

"Remember, no journey is made without many stops along the way. Relish the stops."
—Twylla Tharp

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Annual Membership Meeting is Friday, April 13, 2012

The Eastern, Central and Western Regions will be connected by telephonic hook-up so that members in all Regions may be able to hear statements of candidates running for election to Office and Council.

The statements will begin at 2:30 PM (Eastern Time), 1:30 PM (Central Time) and 11:30 AM (Western Time).

The meeting in the **EASTERN REGION** will convene at 2 PM in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY.

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award.
- Membership Discussion Period in accordance with the By-Laws.

(A Sign Interpreter will be present on request.)

The Meeting in the **CENTRAL REGION** will convene at 1 PM in the Member Center on the 1st Floor of the Equity Building, 557 West Randolph, Chicago, IL.

The agenda will also include the following:

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

The meeting in the **WESTERN REGION** will convene at 11 AM in the Bellamy Board Room on the 5th Floor of the Equity Office, 6755 Hollywood Blvd., Los Angeles, CA.

The agenda will also include the following:

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

The Struggle for Visibility is a Fight for Equal Opportunity

By Pun Bandhu

On February 13, 2012, more than 400 theatre professionals piled into the Pope Auditorium at Fordham University in New York City for a roundtable discussion with industry leaders entitled *RepresentAsian: The Changing Face of New York Theatre*. The roundtable, organized by the Asian American Performers Action Coalition (AAPAC), coincided with the release of the group's report, *Ethnic Representation on New York*

City Stages 2006/07-2010/11, which tallies the racial make-up of cast members from every production at the 16 largest not-for-profit theatre companies in New York as well as every Broadway show that opened in the last five years. This is information that has never before been publicly available.

According to the report, African American performers filled 13% of all available roles in the last five years, Latinos/Hispanic American actors were represented at 4% and Asian American actors were

2%. The numbers for Native American, Middle Eastern/Arab Americans, and disabled actors were so small that combined, they made up 1% of the whole. Caucasian actors, who secured 80% of the roles, were the only ethnicity to over-represent compared to their relative population size. Only 9% of all available roles were non-traditionally cast. Asian Americans were the only minority group to see their numbers decline over this five-year period and they were also

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(From l): Don Birge, Oskar Eustis, Stephen C. Byrd, Douglas Carter Beane, David Henry Hwang, Angel Desai, Nancy Piccione, Bartlett Sher. (Photo: Bruce Alan Johnson)

Your Income Tax

Travel and Meal Expenses Self-Employment, Etc., Etc.

Q: I heard that, if we get per diem on the road, we don't get any deduction for travel expenses. Is this right?

A: Yes! It makes sense that, if

someone gives you money to spend on your lodging and meals, you can't turn around and claim that you were out-of-pocket on those same expenses. But this isn't nearly as simple as it sounds because performers who go out-of-town to work may be on one of a number of contracts – some paying a generous per diem, some paying a modest per diem and some paying no per diem at all.

Q: How do I know if I have to keep track of my expenses?

A: First of all, you should be in the habit of tracking everything you spend – whether it's a personal or a business expense. Once you get in that habit, keep track of your expenses in two main categories: local and out-of-town costs. The reason for this is the required reporting when you file your tax returns. The IRS (and your home state, if you have a state income tax) want your expenses separated this way and it's easier if you segregate them as you go than trying to do it later.

Q: Which ones will be deductible?

A: The deductible expenses will be the ones for which you do not receive a reimbursement that covers your costs. If you spend more than you receive in per diem, you may deduct the amount above the reimbursement. If you spend less, you might have additional taxable income to report. If you're on a gig out-of-town and you get a very small reimbursement, keep track of the expenses and deduct the amounts you spent above the per diem you received. If you didn't get any per diem, the expenditures will be 100% deductible.

Q: If I go out-of-town to audition, do I still keep that with the out-of-town expenses?

A: Yes. All business trips away from home that require you to stay overnight qualify, even if you don't get the gig. Be sure you get business cards, brochures, on line information, etc. of where you went and the business purpose to support the expenses you incurred in looking for the job.

Q: How do I keep track of my food costs?

A: That's the one area where you don't have to keep track of what you spend. The

Equity Supports SAG/AFTRA Merger

At its meeting of February 21, 2012, Council unanimously passed the following resolution: "AEA strongly supports SAG and AFTRA in their proposal to merge their unions."

government provides a standard allowance for meals when you're away overnight. Just keep your contract, the itinerary, the inclusive dates and the number of days overnight in each place. Your tax preparer will have a listing of the government meal rates.

Q: I heard that I can deduct my car mileage even though the producer provides transportation throughout the tour. Right?

A: Wrong. If the producer provides the conveyance, you are certainly free to reject it, but you can't then deduct the cost of your preferred mode of travel. What you can deduct, however, is the cost of getting to an audi-

tion while you're on the road – whether it's by car, train, plane or bus.

Q: When we're out-of-town, they take taxes out from all of the states and cities we play. Do we really have to file tax returns for all of these places? And how do we pay our own state's taxes?

A: VITA has prepared as many as 30 different tax returns for one performer in one year. Every taxing jurisdiction has the right to assess a tax on your income if you perform the services there. Aside from states that have no income tax, you will find you have withholding in virtually all of them. When you return home and do your tax returns, you should probably file with every state that has withheld tax or you won't be able to get refunds or credits on that withholding –

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Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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

HEALTH & WELLNESS

By Melissa Robinette

The Actor's circle of life: Audition. Call back. Book the job. Work. Opening. More work. Closing. Crash.

The Stage Manager's circle of life: Submit. Interview. Book the job. Work. Opening. More work. Closing. Crash.

Whether you are an Actor, Stage Manager, production or tech, we are all too familiar with it. It's something one rarely talks about. It's the dark place, the "I'll never work again" place.

If you leave your house, you find yourself plastering on your best party smile, trying to save face and the little shred of sanity you feel you have left, wondering if anyone actually will "know" how you feel or what you are going through. You pray they don't ask how you are doing.

How do we as a community and as individuals deal with it? Most of us take to our dark place for a brief period of time, come out on the other end and never talk about it except to our closest family and friends. It's a wonder The Actors Fund doesn't have a support group for "my show closed, I'm unemployed and in the dark place funk." In fact, maybe they should start one that meets on Thursdays (aka pay-

Post Show Crash

day). Maybe I'll start such a group in my living room. But then again, would anyone be willing to leave their PJs, couch and comfort items for a support group?

A friend of mine, who prefers to remain anonymous, stays in bed for a week. "I allow myself to mourn the loss. It is a death after all." This person also said, "I don't audition, book day job work, go to class, do a single thing around the house, watch what I eat, answer my phone, email or (gasp) even check my Facebook. I mourn and come out the following Monday with my chin up, ready to hit the pavement for auditions and new possibilities." Another friend deals with it by consistently working on audition material so the panic of "what's next" is lessened.

While we are working, we manage to have a family feeling (even the dysfunctional part). The "Oh my goodness, I can't believe we lived through that together" feeling. After closing, life goes on and sometimes it feels like the entire experience was a dream. Back to reality we march. Every time. The part that I find curious: We always feel like we march that march alone. But if you think about it, the entire company marches alone—together.

Stage Manager Survey Yields Specific Stats

The October/ November 2011 issue of Equity News carried a letter from David McGraw, an Equity Stage Manager and head of the Stage Management Program at the University of Iowa. Mr. McGraw, with support from the Stage Managers' Association, was conducting a survey of professional Stage Managers on behalf of the University of Iowa and called for volunteers. The results are now in and are posted at www.smsurvey.info.

Mr. McGraw reports that "614 Stage Managers, including 332 Equity members, shared their thoughts on the field, particularly new technologies for stage management." The AEA members who participated, representing approximately 15% of all Equity Stage Managers, were identified as follows: 64% are female (compared to 70% female for the full survey pool); 54% are single; 20% have worked one to five years as a Stage Manager; 26% have worked six to ten years; 35% have worked 11-25 years and 17% (56 responses) have worked more than 26 years as a Stage Manager. In addition, 29%

are very satisfied and 41% are satisfied with their careers (significantly higher than their non-Equity counterparts); and 62% have stage managed in New York City at some point in their careers.

The survey also showed that "the vast majority of Stage Managers joined Equity in their 20s (184 members joined at ages 21-25 and 88 joined at ages 26-30), while 32 joined in their 30s, six in their 40s, two in their 50s, and one joined AEA in his/her 60s. Eighteen survey participants reported joining Equity before age 21. Several participants noted that they joined as Actors and some continue to work both as an Actor and as a Stage Manager."

Perhaps the most interesting response about Equity, according to Mr. McGraw, "was the desire among non-members to join." When the nearly 300 non-members were asked if they were planning to join the union, "42% responded 'yes' and 37% were undecided. It will be very interesting," he said, "to see how stage management membership grows in the coming years."

What They Don't Teach At Conservatory

Lesson 116: Unemployment Insurance

By Buzz Roddy
Eastern Principal
Councillor

"I don't collect unemployment insurance," said the Actor, "I work for a living!"

I talk to many Actors who think that unemployment insurance is charity. One of the basic rights that the labor movement fought for, besides minimum wages and the concept of the weekend, was the right to Unemployment Insurance (UI). Unlike some other countries, in America, the only people who qualify for UI are those who work.

Actors and Stage Managers occupy the same category as construction workers - that of *episodic employees*. Because our work is per-project and finite, we have the right to a UI claim. UI can assure that you do not have to drop

out of your acting class; it can pay for your new photos, or help you feed that three-meal-a-day habit.

The criteria for qualifying and the methods for figuring benefit rates

(the amount of money you get every week) vary from state to state. Actor UI claims are some of the most complicated that Department of Labor (DOL) claims specialists tackle since we often have several employers, sometimes in multiple states. No matter in which state your claim is filed, your local DOL claims specialist will probably grumble while working on it because it is labor-intensive. Don't let this dissuade you. Remember - it is your right.

Learning the ins and outs of UI is challenging and some times eye-crossing, but help is available. Equity has a specialist in our New York office to help you. Her name is Val LaVarco. No matter where you live, or are filing your claim from, Val can answer all your UI questions. She can be reached at 212-869-8530, ext. 327 or via email at vlarvarco@actorsequity.org. Here are some important points

to remember:

- **Keep good records.** Keep every pay stub and W-2. If your records are complete and concise, you can always know what you are due and when.

- **You can work with an open UI claim.** Working during your claim only interrupts it temporarily. You can re-activate your claim when your job ends.

- **UI is taxable as income.** All states give the option of withholding federal taxes and most state taxes, too. Be careful about waiting until the end of the tax year and having an unpleasant surprise.

- **Be aware of time constraints.** The wages that your local DOL uses to figure your benefit rate are only usable for a finite period of time.

- **Don't give up.** It is not uncommon for Actor claims to be



erroneously denied. There are defined remedies to appeal any decision or benefit rate that their DOL issues. Keep on them. You will prevail.

- **Ask for a hearing.** A hearing is a chance to lay out your claim face to face with someone who can give you satisfaction. Do not fear the hearing - it is a tool to get you what you are due and Equity can offer assistance in this area.

If you have never collected UI, or it has been a while since your last claim, we urge you to take advantage of it. It has already been paid for by your employers, and it's your money - go get it!

Most states allow you to apply for UI on line.

Find your state here:

<http://www.actorsequity.org/benefits/Departments/LaborState.asp>

"Menopause The Musical" Contract Expires in July

The Equity *Menopause The Musical* Agreement expires on July 1, 2012 and the *Menopause* Committee will soon be formulating proposals. Comments and suggestions regarding work under this contract are of great importance. If you have any concerns regarding working

conditions, rehearsals, Stage Management issues, or any union matter specific to the *Menopause The Musical* Agreement, contact Business Representative Cynthia E. Hanks at chanks@actorsequity.org or call 312-641-0393, ext. 239. All information is confidential.



ACTORS' EQUITY ASSOCIATION 1913

EQUITY NEWS

Editor: DICK MOORE

Associate Editor: HELAINE FELDMAN

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Your Income Tax

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you might even owe tax to one of those non-resident states. And you might find you owe tax to your home state because that's the one place the employer probably didn't withhold it!

Q: How do I handle the tax I might owe to my home state if my employer doesn't withhold it?

A: In one of two ways: 1) Send estimated taxes in quarterly based on what you know you will be earning. 2) Save a chunk of money throughout the tour or out-of-town gig, and send it in when you file your returns. Option #1 will eliminate any penalties for not having enough home state tax withheld because it's a pay-as-you-go approach, which we all are required to do. Option #2 will make sure you have enough at tax time, but you might pay a premium for paying it all at once. If you do a lot of work out-of-town or have any other kind of income that might not have enough withholding, consult with

2012 Annual Election Calendar

Thursday, March 22, 2012	Deadline for registration to vote electronically
Friday, April 13, 2012	Annual National Membership Meeting (all Regions via teleconference) Candidate speeches
Monday, April 16, 2012	Distribution of ballots (from balloting company)
Wednesday, May 23, 2012	Deadline for receipt of ballots
Thursday, May 24, 2012	Tabulation Day

a tax expert to learn how to keep abreast of your obligations.

Q: What if I don't go out-of-town, but I have too little withholding? I make some of my money on 1099s and always seem to owe.

A: That's because there's no tax withheld, but the money is still taxable. As with the state problems on the tour, any income that puts you behind in withholding can put you in a hole at tax time. Estimated taxes are created for taxpayers who earn 1099 income, unemployment benefits, taxable social security, interest, dividends, etc. on which no tax – or too little tax – was withheld.

Q: How much should I be saving on that kind of income?

A: It depends, but a good rule to follow is to save about 25%-30% on the total you earn. Pay about 70% of it to the feds and 30% to the state. A tax expert should help you set up a system of paying estimated taxes and provide you the vouchers to send in on a quarterly basis.

The New York VITA office is open Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays) from 10:30 to 4 on the 14th floor of the New York Equity building. Telephone 212-921-2548. Check the website for other VITA Programs.

AEA Mourns Zina Bethune, Activist, Diversity Champion

Zina Bethune, Equity member, daughter of Life Member and former Western Councillor Ivy Bethune, and recipient of the 2009 Rosetta LeNoire Award and the 2011 Tri-Union Diversity Award, died on February 13 as the result of a hit-and-run accident in Griffith Park, California. She was 66. Ms. Bethune, a human rights activist, had stopped her car to help an animal lying in the road when she was killed.

Disability Act and also helped to further the Arts and Disability Movement and the inclusion guidelines.

Accepting the Rosetta LeNoire Award for her company, Bethune Theatre, Ms. Bethune said, "This honor to us further fuels our passion and commitment to alter perceptions so that images through the arts represent our society more realistically." The mission of Bethune Theatre was to be



Zina Bethune (l) with her mother, Ivy Bethune. (Photo: Ed Krieger)

Equity Centennial Book on the Way

By Jack Goldstein
Director of Governance
Policy and Support

AEA's Centennial celebrations are on schedule with the manuscript and design of its illustrated history nearing completion.

Entitled, *Performance of the Century, 100 Years of Actors' Equity Association and the Rise of Professional American Theater*, the coffee table book is being written by well-known theatre journalist Robert Simonson and will be published for national release in the fall of 2012 by Applause Books. Richard Rothschild of Print Matters Inc., and the President of the National Association of Book Packagers, has been engaged to oversee the project under the direction of the Centennial Committee's book subcommittee. While the book

will be available through major book stores, Playbill Inc., one of the primary media partners for the Centennial, has agreed to handle on-line sales with discounts for Equity members.

The book is targeting a broad popular and educational audience. It will be fact-filled enough to attract students and devoted theatregoers and be entertaining enough to open a window on professional theatre for thousands of potential theatregoers. The book compares the intensely demanding craft of the theatre in the words of Actors and Stage Managers with the glamour and lore that so fascinates the public and examines Equity's professional and moral choices that have had a lasting impact. It will also tell the story of Equity's role in making American theatre a worldwide phenomenon. Special care is being taken to

balance text with visual excitement to ensure wide audience appeal.

The book will launch coincidentally during a national election cycle in which union-bashing may become even more familiar political rhetoric. If so, *Performance of the Century* will serve an ambassadorial role as well, not to hostile politicians, but to average American citizens who may be curious and admiring of a labor union made up of the improbable creatures who inhabit the stage. If theatre is the mirror of human experience, then perhaps readers will recognize themselves in the pages of *Performance of the Century* as well.

(Editor's note: This article originally appeared in the January/February 2012 issue of Equity News with an incorrect first paragraph. This is the correct version.)

Zina Bethune received early dance training from George Balanchine and performed as a prima ballerina with such companies as the Royal Danish Ballet, the New York City Ballet and San Francisco Ballet. She also performed on Broadway, and guest-starred on television and in feature films. As an activist, she worked diligently to pass the Americans with

exemplified, she continued, "when diversity and persons with disabilities are an exciting and empowering challenge and our differences can be a celebration of the human experience."

A memorial service for Zina Bethune was held at The El Portal Theatre in North Hollywood on March 8.

Equity Partners With AGMA to Support New Model Alliance

Actors' Equity Association has joined with the American Guild of Musical Artists (AGMA) in supporting and advising a new organization, The Model Alliance, founded by models for models.

A non-profit organization formed by Sara Ziff, who was scouted as a model at age 14, The Model Alliance will advocate for models' rights, including pay, working conditions and the unregulated hiring of child models. According to Ziff, models are not only workers, but exploited workers. The general public associates the field with high-earning super-models like Gisele Bundchen or Heidi Klum, rather than the young model with a median income of \$27,000, who has few protections and even fewer benefits such as healthcare and pensions.

Through numerous behind-

the-scenes discussions with Ziff about her brainchild, AEA and AGMA were able to advise her as she moved forward in creating The Model Alliance. Both unions will also provide expertise to The Model Alliance Support, an advisory arm of The Model Alliance. The program offers a confidential reporting system for models who have been subjected to sexual harassment and exploitation.

Flora Stamatiades, Equity's National Director, Organizing & Special Projects, who is spearheading this effort for AEA, said "We are very pleased to partner with AGMA in supporting The Model Alliance. Models are a group of workers who have been greatly misunderstood, and anything we can do to help them improve their working conditions can only benefit the larger world of workers as well."

Equity Equinymys

An ongoing column of Equity regularly-used terms, abbreviations and acronyms.

UNDERSTUDY

An Actor who is contracted to perform a role should the Actor portraying that role be unable to perform. The Understudy may be assigned all or part of a Principal role or chorus/specialty and there may be more than one Understudy for the Understudy part contracted. Understudies may

be required to be present at each performance and may have other duties, such as chorus, dance captain, or fight captain.

STANDBY

"Standby" is an industry term often used interchangeably with "Understudy." As an industry term it is used for billing (such as in programs) and in individual employment contracts. A common concept is that Standby Actors are not in the

show, but that is not a "rule" in Actors' Equity Association Agreements.

INCREMENTS

Increments are additional payments required by Actors' Equity Association in its Agreements for additional work performed by an Actor. Examples include but not limited to: Dance Captain, Understudy and Chorus playing a Part. Increments are also negotiated for consideration on Term Contracts and six-month Chorus Riders.

THEATRICAL SPOTLIGHT

Eastern Region

An Epic Achievement for an Off-Broadway Theatre

Exciting things are happening at New York's Epic Theatre Ensemble—thanks to a new Equity contract: a Letter of Agreement referenced to Off-Broadway, which covers both Off-Broadway and school-based teaching activities. While this contract is new, Epic Theatre Ensemble is not, having been in operation since 2001. In prior years, however, the theatre operated under the standard NYC-LOA and Off-Broadway contracts.

Founded by Zak Berkman, Melissa Friedman, Teri Lamm, Craig Rovere, Ron Russell, Shaheen Vaaz and James Wallert, Epic Theatre Ensemble's first official day of operations was September 11, 2001. But rather than be deterred by world events, the theatre was galvanized to work harder to empower diverse voices, foster public dialogue and inspire social change. They do this through Arts-in-Education residencies and community programs. They also produce socially-relevant plays that are performed Off-Broadway, and commission, develop, nurture and produce plays that inspire audiences to think, laugh and want to take action.

"We've always tried to find

ways to get artists into the places they are needed most," says Executive Director Ron Russell, "into communities that are disadvantaged and disenfranchised and disconnected from the role theatre could play in their recovery; into schools

saddled with cultures of low expectations; into productions that tackle complex and often intractable challenges that our country struggles with."

Thanks to the new Equity contract, Mr. Russell continues, "Epic has condensed almost all of our extensive Off-Broadway, new play development, and in-school and after-school educational programming under this single umbrella agreement."

Over the years, Epic's school programs have played a critical role in helping high school graduation rates in partner schools rise by an average of 30%. They've reached over 25,000 students and Epic teaching artists (also covered by the Equity contract) have given over 18,000 hours of in-school and after-school instruction. For



AEA member Godfrey L. Simmons, Jr. as Claudius and Chelsea High School/Epic student Hazel Bonilla as Ophelia in a production of *Hamlet*.

this work, the theatre has received the 2009 Coming Up Taller Award from the President's Committee on the Arts and the Humanities. It has also been honored with Obie, Lucille Lortel and Outer Critics awards. Over 80,000 people have seen an Epic production, including more than 12,000 high school students, 4,000 adult first-time theatergoers, and thousands of college students in non-arts departments.

Managing Director Robert Chelimsky thanked Councillor Francis Jue for his involvement in steering the theatre to Equity and praised Equity, especially Business Rep Michelle Kelts, for the "incredible encouragement, flexibility and understanding" shown in crafting this contract. "I know that whatever challenge

comes up, I've got a partner in finding solutions on the other end of the phone line. That's when you can really take some organizational risk, and make positive strides."

New Equity member Aimé Donna Kelly received her Equity contract working under the new Epic agreement. She says, "In two weeks I've played Horatio in

Hamlet and *Antigone* in *Antigone*. I've taught at a high school in Brooklyn and have mentored students that reminded me a lot of myself ten years ago when I started as a student of Epic. I truly consider Epic my family and it's only fitting that this gig be the one to take me into Equity. It's like parents giving you keys to your first car. I am so honored and grateful that Epic has chosen me to be a part of this first try with the new contract and I hope that both it and I stick around for the long haul."

Erin Koster is Production Stage Manager under the new contract. "Having worked with Epic on two LOAs previously, it is extremely inspiring to see the enormous step they have taken in creating this contract. They

not only actively create work exploring various issues of social justice, but also actively work to pay at a higher rate than almost all Off-Broadway and LORT contract minimums. By including teaching artist work in the contract, they foster a future audience for the theatre in situations where there would be none."

Equity member Godfrey Simmons is a longtime Producing Artist for Epic and knows "firsthand the frustrations Epic had in trying to do so many wonderful programs with professional actors. The thing to remember," he says, "is that Epic never performed on a Showcase Code. They always believed that artists should be paid fairly for their work and have wanted to make citizen-artists the center of their work. It's been hard to do and still remain relevant on the Off-Broadway landscape. It was a brilliant move to get an actual Equity contract for not only the Off-Broadway stuff, but the after-school stuff and the workshops. Now I feel like I'm a true company member that is being paid and recognized for the totality of my talents: acting, teaching, writing and social justice. This contract allows that to happen."

Eastern Region

Palm Beach Dramaworks: The Little Theatre That Could—And Did

It may not seem like a big deal when a theatre moves from an 84-seat venue to a new 218-seat house. But in West Palm Beach, Florida, it was!

It was so important that to celebrate the opening of Palm Beach Dramaworks' new facility, the Don & Ann Brown Theatre, the local Mayor, Jeri Muoio, declared November 7-13, 2011 Dramaworks Theatre Week, which included a week of free theatre tours and performances. The official proclamation came on October 31 at City Hall; there was a gala ribbon cutting ceremony on November 7; and the opening night curtain rose on Arthur Miller's *All My Sons*, the first production in the new theatre, on November 12. "What excited me most is the body of work that now opens up to us in this new space," said producing artistic director, William Hayes. "This move allows us to expand our artistic horizons and accommodate our ever-increasing audience, while enhancing our community outreach and educational initiatives."

Palm Beach Dramaworks



Harriet Oser (l) and Laura Turnbull in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* at Palm Beach Dramaworks. (Photo: Alicia Donelari)

was founded in 2000 and gave its first performances at Palm Beach Atlantic University. For its second season, the company moved to a 45-seat theatre and after a couple of years there, moved to its former 84-seat home—all the time continuing to grow. Last year, the theatre ended up with slightly more than 2,700 subscribers. At Equity's press time, they had more than

chance to see some of the work, do some of the work, and gotten to know and observe the staff under more direct circumstances than might be possible at a larger LORT theatre. It's exciting and instructive to be around a place that is getting bigger for all the right reasons. Yes, that includes more Equity contracts and a

3,700 subscribers. Also, despite the country's economic downturn, PBD ended last season in the black, as they have for all the 12 years of their existence.

Equity member John Leonard Thompson has worked at Palm Beach Dramaworks over a period covering three seasons and in that time "had a

broadening scope of programming and a meaningful, responsive relationship with the community, but my predominant impression of the place—and I've said this to their staff and to fellow Actors about to work there for the first time—is that it's all about getting better."

"Having worked at Palm Beach Dramaworks in their previous space, it is such an extreme pleasure for me now to be sharing in the excitement of their beautiful new home," says Equity member Laura Turnbull. "Bill, Sue Ellen and Nanique have taken great care to 'do it right,' and their carefully planned, slow and steady growth of Palm Beach Dramaworks has paid off. The theatre is well equipped, magnificently designed, and very professionally run. They understand the importance of not only giving the audience the kind of material they want to see, but giving them the best possible productions, using top notch designers and Equity Actors. After the tragic loss of Florida Stage, it's great to still have a theatre that is producing high quality productions in West

Palm Beach. And the new venue is a jewel!"

Equity member Margery Lowe agrees. "I have been fortunate enough to have done numerous productions with Palm Beach Dramaworks," she says, "and to have watched them grow in size and scope. From the first production I was part of, they have always been incredibly respectful of their Actors, taking special attention to observe all union rules and regulations and make their Actors feel like family. Through the years, they have continued to add more and more contracts, as well as increase salary rates, while maintaining the integrity and quality of the productions they produce. Dramaworks is a very special, collaborative, and unique company that always had the best interests of their company members in mind, matching the high standards of productions they produce. We, in South Florida, are lucky to have them as a union house, and I personally feel lucky to continue to watch them grow and expand."

NATIONAL NEWS

Austin/San Antonio

Austin's Connie McMillan Receives Lucy Jordan Award



Austin's Lucy Jordan Award recipients: (l to r) Don Toner (2006), Connie McMillan (2012) and Dirk Van Allen (2005). (Photo: Bill McMillin)

Austin resident Connie McMillan has received the Western Region's 2012 Lucy Jordan Humanitarian Award honoring an individual in the theatrical community who demonstrates a "lifetime commitment to the theatre and helping other theatre artists." Ms. McMillan is Austin/San Antonio's third Lucy Jordan Award recipient. The presentation, by Western Regional Director Mary Lou Westerfield and Equity member Robert Tolaro, who nominated Connie for the Award, took place at the Austin/San Antonio Annual Membership Meeting on February 11, 2012. Over 50 celebrants were in attendance including Western Stage

Manager Councillor James T. McDermott, 38 Equity members, and several producers, friends and supporters.

Ms. McMillan, who was nominated for the award by actors, producers, patrons and critics, has been a part of the theatre community in Austin for more than 40 years. She is an avid theatregoer and also attends theatre festivals and conferences. Nominators describe her as "the ultimate Theatre Person."

"Loving theatre the way I do, I was so grateful to be able to contribute to the profession behind the scenes and I never wanted any recognition since the production is the reward," said

Ms. McMillan. "But this honor is most welcome since it comes from other professionals who understand fully what it takes to make the magic happen."

After receiving her Bachelor of Arts and Master of Arts in English Literature from Texas Tech University, Ms. McMillan moved to Austin, earning her PhD at the University of Texas and working as the Box Office Manager for the University of Texas Performing Arts Center for 23 years.

Since 2000, she has combined her love of theatre and education through part-time work for the University Interscholastic League, which hosts the One-Act Play Contest for high schools in the state of Texas, the largest play festival of its kind. She has also served on the nominating committee for the B. Iden Payne Awards, which recognize excellence in Austin theatre, and has audio-described live performances of theatre and opera for patrons who are blind or have limited vision.

New York

Dancers Over 40 Plans Include "Chicago" Reunion

Dancers Over 40 will present its second-ever song and dance concert, *DO40 Cares: It's Not Where You Start...*, on March 12, 2012 and will feature the first-ever reunion of the merry murderers from the original 1975 "Cell Block Tango" from the Broadway production of *Chicago*. The event, at 8 PM at The Ailey Citigroup Theater/The

Joan Weill Center for Dance, 405 West 55th Street, benefits Broadway Cares/Equity Fights AIDS and the NYC HIV Vaccine Trial Network. Carol Lawrence hosts, with Chita Rivera leading dancers, including Graciela Daniele, Pam Sousa, Michon Peacock, Cheryl Clark and Candy Brown. Featured guest is Rachele Rak, along with dance

companies Mark Stuart Dance Theatre, Thomas/Ortiz Dance and Labyrinth Dance Theatre. Choreography also by Larry Fuller, Amy Seiwert (from the Smuin Ballet), JT Horenstein, Claire Porter and Joy Serio Dunbar.

For ticket information, call telecharge or go to: www.dancersover40.org.

Denver

Members Meet for Bagels, Coffee, Information

By Shelly Gaza
Chair, Denver Liaison Committee

The Curious Theatre, housed in an historic 19th century church in downtown Denver, was the site of this

Western Regional Director Mary Lou Westerfield shared information from the national level, and several members of the Denver Liaison Committee reported on topics of local concern. New members were also elected to the Liaison



At the Denver Annual Membership Meeting are (l to r): top row: Rob Westan, Kitty Skillman Hilsabeck, David De Benedet, Colin Alexander, Jeremy Sortore, Seth Rossman, Landon Harris, Chaz Grundy, Shelly Gaza; middle: Mary Lou Westerfield, Mercedes Perez, Erin Joy Swank, Paul Dwyer, Sharon Kay White; front: Jane Shepard, Lowell V. Noel, Betsey Cassell, Kate Berry.

year's Annual Membership Meeting. Actors and Stage Managers from throughout the metro-Denver area gathered for bagels, coffee and conversation before the meeting was called to order and a wide range of AEA topics were discussed.

Committee. Kate Berry and Lowell V. Noel join existing members Betsey Cassell, Paul Dwyer, Rachel Fowler, Drew Frady, Shelly Gaza, Chaz Grundy, Lara Maerz, Anne Oberbroeckling, Kitty Skillman Hilsabeck, and Sharon Kay White.

Philadelphia

Tony Nominee Talks the Talk

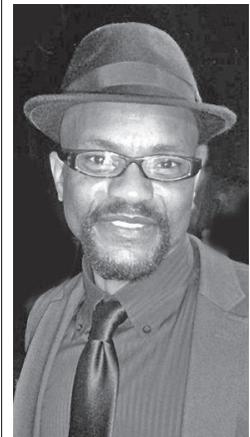
On January 23, 2012, the Philadelphia Tri-Union Committee of AEA, AFTRA and SAG hosted *How a Broadway 'Barrymore' Became a Broadway 'Tony'—Talkin' the Talk with Forrest McClendon*.

Forrest McClendon received a Tony Award nomination for his Broadway debut in *The Scottsboro Boys*. He returned to Philadelphia to reprise his role in the Philadelphia Theater Company's production, which played to packed houses at the Suzanne Roberts Theatre from January 20-February 19.

Moderated by veteran AEA, AFTRA, SAG member Sylvia Kauders, the event featured a wide-ranging discussion of how he secured his role on Broadway, the struggles and triumphs of the business, and his great love for teaching.

Forrest McClendon has appeared in plays and musicals throughout the country. In 2009, he received the Barrymore Award for Outstanding Featured Actor in

a Musical for *Avenue X* at the 11th Hour Theatre Company. He is an Adjunct Associate



Forrest McClendon.

Professor at the Ira Brind School of Theater Arts and the University of the Arts and an Artist-in Residence in the Boyer College of Music and Dance at Temple University.

South Florida

Members Meet, Greet, Discuss

By Irene Adjan
South Florida Area
Liaison

South Florida held its General Membership Meeting on January 23, 2012 at The Playground Theatre in Miami Shores, home of our premiere TYA company.

First was a meet-and-greet with our guests: President Nick Wyman, Senior Business Representative Russell Lehrer, and Developing Theatre Business Representative Jeff Morris.

Then came the meeting. It was a varied agenda, touching on topics specific to our region, as well as issues that affect everyone. There was a productive conversation regarding the Caldwell Theatre Company, which has fallen on some difficult financial times. Mr. Lehrer discussed the situation and what was being done by Equity to help keep them open. The survival of the Caldwell is crucial to the health of our theatre community. Member Harriet Oser said, "I truly feel that Equity will do all it can to help keep the Caldwell afloat and I'm hoping with all my heart that it will work out."

Jeff Morris also spoke. "I was impressed by Mr. Morris' willingness to volunteer his contact information and to make himself available for Equity members' calls and/or e-mails," said John Felix. As the majority of our theatres operate on SPT or LOA contracts, Jeff is an important resource to us. He visited several theatres and saw the

work that was being done. He also met with me to discuss issues unique to South Florida—most notably the distances we drive to get to work every day. We are a legitimate tri-county area that spans about 120 miles from our northernmost theatre, the Maltz Jupiter Theatre, to our southernmost theatres in Coral Gables. Things like gas and toll money are major concerns for our members as they can eat away a big chunk of your paycheck on the smaller contracts.

Elizabeth Dimon was added to the Liaison Committee, replacing Terry Hardcastle, currently earning another degree out-of-state. When asked why she was interested in serving on the Committee, Ms. Dimon said, "I have taken my union for granted. But with this past year's union bashing in Wisconsin and more recently in Indiana, I realized it was time to give back to my union. I want to ensure it is there for me and for others."

A new Equity member told Committee member Marj O'Neill-Butler that she learned so much at the meeting that she would be attending other Equity meetings from now on. "It was so great to see some new faces from our community. Our guest speakers were informative, amusing, classy and smart. It made for a productive and excellent meeting," said Amy London. Barbara Bradshaw added, "We spend so much energy driven by our passion, looking

for the chance to work, that it is easy to forget that we are all connected by a much larger 'community' that has our best interests at heart." Member Leonard Cole said, "I learned a lot about the bonding process and how important that is especially when doing a show out-of-town."

Bob Hildreth, who recently relocated to South Florida, had this to say: "Having recently attended a Chicago membership meeting, I was really gratified to find the South Florida gathering equally informative. I'm afraid that it's all too easy to form the impression sometimes that Equity is a New York local, serving only the big city memberships. Even though, being a newcomer I wasn't up on all of our local issues, I certainly had the impression that our guests were not only invested in, and sensitive to, our unique problems, but that they also had their eyes opened regarding the different aspects of auditioning and playing down here."

Thank you to our guests, and to The Playground Theatre and its Company Manager Jeanette Taylor for being our host. Thank you, too, to my Committee for all their hard work and dedication: Barbara Bradshaw, Oscar Cheda, Dave Corey, John Felix, Terry Hardcastle, Wayne LeGette, Amy London, Margery Lowe, Margot Moreland, Marj O'Neill-Butler, Barbara Sloan, Laura Turnbull and Tom Wahl.

Philadelphia

AEA, AFTRA, SAG Sponsor Seminar on Health Insurance

The Philadelphia Tri-Union Committee of AEA, AFTRA and SAG is presenting, *Getting and Keeping Health Insurance*, a free seminar for union members on Monday, March 26, 2012 from 6-8 PM at Temple University Center City (TUCC), 1515 Market Street, Room 222. (Have your photo ID available at the entrance of the building.)

Jim Brown, Director of Health Services for The Actors Fund, will discuss

obtaining and keeping health insurance in the Philadelphia area, including private insurance, health savings accounts, association plans and government-subsidized plans, as well as resources for finding income-based health care when uninsured.

RSVP by March 23 via email at phlliaisoncommittee@yahoo.com or call Tom Helmer at 609.835.7142.

New York

VITA Continues Long Run

Opens for 36th Season

Equity's Volunteer Income Tax Assistance (VITA) program opened its doors for its 36th season on February 6, 2012. As always, a long line of AEA, AFTRA and SAG members began forming

specializing in performers' tax returns. This year, in addition to the office on the 14th Floor of the Equity building in New York, the program is also being offered in Los Angeles, Seattle and Orlando.



VITA volunteer John LaGioia (l) with Frank Stellato.
(Photo: Stephanie Masucci)

before dawn in order to make appointments to have their taxes done—at no charge—by VITA's hard-working volunteers.

VITA is the only IRS-sanctioned tax assistance program in the country

AEA member Frank Stellato, who has been coming to VITA since he joined Equity in the 1980s, arrived at 2:45 AM and was #2 in line. "VITA is one of the best services our Union offers," he said.

New York, Los Angeles

Actors Fund Sets Groups, Workshops, Seminars

New York

On Thursday, March 22, from 5:30 to 7 PM at AFM Local 802 (322 West 48th Street), there will be a seminar on *How to be Successful in Teaching, Training, Coaching*. No reservation or pre-registration required. Information: pschwadron@actorsfund.org.

On Mondays, March 19-May 14 (no session on April 9), from 5:30 to 7 PM at The Fund office, 729 Seventh Avenue, a group will explore how one's money issues are tied into the use-abuse-recovering cycle of chemical dependency. *Financial Wellness Along the Road of Recovery* is a joint venture of the Financial Wellness Program and Chemical Dependency Services. A minimum of three to six

months in a stable recovery is required and completed outpatient treatment is preferred. Space is limited and an initial interview is required. Information: rgilbert@actorsfund.org.

On Monday, March 19, from 5:30 to 7 PM at The Fund office, 729 Seventh Avenue, there will be a Housing Seminar to review long term options to obtaining affordable rental housing: 80/20 housing, tenants' rights information, and more. Reservations not necessary. Information: kborg@actorsfund.org.

Los Angeles

On Monday mornings throughout March, there will be workshops on *Managing Cash Flow for Artist on a Fixed Income*. Sessions will take place from 10:30 AM to 12:30 PM at

The Fund office, Suite 400, 5757 Wilshire Blvd. Information: tdowns@actorsfund.org.

On Monday, March 26, from 10:30 AM to 12:30 PM, there will be a workshop on *Powers of Attorney, Health Care Directives, Wills and Trusts: How, When—and When Not—to Do It Yourself*. Information: tdowns@actorsfund.org.

The Actors Fund, in collaboration with the Los Angeles Unified School District, is offering *Computer Training on the Microsoft Office Suite* (Word, Excel, PowerPoint, Outlook) at IATSE Local 80 in Burbank on Tuesdays and Wednesdays until April 25. Cost is \$45. For more information and to request an application, contact Caitlin Sorenson at csorenson@actorsfund.org.

Philadelphia

Live Arts Festival, Philly Fringe Get Underway

The 2012 Philadelphia Live Arts Festival and Philly Fringe is gearing up. For information, visit <http://www.phillyfringe.com/festival/fringe-artists.cfm>.

The AEA Philly Fringe Code is available for members to self-produce in the "Philly Fringe" portion of the Festival. Other producers who are interested in using AEA members in the "Theatre" section of either the "Live Arts" or "Philly Fringe" portions of the Festival must sign AEA members to an appropriate (SPT, Guest

Artist, Special Appearance) AEA contract.

Application deadlines are available on the Festival website. The Philadelphia Liaison Committee encourages members to ask questions early in the process and not to wait until June or July or when the project is in rehearsal. For further information, contact the Committee at phlliaisoncommittee@yahoo.com or call Liaison Chair Tom Helmer at 609.304.9134.

Austin/San Antonio

Meeting Selects New Liaison Committee Members

A new Liaison Committee was selected at the Austin/San Antonio Annual Membership Meeting on February 11, 2012. The Committee includes: Bill McMillin, Chair; Babs George, 1st Vice Chair; Parker Williams, Linda Nenzo, Paul Wright, Victoria Beavan, J. Michele Collins, Laura Walberg, Ev Lunning, Jr., Brian Coughlin and

Michael Holmes. Thanks were given to departing Committee members Charles "Huck" Huckaby, Sheila Gordon and David S. Stahl.

The Committee plans to meet on Saturday, March 31, 2012 to select a 2nd Vice Chair and Secretary and determine staggered term lengths.

Struggle For Visibility

continued from page 1

the minority group least likely to be cast in roles that could have been played by any ethnicity.

Why are there still so few minorities on the stages of one of the most diverse cities in America? What are the biases, if any, that hold Asian actors behind their minority counterparts? Why is there still resistance to non-traditional casting? How can we remove the hurdles in place? Participants on the roundtable tried to tackle these questions. They included Artistic Directors (Oskar Eustis of the Public Theater and Doug Aibel of the Vineyard Theatre), Broadway Producers (Stephen Byrd, Nelle Nugent), Directors (Bartlett Sher, Trip Cullman, Ken Rus Schmoll), Casting Directors (Tara Rubin, Nancy Piccione, Stephanie Klapper), Playwrights (Douglas Carter Beane and David Henry Hwang, who moderated), Agents (Don Birge of Stewart Talent, Paul Hilepo of Hartig-Hilepo and Mark Schlegel, of Cornerstone Talent) and AAPAC Steering Committee members (Pun Bandhu, Angel Desai and Christine Toy Johnson). Mary McColl, Executive Director of AEA, was also a participant and framed the discussion from the beginning: "This is truly about access, making sure [a diverse talent pool] gets into the audition room. That's the role that we play for our membership, providing access."

Participants talked about the "crisis of imagination" that exists in the theatre world and the resistance they often encounter when they attempt to cast regardless of race. Mr. Eustis proclaimed, "We cannot view race as so primary that it overrides all the other ways we suspend our disbelief when we go to the theatre." Many of the panelists agreed that directors and playwrights seemed to be where most of the resistance was occurring, particularly when it came to new plays. Some casting directors mentioned that they felt like regional theatres seemed more open to non-traditional casting than New York theatres. Members of AAPAC,

who were also part of the roundtable, talked about how they felt like they were seen by the theatre industry—more so than in TV and film—as the "perpetual foreigner," and not a part of the American fabric. Possible solutions included encouraging Asian Americans to join the boards of the not-for-profits; audience members leveraging their pocketbooks and/or publicly speaking out against a theatre's lack of imagination, shifting the paradigm so that all-white casts are deemed more politically risky than plays cast multi-culturally; finding funds to create specific initiatives to produce the work of Asian American playwrights; and in all ways raising awareness of these issues, questioning beliefs, educating fellow artists and continuing to engage in the dialogue at every opportunity.

The issue of inequity when it comes to employment opportunities for minority actors is certainly not unique to New York. AAPAC has received mainstream and national coverage of this issue and the dialogue is being played out on the national level at regional theatres across the country. AAPAC is interested in having conversations with Asian American artists in other regions of the country to create a more national movement demanding more Asian American visibility in the arts. At the same time, they are now reaching out to individual theatre companies in New York to have conversations on the issue away from the public spotlight. In addition, they are fostering alliances with like-minded minority performers and advocacy groups as well as established organizations such as the Alliance for Inclusion in the Arts, TDF, the Broadway League, and funding organizations. Anyone interested in obtaining a copy of their report or in contacting the organization can email them at aapacnyc@gmail.com.

(Pun Bandhu is an actor/producer and member of the AAPAC Steering Committee. He is currently appearing in the Broadway production of Wit.)

BRIEF NOTES

- 2011 inductees into The Theater Hall of Fame include AEA members Tyne Daly, Ben Vereen, and, posthumously, Paul Sills, co-founder of Chicago's Second City improv groups.
- Seattle's Intiman Theater, which has been in financial straits for a year, will remain open after receiving more than \$1 million in pledges since announcing a do-or-die fundraising campaign, according to The Seattle Times.
- Time Out New York's theatre critics have named Ethel Merman as the top Broadway diva of all time.
- The Professional Dancers Society, celebrating its 25th anniversary this year, has honored Julie Andrews with its 2012 Gypsy Award.
- *The Phantom of the Opera* celebrated its 10,000th performance on Broadway on February 11, 2012. The historic performance benefited The Actors Fund.
- Equity member Jackie Goldberg (the Pink Lady) from



Julie Andrews honored by Professional Dancers Society.

Los Angeles is producing *Rockin' With the Ages – The Beat Goes On*, a musical with a cast of performers over 60 years of age. This is the fourth of her *Rockin' With the Ages* shows. Last year's edition featured Equity members Dominick Morra, Anna Pagan, Ruben Rabasa, Bobbi Stamm, and Carol Woodbury.

• Equity member Michele LaRue is taking her solo production, *Someone Must Wash the Dishes: An Anti-Suffrage Satire*, on the road during March, Women's History Month. The play is celebrating its centennial, having been written in 1912 by a sadly

forgotten Greenwich Village activist named Marie Jenney Howe, and this summer Michele will also be celebrating her 200th performance in it. Michele's late husband, Equity member Warren Kliever, revived the piece to tour in 1995, the 75th anniversary of the passage of the 19th amendment for woman's suffrage, produced by his East Lynne Company.

- Also on the road is Equity member Elaine Bromka's one-woman show, *Lady Bird, Pat & Betty: Tea for Three*, a valentine to First Ladies Johnson, Nixon and Ford. This behind-the-scenes look at the humor, hopes and singularity of three remarkable women, has played in more than 65 venues.
- The 50th Annual World Theatre Day will be observed on March 27, 2012. Through World Theatre Day, Theatre Communications Group (TCG), the national organization for theatre and home of the U.S. Center of the International Theatre Institute (ITI-US), celebrates the power of theatre to strengthen cultural exchange and mutual understanding across borders.

A Look Back@Equity Milestones

**75 Years Ago
March 1937**

• An article in the March issue of Equity [Magazine] urges members to apply immediately to "secure a number under the Social Security Act." The article goes on to say that "until such an application is made, a number assigned and an account opened, deductions made from the member's salary cannot be credited to him and, as far as the member is concerned, he has not begun to create a record of time employed or of money earned against which future benefits may be reckoned."

• Equity endorses the proposed 22nd Amendment to the Constitution of the United States, the Child Labor Act, which gives Congress the right to regulate or prohibit the labor of children under the age of 18.

**50 Years Ago
March 1962**

• Equity's monthly magazine reports that "ice," the profit from the illegal scalping of tickets to hit shows, is very much in the news and is the subject of Congressional investigation. "Speculators are getting as much as \$100 for a ticket to *How to Succeed in Business Without Really Trying*" the House Select Subcommittee is told.

• Equity recognizes the Society of Stage Directors and Choreographers as the bargaining agent for directors and choreographers and notes

"it would be in the best interests of Equity's membership to engage in performances supervised solely by members of the SSDC" and further recommending that any Equity members who contemplate working as directors or choreographers should join the SSDC.

**25 Years Ago
March 1987**

• *Les Misérables* opens on Broadway on March 12. It runs for 6,680 performances, provides employment for scores of Equity members, and becomes the third longest-running show in Broadway history.

**10 Years Ago
March 2002**

• Members are urged to join with other entertainment industry organizations to support proposed legislation to create a subsidy for the payment of 50% of the COBRA premium for a period of up to one year for entertainment industry workers who meet the eligibility requirements. The legislation is passed.

• Equity seeks its first dues increase in over 12 years. Both Basic Dues and Working Dues would be increased, along with the Initiation Fee. Basic Dues of \$118 per year; Working Dues of 2.25% of gross earnings under AEA contract and Initiation Fee of \$1,100 have not been increased since that time.

What's Your Best Health Tip?

Enter Contest and Win \$1,000 Towards a Gym/Fitness Center Membership

AEA and Union Plus, the Union Member Discount Program of the AFL-CIO, are sponsoring a Health and Wellness Video Contest in March. We want to share tips about how Actors and Stage Managers maintain their peak performance, including mental health, fitness and exercise tips, eating well, and managing stress.

Here's how to enter: Make a

candid short video (1-2 minutes) of yourself describing your favorite health tip—what has been most successful for you. Videos will be posted online and judged by your fellow members. The winner will receive a gift certificate worth \$1,000 towards any gym or fitness center membership.

Complete instructions are posted on AEA's website (www.actorsequity.org) and on www.unionplus.org.

FINAL CURTAIN

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

—Playwright Ben Hecht
4/5/11–10/10/11

Amy Aaland
Lillian Adams
Douglas Alan-Mann
Thomas Aldredge
Douglas Andros
Karen Austin
Julian Bailey
Fred Baker
Alexander Balderrama
Emery Battis
Frances Bay
John Bayliss
Ronald Bazarini
Marvin Beck
Spencer Beglarian
James R. Bianchi
Patrick Billingsley
Eileen Blackman
Renee Bluestone
Donald L. Brassington
Maurice Brenner
Eve Brent
Lynn Brinker
Richard Burton Brown
Roby Brown
Robert Brubach
Colleen Burns
Grace Roberts Bates
Roberts S. Blossom
Annette Cardona
Carolyn Chrisman
Rusty Clauss
Eddie Cobb
Jeffrey Conway
Gene Cukin
David Cahn
L. Joe Dahl
Denise Dales
Philip Davidson
Curt De Bor
Robert A. Denning
Crandall Diehl
Esther Drake
Shirley A. Drake
Ralph Duffy
Michael Daily
John Dolf
Jack Eddleman
Catherine Ellis
Peter Falk
Sargent Faulkner
George Michael Feeny
Bettye S. Fitzpatrick
Martha Flynn
Jo Forsberg
Roger Franklin
Mary Fickett
Clebert Ford
Margaret Gathright
Bruce Gordon
Elizabeth Green
Donald Grody
Michael Hall
Gardner Hayes
Gary Henderson
Alan Neal Hubbs
Dickson Hughes
Tresa Hughes
Maureen Hurley
James Hammerstein
Edward W. Hastings
Fritz Holt
Len Jacobs
Bradley James
Genevieve Johnson
Doug Juday

Mel Jurdem
Robert Karl
Robin-Ann Kay
Barbara Kaye
Tom Kelly
Audrey M. Koran
Andrew Krawetz
Marketa Kimbrell
Arianne Lowell
Jet MacDonald
George Martin
Ray Mason
James Mayberry
Judith Mayes
Innes-Fer McDade
Marian Mercer
Paul J. Michael
John Jay Miles
Melinda Moreno
Edd L. Morgan
Frances Lee Morgan
Dinnie Mowery
Walter Muntner
Ann Muffly
Gene Myers
Leslie Nielsen
Kennley Noble
Donna O'Connor
Ariane Orenstein
Jess Osuna
Debbie Pavelka
Tony Perrin
Arthur Pignataro
Alice Playten
Henry J. Quinn
Sunna Rasch
Michael Charles Rizzo
Howard A. Roberts
Scott Robinson
Herbert Rubens
Martin B. Rudy
Gil Robbins
Linda Robbins
Philip Rose
Jean Sanders
Craig Sandquist
Terry Saunders
John Scoullar
Summer Serafin
Jack Sevier
Valerie Shorr
Mary Small
Phillip J. Smith
Howard Spiegel
James Spruill
Charlotte Starbird
Morgan Sterne
Tony Stevens
Albert Stratton
Grant Sullivan
Henry Sutton
Joseph Stember
John Swearingen
Yasuko Tamaki
Clarice Taylor
Cliff Terry
Bradley Thoennes
Sada Thompson
Kirk S. Torigoe
Giorgio Tozzi
Margaret Tyzack
Vic Vallaro
Norma Valleau
Robert L. Vatske
Shirley Verrett
Bee Waller



CELEBRATING A “PERFECT CRIME”

Dear Equity Members:
Have you ever committed a Perfect Crime?
If so, we're hot on the case and looking for clues to find you.
Perfect Crime, the longest-running play in the history of New York theatre, is celebrating its 25th anniversary on April 18, 2012. Anyone who has been involved with the show over the past 25 years—actors, stage managers, house managers, box office personnel, promotions staff, etc.—should email pc25years@aol.com before March 28 to receive an invitation to the anniversary celebration, which will include a group photo opportunity at the beginning of April.

John Capo
President, John Capo
Public Relations

CELEBRATING DOLLY

Dear Editor:
I am writing a coffee table book celebrating the women who have played Dolly Levi. My publishing goal date is January 16, 2014, the 50th anniversary of *Hello, Dolly!* opening on Broadway. I would love to interview anyone connected with productions of *Hello, Dolly!*

So far I have interviewed Carol Channing, Carole Cook and Roberta Olden (she was Ginger Rogers' personal assistant). I also have interviewed cast and crew of various productions. This book will be a celebration. I'm not interested in gossip.

I also have a blog (www.RichardSkipper.blogspot.com) and am including these interviews as part of my blog to build the excitement in anticipation of the book.

Richard Skipper
www.RichardSkipper.com
Richard@
RichardSkipper.com

HOW THE MIND WORKS

Dear Editor:
The Rubin Museum of Art is presenting the documentary *Caris' Peace*, about AEA actress Caris Corfman and her effort to return to the stage after the years of rehabilitation following brain surgery and the loss of her short-term memory. No easy feat for an Actor. *Caris' Peace* is having its New York City premiere as part of the Rubin's prestigious Brainwave series in March in which people from all walks of life are paired with neuroscientists to talk about how the mind works. On March 7, Lewis Black will kick off the film as moderator with neurologist Dr. Barry Gordon of Johns Hopkins University; Mark-Linn Baker will do the honors on March 10. March 25 will be David Carr of *The New York Times*.
We very much want to reach

Letters to The Editor

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

out to the theatre community, especially the New York theatre community where Caris lived and worked—and enjoyed so many professional friendships.
For more on the Brainwave series and to purchase tickets, visit www.rmanyc.org/brainwave.

Rebecca Nelson
with Gaylen Ross, Director

LOOKING FOR ALUMS

Dear Flat Rock Playhouse Alumni:
This is an exciting year for FRP. This summer Flat Rock Playhouse will celebrate its 60th Anniversary. A celebration is planned for the weekend of August 4-6. Our goal is to establish an eventual online "Alumni Registry." We are respectfully asking that all "Vagabonds" from the past 60 years submit the following information: Name, address, email, and phone numbers. Send this to redpath@gmail.com. Please be sure to put FLAT ROCK PLAYHOUSE ALUMNI in the subject line to avoid spam.

Once this information is collected, the Playhouse administration will contact you with instructions on how to sign up for the eventual online registry. However, you will immediately begin to receive information regarding this summer's celebration. Rest assured that your personal information will not be shared.

We hope to honor the incredible legacy of Robbie, Leona, and Robin Farquhar, and to celebrate the future of this amazing theatre under the new leadership of Vincent Marini.

On behalf of the Flat Rock Playhouse,
Ralph Redpath,
Vagabond since 1971
Barbara Bradshaw,
Vagabond since 1976

IN MEMORIAM

Dear Editor:
There are Equity members who go unsung in their illustrious careers, and many are our amazing Stage Managers. Harriet Stallings-Salisbury was one such individual, having a modest and somewhat shy nature to begin with. Always true to her family and community, she began and ended her life focused on those consuming and important matters, but the in-between was a gift to the theatre community. A life-long learner, she received her MFA from the University of Missouri, Kansas City and worked in Kansas City, Texas and New York. But the truly amazing thing about Harriet was her generous spirit and her commitment and willingness to support and guide developing theatre works and their artists. She was tireless in her efforts and humble in her successes, and will be sorely missed by all

she touched. Harriet left us on January 17, 2012.

Kathleen Warfel
on behalf of the KC Area
Liaison Committee
and the Theatre Community

Dear Editor:

I always read the lovely eulogies that AEA members have written about the passing of a friend and colleague and dreaded the moment when I would need to write one. Sadly, that day arrived over the Thanksgiving weekend.

There could be no more consummate professional than Rose Pickering. Rose was an amazing actress. No one knew how to make an entrance, how to take the stage (no small feat since she suffered from horrible stage fright), and how to inhabit a character better than Rose. My first encounter with her was a read-through of *Tartuffe* at the Milwaukee Repertory Theater. She blew my socks off with an extraordinary reading, and her performance was filled with heart, soul, humor, truth and, most importantly, humanity.

She was always kind, a terrific listener, and her ethics and discipline set a standard for any young actor to emulate.
I was blessed to know Rose for over 25 years, and I still find myself asking: "What would Rose do?" She continues to guide me. God Bless you, Rosie.

Catherine Lynn Davis

Dear Editor:

In October we lost a good actor, and for those of us lucky enough to know John Milligan, a very good friend. I met John in 1968 as I struggled up the mountainous stairs to my new fifth floor walkup. Out of breath, and seeing my life pass before me, a stranger on the third floor opened his door, handed me a glass of water and then, without a word, turned and went back into his apartment.

John worked on Broadway, Off-Broadway, in the Regionals, and was a nationally known storyteller. He had perfect comic timing, a great love of theatre, and enchanted the children who listened to him tell them of Rikki-Tikki-Tavi, and gave life to all the characters who dwelt on the pages of their books. He brought so much to so many—he will be so deeply missed.

Nikki Harmon
Albuquerque, NM

Correction

The head of Chicago's Season of Concern is Stephen Rader. Mr. Rader's name was inadvertently misspelled in the January/February issue of Equity News.