate the importance of Equity on the road.



CRB Non-Councillor Election

As per the By-Laws of Actors' Equity Association, the Central Region will be electing eight non-Councillors for the Central Regional Board for the 2016 Election. Only members living in the Central Region are eligible to run and to vote for these positions.

The following two-year non-Councillor seats are available: four principal, one chorus, and one stage manager. There are also two one-year terms up for election: one chorus seat and one stage manager seat. All candidates must meet the same eligibility requirements in their category as Councillors in their category. If you wish to be considered for any of the above seats, please submit your candidacy according to the schedule found on the Member Portal. All information will be posted in the election section of the Member Portal in late May.

For any questions or a CRB non-Councillor candidate packet, contact Emanuel Rios at erios@actorsequity.org or 312-641-0393 ext. 240.

Want to Join a Committee?

What's one of the best ways to make a difference for you and your fellow members? Simple: join a committee. At Equity, member involvement is crucial when it comes to maintaining and improving the lives of our members, the importance of our art and the prominence of this Association. With committees that range from member education to equal employment opportunities, there are ways for you to get active. To join a committee in your region, call the Governance Department at 212-869-8530, ext. 327.

MAKE YOUR VOICE HEARD! Attend the Annual Membership Meeting

Equity's Annual Membership Meeting is Friday, April 8, 2016, in all Regions.

The Eastern, Central and Western Regions will be connected for the April 8, 2016, Annual Meeting so that members in all regions may be able to hear statements of candidates running for Council. The national portion of the meeting will begin at 2:30 p.m. EST, 1:30 p.m. CST and 11:30 a.m. PST.

The meeting in the **Eastern Region** will convene at 2 p.m. EST in the Council Room on the 14th floor of the Equity building at 165 West 46th Street, New York City, NY.

The meeting in the **Central Region** will convene at 1 p.m. CST in the Conference Room on the 3rd Floor of the Equity Building, 557 West Randolph Street, Chicago, IL.

The meeting in the **Western Region** will convene at 11 a.m. PST at the I.A.T.S.E. Local 80 Meeting Hall, 2520 West Olive Avenue, in Burbank, CA.

EQUITY NEWS (ISSN: 00924520) is published quarterly by Actors' Equity Association, 165 West 46th Street, New York, NY 10036. Telephone: (212) 869-8530. Periodicals postage paid at New York, NY. And additional mailing offices. Copyright 2016, Actors' Equity Association. Postmaster: Send address changes to Equity News, 165 West 46th St., New York, NY 10036.

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 area extension:

810 Albany

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

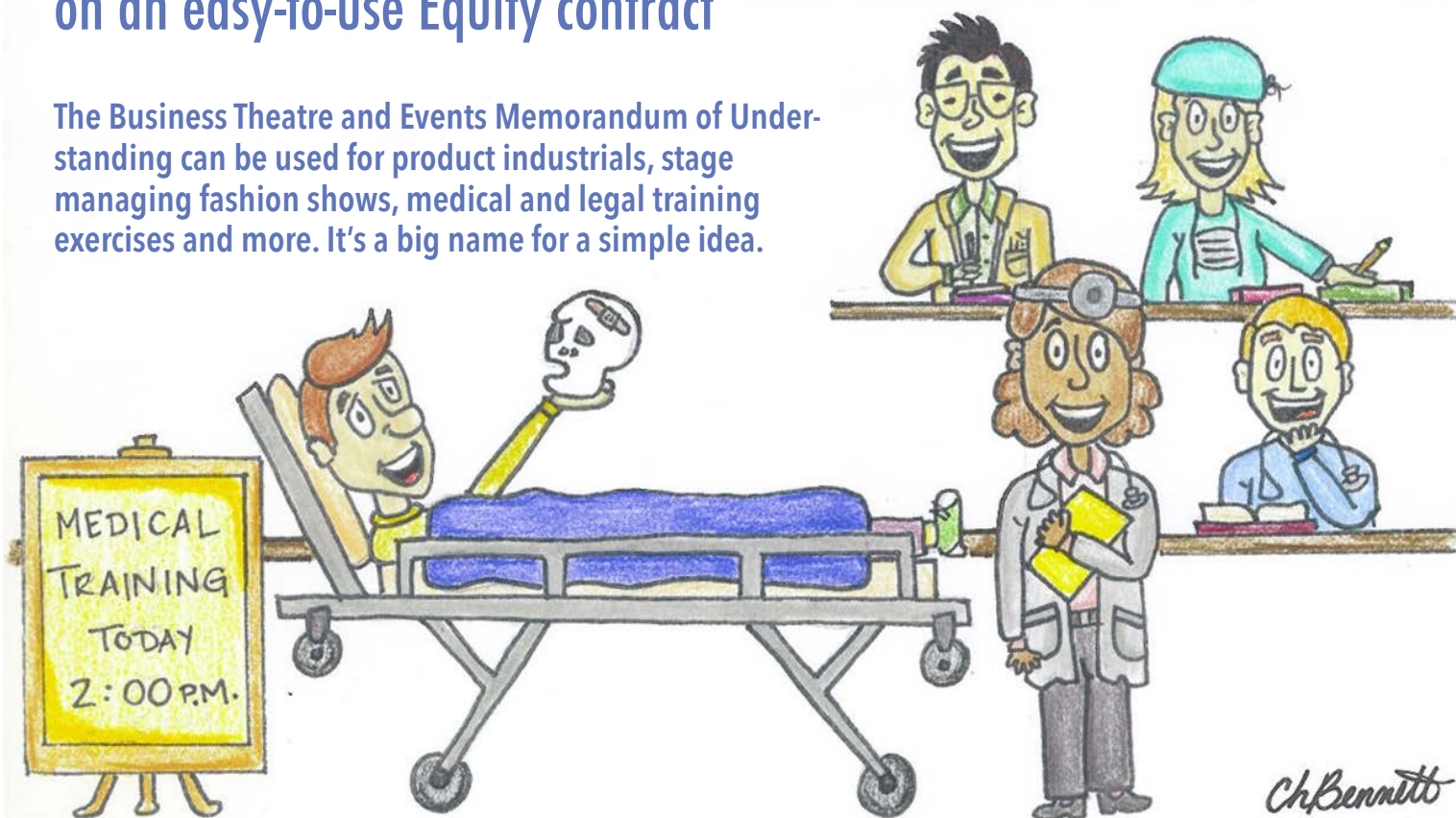
837 Seattle

838 St. Louis

839 Washington D.C./Baltimore

Create your own out-of-the-box work experiences on an easy-to-use Equity contract

The Business Theatre and Events Memorandum of Understanding can be used for product industrials, stage managing fashion shows, medical and legal training exercises and more. It's a big name for a simple idea.



Intrigued? Contact Maria Cameron (Eastern Region) at mcameron@actorsequity.org; David Kolen (Central Region) at dkolen@actorsequity.org; and Christa Jackson (Western Region) at cjackson@actorsequity.org for more information.

How Equity's Bonding Policy Helps You

One of the most important provisions of an Equity contract, the bonding policy, was established decades ago in order to protect union members when working under contract.

This policy helps ensure that you receive at least the minimum guarantee of contractual salary and benefits (including pension and health credits) in a timely manner should an employer default on its obligations to you or Equity. The union ensures that members are *always* paid first out of the bond. However, it's important to note that filing your contract once it is signed – no later than the first rehearsal – helps Equity guarantee the agreement is properly bonded.

For single-unit productions, the amount of the bond is based on the number of Equity contracts issued for the show. For seasonal theater, such as Stock, LORT and Let-

ter of Agreement, to name a few, the bond is based on the highest number of active contracts in a two-week period. If Equity receives more contracts than the bond protects, the union will immediately demand additional bond be posted. If, for some reason, the producer fails to increase the bond, actors will have the option to cancel their contract without any further obligation to the employer.

If a single-unit production defaults, members will receive the minimum contractual obligation out of the bond. If employed at a seasonal theatre that defaults, you may receive only the portion of the contract guarantee that is available in the bond. But Equity will pursue the defaulting employer in an effort to secure the full obligation due to the members.

The Equity bond is just another example of how the union is standing up for its members. #EquityWorks

EquityNews

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YOUR UNION



HOW TO VOTE

Actors' Equity Association's 2016 Election is about to get underway. On Monday, April 11, 2016, ballots will be distributed by Global Election Services to all paid-up members.

There are three ways to vote:

Paper Ballot: Paper ballots will be mailed out on April 11, 2016. Fill out your paper ballot and return it per the instructions provided. If you vote by mail, you must tear off the top portion of the ballot. Your ballot will be void if you do not tear off the top portion of the ballot.

Paperless Balloting: If you registered for E-Voting prior to Friday, March 18, 2016, at approximately 11:59 p.m. EST on April 11, 2016, you will receive an email from Global Election Services with instructions for voting online. Make sure that this message doesn't get caught in your email provider's spam filter. The email will come from actorsequityhelp@electionservicescorp.com. You will not receive a paper ballot.

Online Voting: Even if you did not pre-register for E-Voting, you can still vote online. When you receive your paper ballot, go to <https://www.esc-vote.com/ae2016> and find the link for online voting. Enter your personal internet login number (from your paper ballot) and your member ID number (printed on the front of your membership card) and follow online voting instructions.

Note: All ballots must be received by 5 p.m. EST on Wednesday, May 18, 2016.

CALENDAR

Friday, April 8, 2016

Annual National Membership Meeting
(all regions via video conference)
Candidate Speeches

Monday, April 11, 2016

Distribution of Ballots (from balloting company)

Tuesday, May 10, 2016

Deadline to request replacement paper ballot from balloting company

Wednesday, May 18, 2016

Deadline for Receipt of Ballots to the balloting company

Thursday, May 19, 2016

Tabulation Day

Thursday, June 2, 2016

Deadline to submit any election protests

****Make sure to check members.actorsequity.org for any updates.***

2016

National

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Candidate
Statements

Eastern Region Principal Four-Year Term (Vote for no more than six)



WALLY DUNN

(Residence: New York, NY)
Contracts worked: Production, LORT,
NEAT, ANTC, LOA, SPT, Casino, Pro-
duction Tier, Special Agreement, COST,
CORST, LOA-NYC

Open, direct, unambiguous commu-
nication is a necessity. I firmly believe
we, the membership, are Equity's best

resource.

We are smart, highly motivated people who bring vitality, passion and experience to bear on our problems. When we are invited to participate in the the debates that directly affect our livelihood and artistry we are at our strongest.

I believe Equity's mission is to negotiate, administer and enforce contracts that compensate us justly, recognize our artistic contributions to developing works, provide a safe work environment and ensure our pension/401k and health plans are sufficiently funded.

Also part of the mission, AEA must foster and promote live theatre by helping young theatres to grow, organize new employers to provide more jobs, educate and develop our audiences so they understand what Equity stands for, provide career development opportunities to its members and endorse non-political legislation that promotes diversity, tax fairness, non-discrimination, workplace safety and social equality.

I ask for your vote because I have the proven experience to get things done in Council and I am a dogged advocate for all members - your vote for me will send to Council an engaged, working, experienced advocate who will listen to you, speak for you in Council, act on your behalf and be accountable to you. To that end, I support and pledge to join those Councillors who publish their voting record and rationale on Member resolutions. wally4aea.com



BOB KNAPP

(Residence: New York, NY)
Contracts worked: Guest Artist, Special
Appearance, Mini, Dinner Theatre, LOA,
SPT, TYA, NYMF, Showcase

I'm very proud to have worked for
almost twenty years on AEA's Council.
It has allowed me the honor of achieving
several tangible improvements for the

our membership.

I was instrumental in establishing EPA's for all LORT Theatres, including show-specific auditions for "LORT on Broadway" theatres. I spearheaded the creation of the Agent Access Auditions. As a Vice-Chair of the Developing Theatre Committee I nurtured many SPT and LOA Theatres, and contributed to the creation of the NEAT contract.

As Vice Chair of the Auditions Committee and Chair of

the Monitor Sub-Committee, I helped establish standards and procedures for EPA's and I've worked to guarantee Local Auditions. When Monitors were engaged as Staff, I was one of two people asked to create their training program. I am currently part of the small working group helping to guide the new online sign-up program. I have also served on several negotiating teams, to improve salaries and working conditions for our Actors. I care deeply about enhancing the benefits and opportunities for my fellow members, whether or not they're presently working and wherever they're working. So, it disturbs me when I see signs of exclusion in Council, in the service of factionalism and/or streamlining our governmental structure. *A union's strength is its collective respect and care for the entire membership.* I pledge to keep the voice of the Membership rank and file strong and present on your Council. I ask for your support in continuing to do so!



SCOTT MCGOWAN

(Residence: Maplewood, NJ)
Contracts worked: LORT, COST,
CORST, Dinner Theatre, Guest Artist,
Cabaret, TYA, SPT, LOA, Special Appearance

I became a member of AEA over 25
years ago, and have been a councilor for
numerous years. Over the years, the

climate has changed in our theatre world, as well as in my own life. Keeping pace with technology and using social media to remain relevant and accessible is key to our future. As a father and home-owner, I have grown even more aware of the need for such basics as fair wages, health insurance and pension -- things people in other professions take for granted.

I have been the chair of the TYA committee, and vice chair of the Developing Theatres, Cabaret, Guest Artist and Membership Education committees. I care deeply about finding ways to support smaller theatres in building relationships with AEA, which is vital to our efforts to find jobs for our members not living in the three major office cities. As an active member of the New Jersey theatre scene, I'm familiar with issues that arise in smaller regions and with developing theatres across the country. Membership Education is designed to help younger members learn about our union, grow in our craft and get connected to valuable resources. My belief in the importance of these areas is what first prompted me to join council. I will continue to advance these agendas so that all members can feel confident and proud of the union that represents us.

Please allow me to fight for what I believe is best for our future.

Don't forget the Shoe Fund.



BRIAN MYERS COOPER

(Residence: New York, NY)
Contracts worked: Production, LORT,
Off-Broadway, LOA-COST, Guest Artist,
Special Appearance, Dinner Theatre, Mini.
Codes: Showcase (seasonal and NYMTF),
29-hour Reading

So, this is what's been troubling me...
The working-class theatre actor is nearly

extinct. Every year our wages buy less, while institutions across the country build multi-million dollar buildings to showcase elaborate productions, and pay the actors on their stages less than a good babysitter. Theatre as we know it doesn't exist without us, and yet we aren't paid accordingly.

In my twelve years on Council, I've seen this over and over. I've led negotiations with not-for-profit theatres and heard their cries of poverty and how they don't know if they'll be able to keep their doors open. A few short years later, as I walk through their sparkling new lobbies, I realized that when they really want something, the money gets found. The problem is, Actors aren't the thing they're willing to find that money for.

The business model of actors subsidizing institutions with well-established audience and philanthropic bases is unsustainable. It is unacceptable for an actor to walk through a \$40-million lobby to net less than they would on unemployment. Institutions that reap the rewards of productions that go on to mega-success need to put some of that money back in the pockets of the artists who subsidized its development with their credit cards while they barely lived on not-for-profit salaries.

Box office is not the driving economic force in the not-for-profit world—fundraising is. What happens if, instead of selling donors on shiny new capital projects, theatres create Artist Endowments and pay the artists a living wage?



MORGAN PAIGE FLUSS

(Residence: New York, NY)
Contracts worked: TYA, LORT, SPT

Committees: Dev'T, Membership
Education, EPA, TYA

As a fourth-generation union member and active committee member currently on the audition battlefield, I've

been honored to work on proposal selections committees and work through contract language with staff. I've been an advocate, developing and obtaining TYA contracts, during a time when art education cuts are forcing AEA to lose work weeks. As a voting committee member, I've gained confidence to speak out over the years and want to see new members feel free to engage at meetings—there's much to be gained by listening to each other.

It should be easier for members to understand of the processes and functions of the organization; no one should feel uncomfortable about trying to learn and become more active. For example, joining a committee can be confusing, and challenging to navigate once approved. I'd like to make com-

mittees more accessible; I proposed that new members be provided with a handbook and will be assisting in its design for the committees.

I hope to increase transparency, making information more available, to improve communication between staff and members. Questions should be welcomed, growth experiences celebrated, and activity—be it auditioning or attending a meeting—applauded! Together, we can maintain consistency for audition protocol and procedures and improve overall member experience.

I'm proud to be a member and want to see us advance and grow. As someone on the audition lines with you, I'd like to attend meetings on *your* behalf—representing your voice, your opinions, your needs.



JEFF APPLGATE

(Residence: Cranbury, NJ)
Contracts worked: SETA, LORT, URTA,
COST, SPT, Business Theatre

I believe a good Councillor needs to sympathize, synthesize, problem-solve... and understand the process (and art!) of getting things accomplished. Great ideas only become reality by making them so

in a complex system.

I've lived the 'mixed blessing' that is the SET agreement, and I continue working to improve it and find ways to further increase work-weeks without dragging other work downward. I've lived unemployment spells, with daunting EPA lines and frustration with audition material being unavailable or ridiculously excessive. And I share frustrations with Equity's communication and technological shortfalls.

Most importantly I understand the *process* of carving a path toward improvement, through a system that can seem arcane and unmanageable. I have a government degree from Cornell. I currently serve on five Equity committees and observe two others (plus the P&H Caucus). I've worked on contract negotiations and served as a grievance panelist. I know that achieving solutions requires breaking down the core of a goal—and its obstacles—to their essence and then working within the process to surmount, remove, or redefine those obstacles until you get as close as humanly possible to that goal.

There are a lot of great candidates for Council this year. There are a lot of great ideas, and no shortage of passion. But I humbly submit that when choosing your votes, the skill and experience to make those ideas and passion come together and actually *happen* is critical. I believe that's what I have to offer to move our Union forward.

JeffApplegateAEA.weebly.com.



NICK WYMAN

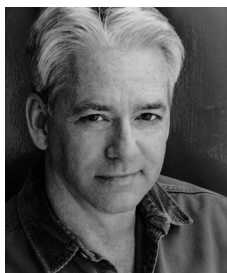
(Residence:Yonkers, NY)
Contracts worked: Production (Broadway, National Tour, Bus and Truck), Special Production, LORT, COST, WCLO, Off-Broadway, ANTC, Cabaret, Business Theatre, Special Agreement, LOA, Workshop, Mini, Showcase Code, Staged Reading (Two-Week & 29-Hour)

I have spent most of the past year working on plays in LORT theaters away from my home. Each time I have made a point to speak to the leadership and board members not only of the theater where I am working but also of the other local SPT and LORT theaters, to advocate for Live Theatre and particularly for improving the opportunities and conditions for Equity actors and stage managers.

Wherever I live or work, I have always been a voice for the under-represented actors --those actors who choose not to live in New York and who struggle to find even modest-paying work in SPT and other theaters.

I have had the privilege and honor of representing the members of Actors' Equity for most of my adult life: 20 years as a Councillor and 5 years as President. I have learned a lot -- from working in both plays and musicals under most of our contracts all across our country, from visiting every single one of our liaison cities and listening to members there, from the wisdom and knowledge of both elected representatives and paid staff, from meeting with union leaders who represent actors in other countries and union leaders who represent other workers in our country, and from my own actions, both the triumphs and the missteps.

I want to put that experience and that intellectual capital to work for you, to increase both the quantity and quality of Equity work opportunities. I ask for your vote.



PETER DAVIES

(Residence: New York, NY)
Contracts worked: Production, Off-Broadway, LORT, URTA, SPT, Showcase Code, LA 99-Seat Theatre Plan

Proud Equity Member for nearly 40 years. I ask for your support in my run for Eastern Principal Councillor, so I can represent you, the Members of our

Association. We have a broad slate of talented and committed candidates, so why me?

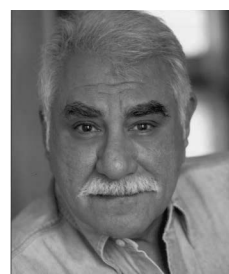
One: I'm Effective. Over the past year I've observed our Council at nearly every Eastern meeting. I've worked successfully to bring about a meeting between Members and our Health Trustees. More needs to be done to assure open modern communication within Equity. Barriers need to be lifted, so we all can talk, strategize and work together to make a stronger Union.

Two: I'm Committed. I'm fearless and won't hesitate to challenge those who represent, employ and serve Members. I'll be a voice for our diverse Membership nationwide, especially the underserved: Members with disabilities, Members outside of New York, Pro99, Members with creative visions that don't

fit into a narrow view bound by bottom lines.

Three: I'm Experienced. I've forged relationships with local, state and national elected officials. I'll advocate for Members, for health insurance, for sensible tax laws, to build opportunities for theatre all across the country. Together we can fulfill the mandate of our Constitution: "...to advance, promote, foster and benefit all those connected with the art of the theatre."

Let's move forward together, towards a more inclusive Association, a more representative Union, a more informed Membership, seeking real Equity for ALL. I ask for your support: Vote for Peter Davies for Eastern Principal Councillor. <https://www.facebook.com/Peter-Davies-for-AEA-Eastern-Principal-Councillor-688051658003734>



JOE ZALOOM

(Residence: New York, NY)
Contracts worked: Production, LORT, Off-Broadway, Stock, SPT, Dinner Theatre

A proud and active Equity Member since 1968. I've worked in our National regions as Actor, ASM, and Deputy. A Committed Advocate on behalf of our Members, I have been a VITA Volunteer

for 16 years.

COMMITTEES: LORT (Chair of most recent negotiations), ERB, Developing Theatres, EEOC, Membership Education, Young Performers and International Actors.

As Councillor and Advocate for Member Inclusion, Communication, Leadership Transparency and a working Partnership with Leaders and Employers, I promise that You Will be Heard, You Will be Listened To and You Will be Answered, establishing Trust between Membership and Leadership.

"The power to fix lies with you". With Trust, Respect and Understanding, a Unified National Membership can find equitable solutions to all issues dividing us. It's time to begin the Conversation.

I will propose National Town Halls to provide an opportunity for Member Issues to get a Full Hearing.

I will continue to work and fight for:

- A Leadership more responsive to Members.
- AEA's search for alternative Member Health Care.
- Advance Stronger Contracts with Pension and Health.
- Improving Work and Safety Conditions.
- Reclaiming and Expanding the Equity Tour Market.
- Technological Access to Auditions, Member Education, Governance and Communication.

I take the duties and responsibilities of Council very seriously and was honored to have served. I hope that you will consider my candidacy. Stand Up! Speak Up! VOTE! #10KforAEA

jmzaloom@aol.com

FB Joe Zaloom for Equity Council



TIMOTHY OLIVER REID

(Residence: Brooklyn, NY)

I have been a proud member of Actor's Equity Association since 1996.... when i was but a wee child actor. Over my years as AEA member, i've been fortunate to work on many contracts and have also served as Deputy on many occasions.

Like many other members, I've often given my two cents about any and every issue that has aggravated and benefited me, thanks to the work of our leaders.

At some point, those who show leadership qualities have to step up to the plate and do their part. I am offering up myself for candidacy as Principal Councillor.

My aim is not to waltz in and "shake things up" but to be a new voice to work alongside those council members who have given of their time and experience over the years. My experiences will be different than some.

More Transparency and communication... Making information as easy as possible for all members to access. Whether regarding contract negotiations, questions about contracts currently working under or issues with auditioning

Diversity Every sector of entertainment seems to have their own version of a diversity task force but few are working together. I'd love to see changes including a diversity task force with members of AEA, SAG-Aftra, CSA, SDC and Producers taking a clear look at where we are and what we can do to make our stages and other venues look like the world we see daily.

Service Simply put, i'd like to be of service to my union and my



JEFF BLUMENKRANTZ

(Residence: New York, NY)
Contracts worked: Production, Off-Broadway, LORT, Workshop, Business Theatre, Stock, Dinner Theatre, URTA, Cabaret, Special Agreement

This year marks my 30th anniversary as an AEA member, and as I prepare to open in my sixth Broadway show (*Bright Star*), I'm more present than ever to my love for what we do and my desire to protect and support the health and vibrancy of the American theatre and its practitioners.

I'm heartened by the recent appearance of the Actors' Equity Discussion group on Facebook – harnessing the power of the internet to make communication between members and leadership easier and more effective.

Each year brings new and pressing issues for our membership: contract negotiations, health/pension, work safety, open call conditions, digitalization, competition from sister unions, non-union productions, etc. I'd be lying if I said I championed any one issue over another. Please know that they're all equally important to me, they're all worth going to the mat for, and that's what I'd like to do, that's why I'm running.

It would be an honor to represent you.



PERNELL WALKER

(Residence: Bronx, NY)
Contracts worked: LOA, Showcase
Other union affiliation: SAG-AFTRA

I am a Bronx born actress who joined equity in 2011. I worked under LOA contracts with Classical Theater of Harlem and Hip-Hop Theater Festival in the Off-Broadway production of SEED. I have also worked under the showcase contract with award winning Fire This Time Festival. I produced a reading series Hear It Out! in which I worked closely with Equity's Theater Authority to secure permission to use equity actors for this reading series. I am grateful to be apart of a union that is continually standing up for its members. I want to be an advocate who voices and addresses the concerns of union members. New York is an amazing place of opportunity for Theater Artists and performers. For an Artist continually in pursuit of their dreams, making a living in New York can be very difficult financially. The cost of living in New York continues to rise significantly. Our members deserve stronger salaries, conditions and terms. I am committed to work hard as Councillor to be present in meetings, listen and learn as much as possible to ensure that our members have a stronger, effective union behind them. With your support, I can be that new voice to advocate for you.



BENJAMIN MAPP

(Residence: New York, NY)
Contracts worked: LORT, Cabaret, COST, MSUA, LOA, Midsize

As members of Actors Equity we all want to make a living and to be compensated fairly. The specific issues that have ignited my desire to run for Equity Council are: **Touring Contracts, Workshops vs Labs and Health Insurance.** I find myself in constant debate over these issues with my Equity peers. I can no longer sit on the sidelines and am eager to fight for our members. I want to get directly involved so we can strengthen our union. I have been a member of Actors' Equity for eight years and I am very passionate about the work that we do. It is a thrilling time to be in the theatre. I would love to bring my voice to the table so we can progress as a union and live and flourish as working actors.



JAY PARANADA

(Residence: New York, NY)
Contracts worked: Special Appearance, Showcase, NYMF Reading, 29-hour Staged Reading, TYA, Theatre Authority

I am an *advocate of diversity.*
Being a minority, I believe that I offer a unique perspective on the challenges many of our members face in this business. For the past 10 years, I have experienced what it feels like to be one of the only people of color standing on line at an

(Continued on next page)

EPA, as many *may* have chosen to only attend auditions that specifically call for their ethnicity. With all this media attention on diversity, it's time to talk further about these challenges and how to bring our union deeper into the fold.

One inherent challenge of enacting an all-inclusive diversity model is that members need to feel that they are being represented on all levels of leadership, especially in Equity governance. If elected to council, I hope to act as a conduit for our members to express issues related to diversity and inclusion that they may experience.

I am keenly aware that change doesn't happen without the help of a village, and I hope to reimagine programming and conversation that will ensure that our voices are heard. My goal is to collectively find ways in which we, as a union, can encourage more diversity in casting, especially for women and ethnic minorities. Ultimately, if we are united in spirit and action, we will in turn cultivate an environment in which our members feel enfranchised to speak their truths about how to make the union work better. I'd love to represent you - let's talk!

#JAYforAEA facebook.com/JAYforAEA tinyurl.com/JAYforAEA



FRANCIS JUE

(Residence: New York, NY)
Contracts worked: Production, Production Tour, LORT, Off-Broadway, LOA, SPT, MSUA, COST, Guest Artist, ANTC, WCLO, Dinner Theatre, Business Theatre, TYA

Committees served: Production, LORT, Agency, New Media and Technology, Organizing, Public Policy, Health, Member Education, Executive, Advisory Committee on Chorus Affairs, Equity Caucus of the Equity-League Pension, Health and 401(k) Funds.

As your Councilor, I have focused on finding practical solutions, always keeping in mind the real impact of decisions on membership and our union in the long term.

I believe that all sectors of our industry deserve dignity. I have happily served on several negotiating teams and many committees, to advance salary and benefit improvements, safer work conditions, and inclusion.

Building consensus requires advocating for Equity values. I would like to continue to improve communications, promote union identification, and increase Equity's capacity for services and organizing.

I love being an Actor. I love being a member of Actors' Equity and standing strong for our rights as artists and workers. I am proud to represent a wide range of experience, as a New Yorker raised in San Francisco, who has worked all over the country on many different kinds of contracts. I ask for your vote. EquityWorks. EquityVotes.



MARY GUTZI

(Residence: Rego Park, NY)
Contracts worked: Production, Off-Broadway, LORT, LOA, Guest Artist, COST

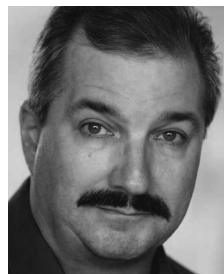
I'm a proud Union member and have been for close to 40 years. Having worked under a variety of contracts and being bi-coastal (working and living in NY and LA), I can offer a unique perspective to Council representing membership across the country.

Communication is the key. We can only serve the needs of our membership if we understand them. We must keep in mind the changing times, the changing economy but stay the course, protecting the rights of our membership, quality and safe working conditions and competitive salary that meets the cost of living. Plus maintaining health and pension contributions and allowing our membership to work proudly, make a living and perhaps raise a family.

I want to see us get the "road" back- not the multi level contracts but the Production contract that has long allowed us to be compensated for being out of town. We must stay strong- we must respect our needs as much as we do the producers by negotiating compromise with mutual respect, improving the dialogue between the Union and the producers- not just at contract times.

We all deserve to work. There is a responsibility to being a Union member. Get involved! WE are the Union! Know your rights and also your responsibility. We must strive for solidarity and support each other and our common goals.

I will be strong. I will listen. I will stay the course. Thank you for your vote.



Buzz Roddy

(Residence: Bronx, NY)
Contracts worked: Off-Broadway, LORT, COST, CORST, URTA, SPT, Guest Artist, Dinner Theatre, Special Appearance, TYA

As an AEA member for over 3 decades I can tell you - this ain't my first rodeo. Always an advocate for the rank and file member I continue to serve on several committees - the engine of our union. I helped establish the media payments in our contracts that are now the industry standard. Member education is vitally important for union strength: Perhaps you've been to one of my unemployment insurance or website building seminars or maybe I met you at a New Member Reception. I've been a Councilor. (2008-2013) During and since my term, I've shown up and done the work. I know contracts. I've negotiated them with producers. I usually volunteer as the deputy. Buzz knows unions. I've been delegate to the NYC Central Labor Council and the NYS AFL-CIO convention and lobbied on AEA's behalf at the State and Federal levels. Members get JOBS from EPA/ ECCs. I'm working ever to improve that system. Many of the greatest actors and Stage Managers live and work nowhere near NYC, CHI or LA. Their input and experience are crucial

to our being a truly national union. Diversity is a strategy - not just a feel-good notion. I serve at SAG-AFTRA too, and for years have been helping to bridge that gap. I'm grateful to make my living in this profession. Questions? Comments? buzz-forcouncil@gmail.com & www.buzzforcouncil.com



MARK RICHARD TAYLOR

(Residence: Orlando, FL)

BAGS OF CRAP! Now that I have your attention- I have been an active Equity member since 1995, and I have worked in theaters inside and outside of New York. It is that distinction that I can bring to the table. I am someone who has worked under various Equity contracts (including Walt Disney World) and it is this variety that helps me understand and appreciate the varying voices within our membership. We always mention and strive for diversity as a union, I believe it's just as important for us to strive for diversity of region. We must bring more voices outside of New York proper into The Council. It's time. I would be honored to be that voice.

I have been Chair for The Central Florida Liaison Committee for last several years, served on The Organizing Committee, and the committee to restructure The Members Project Code and Fringe Code. I have also served on varying years of negotiating committees for The Walt Disney World Contract. I Have always been a big proponent of the arts and The performers that inhabit them. I would like to bring my diverse experience to the many issues that present themselves before the membership. I believe in this Union, I believe in its members, and I believe in exercising my voice to help Actors Equity continue to grow.



NANCY SLUSSER

(Residence: New York, NY)
Contracts worked: Off-Broadway, LORT, LOA-Referenced to LORT, Dinner Theatre, Guest Artist, URTA, TYA, Mid-Size, Menopause Special Agreement, Memorandum of Understanding, Staged Reading & Showcase including NYMF Festival

I've been a proud AEA member for 27 years. It's been my privilege to serve our membership for the past 10 years as a Principal Councillor. My Committees: Off-Broadway, Chair Off-Off Broadway, 1st VC Midsize, 3rd VC TYA, Membership Education, LORT, Media and New Technology, Election Procedures, Parents, Young Performers, three Nominating & Joint Officers Committees and 14 contract negotiating teams (3rd VC Off-Broadway and 2nd VC SETA). I've been a VITA Volunteer in both Chicago and NYC, worked as a Principal, Chorus member, Understudy, Dance Captain and Deputy on numerous productions.

I am a mom, a wife and an AEA Actress! I believe ALL of us should be able to live FULL lives while pursuing our art. I will continue to fight for strong contracts, help bridge communication between producers, AEA staff nationwide and our

members. I've worked across this nation. Every region needs work opportunities and better communication so that we can take advantage of all possibilities.

We each have a voice. If we understand the contracts we work, we can help strengthen these contracts for the future. This starts at show level, through committee and Council involvement, and contract negotiations. Let's keep our contracts strong and maintain rights for our members on Showcase and Festival codes.

I Love our Union. My motto: *Educate and Motivate!* Let's not complain, let's find solutions to our challenges! Please vote for me and I will continue to fight for all of us. Feel free to reach out to me via Facebook.



TODD BUONOPANE

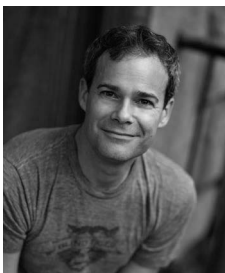
(Residence: New York, NY)
Contracts worked: Production, SETA, LORT, Off-Broadway, Workshop, WCLO, COST, LOA, TYA, Reading, Showcase

Hey Theatre Nerds! I'm Todd. I'm always Deputy. I serve on many committees (Production, SETA, LORT & Developing Theater). And I would like to be your next Principal Councillor.

A few of my ideas:

- **TAKE BACK THE WORKSHOP.** Labs and Readings are being abused. We, actors & SMs, are happy to help you create your new show, but we should be compensated for it.
- **STRENGTHEN SETA.** SETA is up for renegotiation this year. I have done my time on a SETA contract. This contract was an important step in regaining "the road", BUT we need higher minimums, better housing options and greater compensation when tours go International
- **ONLINE AUDITION SIGN-UP.** If I can use my phone to order dinner, schedule my Mark Fisher class and find a date, I should be able to use it to sign up for an EPA.
- **SAFE & SANITARY.** Many NYC theaters are beautiful, historic...and disgusting. We should not worry that our place of business will make us sick.
- **HIGHER QUOTAS.** We need Higher Equity Ratios for our theaters in the regions. (And for that matter, we need to do everything we can to make sure that our female members are hired equally.)
- **As Always: HIGHER MINIMUMS!** We should not break the back of any theater, but when an Artistic Director is allowed to become a millionaire, we should be able to pay our bills!

I would be honored to serve you! Please reach out to me at Todd4Council@gmail.com or on twitter [@ToddBuonopane](https://twitter.com/ToddBuonopane)



JAMES LUDWIG

(Residence: New York, NY)
Contracts worked: Production, LORT,
Off-Broadway, Casino, Guest Artist,
Workshop, Business Theatre, ANTC

My Equity Sisters and Brothers:
I want to continue the work I have
started on Council, work that we're
succeeding with: And I'm asking for your

support.

I have been leading a team that has concentrated on getting Members paid for their involvement in New Media: As Chair of the Media committee (and founder of New Technology) I have helped put New Media rules in place across our contracts, and designed new models for full broadcast of stage productions, from LORT to PBS to full Cinecasts of Broadway shows - these are models that are getting Actors paid, money that didn't exist before on these contracts; while still fostering a landscape that allows new content to be produced. I have been creative, and because of that, we've been successful.

Media is a small part of the larger picture that is strong Unionism for our Membership. There is no doubt about it: We're living in an anti-Union world, one more hostile to collective bargaining since perhaps the very beginning of the Union movement; and every minute of every day, new tests present themselves. I challenge myself to 'think outside of the box' in response, and (and I know they can speak to this) I challenge my fellow Councilors to do the same.

It has been my great honor to serve you - and there is so much more to do. Please, let me continue to challenge, both in the Council room and out in our Community. Let me continue to be your asset



CAMILLE SAVIOLA

(Residence: West NY, NJ)
Contracts worked: Production, LORT,
Workshop, Stock

My name is Camille Saviola and I want to represent you as your Principals Councilor. Am I out of my mind? Isn't that a thankless job? The answers are yes, I am, and, I don't know, we'll find out. I understand, first hand, the challenges and

struggles a theater artist faces. Representing you is my way of giving back to young professionals and seasoned veterans who need fairness, support and protection. I bring many years of theatrical experience to the table, I'm interested in wages that keep up with the rate of inflation, equal opportunity, and fair resolution of grievances. I'm a Bronx girl, born and raised, and I swear I planned my career while I was an unfertilized egg in my mama's womb. I started young and followed my dream.

I wish that for all of you. It takes desire, intelligence, will, passion, determination, imagination, a great sense of humor, the heart of a lion, skin thick as a rhino, a curious nature, and love. It's a full time job. I know you want the promise that the future holds for you, to be fulfilled.

I'm with you! And it would be my privilege to serve you and to help you to achieve your goals. Thanks.

**Eastern Region
Chorus Four-Year Term
(Vote for no more than two)**

STAŚ KMIEĆ

(Residence: New York, NY)



KIRSTEN WYATT

(Residence: New York, NY)
Contracts worked: Production (Broadway & Tour), SETA, LORT, COST, MSUA, SPT, Special Agreement, Workshop, Off-Broadway

I've been an Equity member since 1997. In that time I've realized the responsibility to strengthen our union

lies solely on us - the members. I've proudly served as deputy on the many contracts I've worked, but it wasn't until I had a bad run-in with a SETA contract that I decided it was time to get involved in a more proactive way. To date, I actively serve on four committees: ACCA, Production, LORT, and SETA. Now I feel the need to take my passion for our union to the front lines. I have worked as a principal, an ensemble member, understudy, swing and standby and feel I'm in the unique position to tenaciously represent the chorus - the backbone of any production.

My goals for our Union:

- Strengthening and enforcing our existing contracts.
- Continuing our fight to take back the road.
- Getting online signups for EPAs and ECCs...because it's 2016.
- Working to improve ratios in regional theaters - especially for the ensemble.
- Being on the forefront of our next big issue - development rights for our actors when they participate in new works. This includes revisiting the use of the LAB contract which stripped our members of any right of first refusal and remunerative payment.

I will always listen and fiercely advocate for the best interests of my union sisters and brothers.

This is OUR union and together we can make a difference. Questions? Comments? Email me: w Wyatt4council@gmail.com



RASHAAN JAMES II

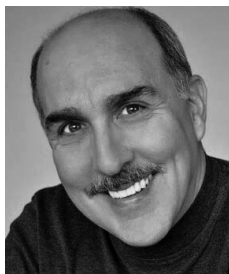
(Residence: New York, NY)
Contracts worked: Production Tour Tier D, Production Tour Tier C, MSUA, COST, Reading, LORT

Hello fellow members, I am a working and auditioning actor and proud member of Actors' Equity Association. I joined as an Equity member in 2006 in the chorus of Aida at Westchester Broadway. Here in 2016, I am running for Council as the Chorus Councilors' seat. I am running to ensure strong future of our union for current members and future members alike.

Our union was founded to advocate for our rights as performers. Since then, we are over 50,000 members strong and we continue to grow stronger each year. With an increasing membership and footprint, the issues facing our members are evolving rapidly.

As the political landscape in our country is changing, our members are facing new challenges across our country. Government at all levels has considered legislation that could be utilized to discriminate which directly affects our actors in these areas. Our union must take bold action so that members are protected from anything from, contractual violations to discrimination that occurs on the road. Some of which I've directly encountered while touring recently.

To this end, I propose the creation of a nationally elected Councilor of Diversity to advance, promote, and advocate issues of diversity. Equity has a strong commitment to diversity, and the creation of this position would put our Council on the forefront. While our union's virtual presence has immensely improved, we must continue our work on finding new and innovative ways that allow our members access to union resources so that we can all be



RONALD L. BROWN

(Residence: New York, NY)
Contracts worked: Production (National Tour), SETA, LORT, COST, CORST, SPT, Dinner Theatre, Guest Artist, URTA, Business Theatre, LOA, Special Agreement

Committees: ACCA, SETA, LORT, EPA (Auditions), Developing Theatre, Membership Education, Dinner Theatre, Media.

I'm proud and honored to have served on council for the past five years, especially as advocate for the chorus. Currently engaged on my second SETA tour in three years, I'll be participating in the upcoming SETA negotiations. Members have made it clear that 'Quality of Life' issues are their foremost concern. Housing, travel and transportation, health maintenance, and especially Per Diem have to be corrected. The 'economics of the road' may influence salary levels on tours, but our members' quality of life should never be negotiated into tiers.

As a former AEA auditions monitor and frequent auditioner, I strive to maintain a strong voice on council advocating for our auditions, from improving accessibility to assuring efficient and fair procedures. As a member of the Online Signup Workgroup, I'm excited for the upcoming roll-out of the Equity online signup site. It's taking time, but our goal is doing it right. I believe members will appreciate what has gone into the making of an effective program to handle the needs and expectations of a diverse membership.

Improving wages and benefits, organizing more work, safe and sanitary conditions, artistic protections, and other issues are continuing challenges. Conversations with members across the country to better understand their concerns are extremely important to me. We must continue to advance the communication lines between council and membership.

Please exercise your right to vote.

Eastern Region Stage Manager Four-Year Term (Vote for no more than one)



JASON A. QUINN

(Residence: New York, NY)
Contracts worked: Production, Special Production (tour), Workshop, Developmental Lab, LORT Rep & Non Rep, COST, Off-Broadway, Cabaret, SPT, Mini, Transition, NYC LOA, NYMF (code & contract), Fringe, Showcase, Staged Reading (code & contract)

I have a strong personal investment in our contracts and protections. I'm lucky to have built my career as a stage manager working in every area Actors Equity has jurisdiction: plays, musicals, and events, in NYC and regionally, across the gamut of our theaters and agreements, from full scale Broadway houses to developing new works from the ground up; it's that experience and my understanding of both the scope of our industry and the nuance it requires, partnered with the desire to improve our conditions are what led me to run for Council the first time.

Since then, we've seen significant improvements and faced some great challenges and there remains work to be done: the ongoing process of improving communication; organizing non-Equity tours; fostering and creating new access and opportunities; bringing our smaller contracts up to the cost of living; continuing to move Equity forward to keep up with evolving technology to serve the members in a digital era; pushing and lobbying for the critical arts funding to keep our theatres thriving.

As councilors our job is not to always be right but to do right. To do right for our union and for our members. As a stage manager I work for the best interests and safety of our membership daily; as a member of several negotiating teams I work to strengthen our contracts; and as a councilor I work towards the betterment of our union as a whole.

It is an honor to continue my service.

Thank you.

Central Region Principal Four-Year Term (Vote for no more than one)



Mark David Kaplan

(Residence: Chicago, IL)
Contracts worked: Production, LORT, CAT (1-6), COST, Dinner Theatre, RMTA, Business Theatre, TYA (Weekly and PP), Off-Broadway, Cabaret, URTA, SPT, Guest Artist, LOA, Staged Reading, Showcase

I am a grateful, working actor celebrating my 30th year in AEA, nearly half of that time spent in proud service to our membership.

(Continued on next page)

My committee work includes: Vice Chairs of Production and International Actor's, CAT, EEO, EFA, Dinner Theatre, Membership Ed, and more. I've negotiated Production, Dinner Theatre, CAT, U/RTA, CORST, TYA and MSUA contracts. As a member of a recent sub-group of actors and stage managers focusing on quality of life on the road, we shared pertinent information with the League, giving needed attention to the constant challenges of that existence. It was invigorating to be a part of an unrestricted communication - an empowering experience.

That sort of communication is what we need across our membership. It has no regional or contract boundaries. We must continue to embrace the technology that adds transparency to our work. With that knowledge we will be a stronger, healthier body.

I'm currently developing an event forum with EEO in Chicago, which will give credence and inclusion to our LGBTQIA membership. Unchartered, necessary steps, toward greater respect for all of us.

Though I reside in Chicago, I've toured extensively, and still seek work across the country. I know many of you. I look forward to meeting more of you. Throughout these 17 years on the Central Board, 5 as councillor, I continue to be inspired by your experiences and talent. I'm proud to represent you, and I'd be honored to continue forward. You have my voice.

mdk4aea@gmail.com #MDKforAEA



KELLEY FAULKNER

(Residence: Milwaukee, WI)
Contracts worked: LORT, SPT, Dinner Theatre, 29 Hour Reading

An Equity member since 2002, I am grateful for the protections I have been afforded, and it's time for me to give back and get my hands dirty. I have been a professional actor since childhood, and have been based in NYC, Philadelphia, and currently, Milwaukee. Having served as principal and chorus deputy on numerous productions, I feel that we can all be more involved, whether that means joining a committee, or even simply attending membership meetings. Let's make it easier and more appealing. I want our leadership to be more accessible and transparent, and more conscious of the image we project publicly. Improving technology is also something that I know is important to all of us, as is continuing our efforts to take back the road. I am committed to engaging with all members on any topic, and will make those conversations a priority. Navigating change and dissent can be difficult, but it's not impossible, and it doesn't have to be ugly. The 99-seat situation in LA exposed some major issues of communication and differences in philosophy, but it also continues to prove the amazing resolve that we ALL possess as artists and laborers. I have much to offer: a fresh perspective, a passion for justice, and the energy to get things done. With over 50,000 dynamic and talented members, I am confident that we can continue to evolve in a meaningful way. I thank you for your vote, and for your involvement in our union.

Western Region Principal Four-Year Term (Vote for no more than one)



BARBARA CALLANDER

(Residence: Seattle, WA)
Contracts worked: LORT, LOA, SPT, TYA, Guest Artist, Special Appearance, Periodic Performance, Umbrella Agreement, NY Showcase Code, Members' Project Code

Based in Seattle, I was one of the first Councillors elected from outside an office city, and served three terms. I recently returned to Seattle, and ask for your support in returning me to Council.

I have served on numerous committees, including: Developing Theatre, TYA (also Negotiating Teams), WCLO, Seattle and Washington/Baltimore Area Liaison Committees, and the committee-of-three that developed the National Representation Plan.

The diversity of our membership is one of Equity's greatest strengths. We must continue to build a strong, cohesive, national Union that is also flexible enough to be responsive to the needs of all our members. To do this, it is essential that we have Councillors who live throughout the country.

Organizing and Developing are areas of particular concern to me. We must find new and innovative ways of creating more and better jobs for us all - encouraging theatres to grow, organizing non-union producers, identifying new areas to organize.

I am also very interested in health insurance issues - I've been an Observer to the P&H Trustees - and in member education and outreach.

I have lived and worked in NYC, as well as regional cities on both coasts. I am committed to solving problems of concern to you, wherever you may live.

I will listen with an open mind, and use my varied experiences, perspectives and creativity to help find the best solutions possible.

I look forward to the opportunity to serve you on Council. Thank you.



LEO MARKS

(Residence: Glendale, CA)
Contracts worked: Off-Broadway, LORT, SPT, LOA, Workshop, Showcase

I'm an Obie-winning actor who's lived in NYC and LA, and worked Equity contracts in a dozen cities.

As a proud Equity member since 1999, I'm concerned that right now too many of our members don't feel heard. Having worked all over the country, I continually hear the same issues: a lack of flexibility and responsiveness to regional differences and questions of inclusion. We need greater communication, transparency, inclusiveness, and *flexibility to specific concerns in specific markets*, because we are a

national union without locals.

With that in mind, last year I introduced a pair of amendments to the Equity By-Laws, focused on creating genuine dialogue—between membership and Council, and dialogue among members. *I'm running now to build on that foundation.*

We need to expand opportunities for our richly diverse membership, solve non-union touring issues, modernize and expand our digital presence, improve audition access and procedures, and offer small theaters viable paths to succeed and hopefully create more contracts.

I've managed successful political campaigns and worked as a communications consultant for Fortune 500 companies. So I think I bring passion, a broad perspective and an informed conviction that one size does not fit all.

Ultimately, I believe the animating principle of our union *must be* that we are workers *and* artists. That duality creates complexity, but it's a complexity that must be embraced for our diverse needs to be served.

I'd be honored to have your support. Let me know your concerns at: <https://www.facebook.com/LeoMarksforCouncil2016/>



CHARLAYNE WOODARD

(Residence: Los Angeles, CA)
Contracts worked: Production (Broadway, Bus and Truck), Off-Broadway, LORT, Workshop, 99-Seat

For more than forty years, I have been a member in good standing of Actor's Equity Association. My union has been good to me and it is high time

I give back. I look forward to being a sounding board for our members - ready and willing to listen to members' concerns, frustrations and grand ideas. My goal is to be proactive with the Council and AEA leadership, as well as rank and file members. This means keeping avenues of communication open and easy to access. For me, it is not about complaining any longer. It is time to join in and help bring about change that benefits us all.

**Western Region
Chorus Four-Year Term
(Vote for no more than one)**



TRO SHAW

(Residence: Los Angeles)
Contracts worked: Production (Broadway), LORT, COST, MSUA, WCLO, Showcase, 99 Seat Agreement, Guest Artist

I have been a proud member of Actors' Equity since 2008. I've worked on both coasts - from Broadway to 99-Seat Theatre - in musicals and plays alike,

and a significant part of that work has been under a chorus contract. Since moving to LA, I've become passionate about encouraging transparency, communication, and inclusiveness

between leadership and members at large; concerns that I believe resonate in regions all over the country. If elected, here are some issues I am fired up about, and hope to dig into:

• **EMPOWERING MEMBERS**

We can empower members at large by demystifying the union policies and procedures and by being more inclusive in the decision-making process.

• **USHERING AEA INTO THE 21ST CENTURY**

Members want more access - for example we need an AEA app that allows members to login and sign up for EPA's, view up dates and news as a feed, and send messages to the body at large.

• **BRINGING MORE NATIONAL AND REGIONAL AUDITIONS TO LA**

We have a beautiful new AEA facility; let's bring in more work opportunities to the LA Community.

• **CURBING NON-UNION TOURS**

The #AskifitsEquity campaign has started the conversation. We need to go further by sitting down with IATSE and AFM to see what our combined unions can do to address this most disturbing trend.

• **GIVING VOICE TO THE UNDER-REPRESENTED**

I will be an advocate within our council for women, minorities, people with disabilities, etc, and encourage more accountability in producing and casting decisions.

www.facebook.com/troshaw4AEAcouncillor



KIM HUBER

(Residence: Sherman Oaks, CA)
Contracts worked: Production (Broadway, National Tour), LORT A-D, COST, URTA, WCLO, RMTA, LOA, Guest Artist, TYA, Dinner Theatre, HAT, SPT, 29 hour Staged Reading Code, 99 Seat Code

Committees: EEO, ACCA, WCLO, Developing Theatres

A proud member of 23 years, I am honored to have served on the National Council as an interim replacement since July.

Having spent the first half of my career working out of college and on Broadway (primarily on the Chorus contract), and this past half as a working mom, regionally in and out of LA; I have lived many stages of membership, and have spent considerable time in our liaison cities. I want to ensure that our union membership is of best value to everyone. How can we come together in true solidarity? I am motivated and hopeful to find solutions to our internal and external challenges.

I am passionate about gender parity. The average 60/40 ratio of AEA men to women on American stages should no longer be considered the norm nor acceptable. As a member of the EEO committee I am committed to pushing the boundaries of what our union can do to help women members, as well as ensuring that our stages reflect the diversity of our membership. There is so much more to do.

My brief term has been illuminating. Issues facing our union are complex and filled with nuance. Our membership deserves a greater understanding of decisions made by council. We can do better disseminating information to our members and exploring more effective options for members to be heard; creating a dialogue that moves us forward. I've just gotten started! I'd be honored for your vote.

Western Region Stage Manager Four-Year Term (Vote for no more than two)



PAT LOEB

(Residence: Los Angeles, CA)
Contracts worked: SPT, HAT, LORT, BAT, WCLO, TYA, URTA, GA, SA, PP, Staged Readings

With 40+ years running the gamut of large and small productions, including a handful of tours, I work most often with smaller companies whose existence depends on compromise. In a time of tremendous challenge and overwhelming contradictions, we need to help those who want to make a living while not squashing innovation. Long before being elected to Council, I joined many contract and service committees, leading events for membership education and EEO (National Vice Chair), proposing practical ideas for contracts — all with the goal of engaging current and future members, providing knowledge, increasing participation, and generating better working conditions. I was taught to listen to and represent everyone's voice.

I stand for those reluctant to speak or who feel unheard. I show up. I follow through. I am not afraid to be the minority voice, to make sure all are represented, and even when we initially disagree, I listen and am willing to change my mind.

My specific causes: generate more contract work; energize and link local members with local and national funding, especially in endangered venues; create more and broader inclusion and diversity; and generate greater member participation. We need to create mutual support with sister unions; make it easier for more members to accrue health benefits; and clearly brand our work.

They say it takes a term to learn to be a Councillor. I want a second term to make a difference by implementing what I've learned.

I humbly request your vote, and thank you for your consideration.



LARA E. NALL

(Residence: Sacramento, CA)
Contracts worked: LOA, SPT, HAT, 99-Seat

My name is Lara and it's nice to meet you.

When I joined AEA in 2008, I had very little idea of what it meant to be a member of a union. I always saw it as something beyond, out of reach, something that only "they" who knew more and had more experience than me could fully understand. Since then I've come to realize that there is no "they"; there is only you, and I. That we, every member in every region and every city in that region are equal. Our voices are equally important.

Different voices and opinions that are truly heard are the

lifeblood of any society. Open, meaningful dialogue with and accessibility to our elected officials is the only way to ensure that we can move forward as a unified whole to protect and further our rights as artists. As a professional stage manager my job is to listen, plan and implement the best strategy for a successful, productive and positive environment. I am the facilitator, the mediator and the Devil's advocate. I see each piece of the puzzle and how it fits into the bigger picture. I want to bring these skills to our Equity council for you and our fellow members everywhere. I want to hear from you and help you find your place in the bigger picture; because you and I are the only ones who know what is best for us. Please feel free to reach out: <https://www.facebook.com/LaraNall4AEACouncil/>



JOHN M. GALO

(Residence: Studio City, CA)
Contracts worked: Full Production, Production Tier D, SETA, LORT, WCLO, Dinner Theatre, Stock, URTA, Special Agreement, TYA

I'm a lucky guy! I make a living in a profession that I dearly love – the theater. For this I am grateful and thankful that I belong to a union. Actors' Equity has ensured that I am compensated for my work, I am treated fairly and with respect, I am kept safe and protected in the work place, and it works to provide for my future through both the pension plan and 401k.

The union is strong and has made great advances for us as actors and stage managers. Does this mean that there isn't room for improvement? For example, Equity is currently negotiating the SETA touring contract. Some areas that I feel could use improvement include: Fair compensation for the talents we provide, per diem reflecting the realities of life on the road, choice of housing and restricting multiple week stops without additional compensation.

As a stage manager of national tours under a variety of contracts and for various producers and general managers, I feel that my experience and communication skills will be an invaluable asset to the union.

Yes Actors' Equity has been good to me and I want it to continue to be...for me and for you! It's time for me to give back. With your vote, I can gratefully and proudly serve on the Governing Council! Thank you for your time and consideration. Please vote so your voice can be heard!