

Membership Meetings set for the 2014-2015 Season

The following dates have been set for Equity Membership Meetings in 2014-2015:

Eastern Region

Friday, October 10, 2014 at 2 p.m. EST
Friday, January 9, 2015 at 2 p.m. EST

Central Region

Monday, October 6, 2014 at 6 p.m. CST
Monday, January 12, 2015 at 12 p.m. CST

Western Region

Monday, October 6, 2014 at 11 a.m. PST
Monday, January 12, 2015 at 11 a.m. PST

All Regions

The National Membership Meeting is Friday, April 10, 2015 at 2 p.m. EST, 1 p.m. CST and 11 a.m. PST. The regions will be connected by telephonic hook-up in order that members in all regions may hear the statements of candidates running for election.

AEA Re-ups CAT, Drury Lane Theatre & BAT Contracts for 4 Years

Equity negotiated several contracts for new four-year terms. Actors' Equity Association negotiated a new four-year Chicago Area Theatre Agreement (CAT) effective through June 24, 2018. Approved by the Central Regional Board at its July meeting, the agreement boasts improvements in a number of areas including an average yearly salary increase of 2.67 percent. Retroactivity for salaries takes effect as of June 23, 2014.

Highlights of the new agreement include increases to the On-Call Understudy salaries, Musical Dance

Captain increments (up to 15 percent or non-profits) and Dramatic Dance Captain increments (up to 9 percent) as well as an increase for the tour per diem.

A new rule has been achieved that provides access for Chorus Actors to auditions if chorus is used in a dramatic production. Language was also achieved that provides written distinction between Brush-up/Understudy rehearsals and Put-in rehearsals and compensation for use of personal musical instrument where applicable. For stage managers, ASMs in Tier 5 and Tier 6 shall be engaged on contract no later than one week prior to first rehearsal. Additionally, all proposals put forth by the Equal Employment Opportunities, Media and Safe and Sanitary committees were achieved.

Also in the Central Region, an agreement has been reached with Drury Lane Theatre with salary increases up an average of 2.5 percent for the four-year term through June 2018.

Equity members will see salary increases of 2 percent in each of the first two years, and 3 percent in years three and four. The members will now receive contracts seven days prior to rehearsal (up from three days), while Dance Captain increments have increased to 16 percent.

For stage managers, a contract was added for a non-acting assistant stage manager. Additionally, SMs will see one

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Theatres in Central Region Strive for Equity Excellence

Numerous theatres in the Central Region have made utilizing and hiring Equity members a goal. With the help of AEA staff members in the Chicago office, three theatres now proudly state that they are Equity.

The Insight Theatre in Webster Groves, Missouri proudly displays the Actors' Equity Association logo at the bottom of its website. The theatre, along with the Yellow Tree Theater in Osseo, Minnesota, recently transitioned from using a Special Appearance Agreement to having a collective bargaining agreement and using the Small Professional Theatre Contract.

"Insight Theatre Company is in its 7th season and in May, at our annual gala, we officially became an Equity Theatre," said Insight's Artistic Director, Maggie Ryan. "We are very proud to be an AEA Small Professional Theatre and have enjoyed announcing that we now have our official plaque as an Equity theatre."

For Yellow Tree Theater's founders, Jason and Jessica Peterson, transitioning to an SPT means that the company will be able to draw more talented and experienced actors to the community — a goal they have had since opening the theatre's doors in 2008. The



Insight Theatre Company's Artistic Director, Maggie Ryan, receiving an Actors' Equity Plaque from Senior Business Representative Christian Hains at the company's annual gala.

couple is also excited to further their mission by introducing more professional theatre into the Northwest suburbs of the Twin Cities.

"After only six years, we are closer than ever to our goal of providing actual living wages to our artists," said Jason Peterson, artistic director. "Becoming an Equity theatre further reiterates our commitment to strive for high artistic standards, but it also serves as a commitment to the artists we serve to continue to provide them with professional opportunities."

The Variety Children's Theatre in St. Louis, Missouri,

will operate on an LOA to LORT contract. For CEO and Producer Jan Albus, knowing what Equity means to performers was something she learned at a young age. Joining AEA at 15, the actor said that she learned from the best and adhered to a specific level of excellence demanded from an Equity company — she wants to offer her company the same experience.

"I am aware of what professionalism is associated with an Equity company and chose it because I wanted our productions to be of the highest quality utilizing the talents of the best St. Louis has to offer."

Equity Mourns Two Emeritus Councillors

Richard Lederer

Richard Lederer, who joined Equity in 1949, was first elected to Council in 1974 and named Councillor Emeritus in 1994, died at his home in New York on June 8, 2014. He was 96.

Today's Equity members throughout the country benefit from many of Lederer's initiatives: support for affordable housing, national representation and the liaison system.

Before running for his first term on Council, Lederer already had served on several committees, on a dozen separate negotiating teams in four stock categories and had been an Equity Deputy on almost every stock and dinner theatre contract on which he worked. As Councillor, he was a vocal advocate of affordable housing for Equity members and worked toward that goal as a

member of the original Housing Committee that led to the creation of New York's Manhattan Plaza. He remained on the Housing Committee and as a member of the Manhattan Plaza Management Policy Advisory Committee.

He continued his committee activities, often serving as chair or vice chair of the Stock, Dinner Theatre, Production, Alien, Equal Employment Opportunity and Senior Performer committees. He was the first chair of the Developing Theatre Committee. At the outset, he cautioned that it was not Equity's role to "underwrite dreams," but instead to create a contract so that members could be employed and theatres could grow toward achieving a standard contract. By the 2012-2013 season, the latest for which Equity has figures, Letters of Agreement and Small

Professional Theatre Contracts, the two Developing Theatre agreements, accounted for 16.5 percent of overall Equity employment.

Lederer was also an early proponent of the national liaison system, of which he often said he was "most proud." Today, Equity has 28 liaison cities.

In a letter from Equity, informing him that he was being named Councillor Emeritus, it was noted that over the years "you have seen many changes and the beginning of new policies, some of which you initiated and nurtured to fruition. You have not only been a conscientious, plain-speaking

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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:

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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
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823 Houston
824 Kansas City
825 Las Vegas
826 Los Angeles
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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

Equity Mourns Two

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member of [Council], but have been an industrious and productive worker on the trying, painstaking and often unsung chores."

Lederer continued attending Council meetings until his death. His legacy will long endure.

S. Marc Jordan

S. Marc Jordan, who died in California on July 11, 2014 at the age of 83, joined Actors' Equity Association in 1957 as Marc Jordan (he added the "S" in 1983), and was elected to Council for the first of many terms in 1978. Running for his first five-year principal term, he pledged "to represent and

respond."

"I promise my full attention to any member with any problem. If the problem can be solved, I will try; if it cannot, it will be explained; and if the rules are unfair, they must and will be changed," he said.

He kept this promise for 30 years as a member of the Council and/or the Western Regional Board. He was named Councillor Emeritus in 2008.

A self-proclaimed "loud mouth," he served on more than 60 committees, often as Chair or Vice Chair, including the Production Contract, Off-Broadway, Hollywood Area Theatre, Casino, Equal Employment Opportunity, Membership Education,

Touring, Stock, Developing Theatre, National Organizing, 99-Seat Theatre, and many negotiating and nominating committees. He was also on both the Western and National House Affairs Committee. In addition, for many years, he served as chair of HEP, Inc., a nonprofit organization dedicated to finding affordable housing for theatrical professionals in the Los Angeles area.

Jordan worked under most Equity contracts in both Chorus and Principal categories, and was quick to note that he was an Equity Deputy on every one. He was proud of his Council and committee work, and proud, too, to be part of the only parent-child team ever to

serve on Council.

"There have been married couples, but we're the only parent-child pair of nudniks that have ever served together," he said, referring to his daughter Rebecca Kim Jordan, who has been a member of Council representing Chorus since 1992 and Second Vice President since 2009.

Before his passing, Jordan wanted his daughter to deliver the following message: "Thank the Council for choosing the union as a way to fight for the dignity of actors, especially the younger crowd. It's very brave to choose a vehicle that really isn't very popular. So carry on. Please, carry on! Don't stop — we will always need a union."

Council Takes Action on Membership Meeting Resolutions

The following five resolutions were passed by the members present in the Eastern Region during the Membership Meeting of January 10, 2014 and the Membership Meeting of April 11, 2014. These resolutions were then presented to the National Council for consideration at its meeting on June 17, 2014.

What follows is the result from the vote on the resolution made by members at the January 10, 2014 meeting:

RESOLVED to affirm the decision of the Executive Committee to deny the resolution passed by the Members present in the Eastern Region during the Membership Meeting of January 10, 2014 that Members of the age of 70 or older can request a dues waiver because of low income of indigence and the **SUBSTITUTE MOTION** that a Member who meets the following criteria may apply for and receive a waiver in yearly dues:

- Has attained the age of 70
- Has been a Member of Actors' Equity for at least 50 years
- Has had no interruption in dues during the 50-year period
- Meets the definition of indigence

In favor:

Ms. Karas, Mr. Bateman, Mr. Atherlay, Mr. Brown, Mr. Bundonis, Ms. Cameron, Mr. Denmark, Ms. Horne, Ms. Ivey, Mr. Knapp, Ms. Moore, Ms. Moreland, Ms. Nevins, Ms. Nicole, Ms. Rice, Ms. Simpson, Mr. R. Smith, Mr. Watanabe, Mr. J. Williams, Mr. Zaloom, Mr. Ewen, Ms. Fallon, Mr. Kaplan, Mr. Shavzin, Mr. Carfrae, Mr. Bott, Mr. Cahn, Ms. Daly, Mr. Dotson, Ms. Ford, Ms. Ground, Mr. Herzog, Ms. H. Lee, Ms. Lee, Ms. Loeb, Ms. Marty, Mr. McMahon, Mr. Pawley, Ms. Tross, Ms. Robinette, Mr.

Wyman, Ms. Jordan, Mr. Kennedy, Ms. Lehman

Opposed:

Ms. Flender

Abstain:

Mr. Brody

Present not voting:

Mr. Gammell

What follows are the results of the resolutions made by members at the April 11, 2014 meeting:

RESOLVED to deny the following resolution passed by the Members present in the Eastern Region during the Membership Meeting of April 11, 2014:

RESOLVED that Council instruct the Production and SETA Committee to caucus twice a year and report out at the October and April Membership Meetings and that leading up to the 2015 negotiations, these committees be required to meet in tandem once per quarter.

In favor:

Mr. Wyman, Ms. Karas, Ms. Robinette, Mr. Bateman, Mr. Brody, Mr. Brown, Mr. Bundonis, Ms. Cameron, Mr. Denmark, Ms. Flender, Ms. Horne, Ms. Ivey, Mr. Knapp, Ms. Lehman, Ms. Moore, Ms. Moreland, Ms. Nevins, Ms. Nicole, Ms. Simpson, Mr. R. Smith, Ms. Slusser, Mr. Watanabe, Mr. J. Williams, Mr. Zaloom, Mr. Ewen, Ms. Fallon, Mr. Kaplan, Mr. Shavzin, Mr. Carfrae, Mr. Cahn, Ms. Daly, Mr. Dotson, Ms. Ford, Mr. Gammell, Ms. Ground, Mr. Herzog, Ms. H. Lee, Ms. M. Lee, Ms. Loeb, Ms. Marty, Mr. McMahon, Mr. Pawley, Mr. Bott, Ms. Tross

Opposed:

Mr. Atherlay

Abstain:

Ms. Rice

RESOLVED to deny the following resolution passed by the Members present in the Eastern Region during the Membership Meeting of April 11, 2014:

RESOLVED that any

Member who qualifies to serve on a major touring contract committee is deemed eligible to serve on any touring contract committee.

In favor:

Mr. Wyman, Ms. Jordan, Ms. Robinette, Mr. Atherlay, Mr. Bateman, Mr. Brody, Mr. Brown, Ms. Cameron, Ms. Flender, Ms. Horne, Ms. Ivey, Ms. Lehman, Ms. Moreland, Ms. Nevins, Ms. Rice, Ms. Simpson, Ms. Slusser, Mr. Watanabe, Mr. J. Williams, Mr. Zaloom, Ms. Karas, Mr. Kennedy, Mr. Ewen, Ms. Fallon, Mr. Kaplan, Mr. Shavzin, Mr. Carfrae, Mr. Cahn, Ms. Daly, Mr. Dotson, Ms. Ground, Mr. Herzog, Ms. H. Lee, Ms. M. Lee, Ms. Loeb, Ms. Marty, Mr. Pawley

Opposed:

Mr. Bundonis

Abstain:

Mr. Knapp, Mr. R. Smith, Mr. Bott, Ms. Ford, Mr. Gammell, Mr. McMahon, Ms. Tross

RESOLVED to refer to the SETA Proposal Selection Committee, the following resolution passed by the Members present in the Eastern Region during the Membership Meeting of April 11, 2014:

RESOLVED that Council instruct the SETA Negotiating Committee to change the allowable layoff weeks without health benefit payments to 20% instead of 25% to ensure that any Member booked on a SETA tour for a minimum of 26 weeks will be guaranteed to qualify for insurance.

In favor:

Mr. Wyman, Ms. Jordan, Ms. Karas, Ms. Robinette, Mr. Atherlay, Mr. Bateman, Mr. Brody, Mr. Brown, Mr. Bundonis, Ms. Cameron, Ms. Flender, Ms. Horne, Ms. Ivey, Mr. Knapp, Ms. Lehman, Ms. Moreland, Ms. Nevins, Ms. Nicole, Ms. Rice, Ms. Simpson, Ms. Slusser, Mr. R. Smith, Mr. Watanabe, Mr. J. Williams, Mr. Zaloom, Mr. Kennedy, Mr. Ewen, Ms. Fallon,

Mr. Kaplan, Mr. Shavzin, Mr. Carfrae, Mr. Bott, Mr. Cahn, Ms. Daly, Mr. Dotson, Ms. Ford, Mr. Gammell, Ms. Ground, Mr. Herzog, Ms. H. Lee, Ms. M. Lee, Ms. Loeb, Ms. Marty, Mr. McMahon, Mr. Pawley, Ms. Tross

Opposed:

None

Abstain:

None

RESOLVED to deny the following resolution passed by the Members present in the Eastern Region during the Membership Meeting of April 11, 2014:

RESOLVED that Equity Deputies from respective companies be notified from their respective contract committee chair of all viable concessions requested while actively under contract. After notice is given the convening committee of committee chairs would be required to allow the Deputy the opportunity to make a statement either in writing or by telephone at the convening of the respective committee or committee chairs, in regards to the requested concession prior to the committee or chairs finding a resolution.

In favor:

Mr. Wyman, Ms. Jordan, Ms. Karas, Ms. Robinette, Mr. Atherlay, Mr. Bateman, Mr. Brody, Mr. Bundonis, Ms. Cameron, Ms. Flender, Ms. Horne, Ms. Ivey, Mr. Knapp, Ms. Lehman, Ms. Moreland, Ms. Nevins, Ms. Nicole, Ms. Rice, Ms. Simpson, Ms. Slusser, Mr. R. Smith, Mr. Watanabe, Mr. J. Williams, Mr. Zaloom, Mr. Kennedy, Mr. Ewen, Ms. Fallon, Mr. Kaplan, Mr. Shavzin, Mr. Carfrae, Mr. Bott, Mr. Cahn, Ms. Daly, Mr. Dotson, Ms. Ford, Ms. Ground, Mr. Herzog, Ms. H. Lee, Ms. M. Lee, Ms. Marty, Mr. McMahon, Mr. Pawley, Ms. Tross

Opposed:

Mr. Gammell, Ms. Loeb

Abstain:

Mr. Brown



EQUITY NEWS

Editor: JOSH AUSTIN

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EQUITY NEWS (ISSN: 00924520) is published monthly except for combined issues in Jan./Feb., July/Aug., Oct./Nov., 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 2003, Actors' Equity Association. Subscription price for non-members of Actors' Equity Association: \$25 per year. Postmaster: Send address changes to Equity News, 165 West 46th St., New York, NY 10036.

AEA Reups

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week of contract pre-production work, with two days for a non-acting assistant stage manager. And, any SM performing additional duties will contractually have the

#EquityWorks:

The Windy City Playhouse, set to open for its inaugural 2015 season, is one of Equity's newest theatres. When it comes to working with AEA, Artistic Director Amy Rubenstein said, "It is important for us to premiere as an Equity theatre because we want to create opportunities for union actors in Chicago. This city has such an incredible wealth of talent, and we want to be able to work with those Equity members who will bring life to our stage."

#EquityWorks: Did You Know?

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

In the Western Region, AEA re-upped the Bay Area Theatre (BAT) Contract for a four year term. The contract went into effect on July 21, 2014 and will run through 2018.

BAT was approved by Equity's Western Regional Board at its June 10, 2014 meeting, which took place on

As a result of Equity deputy reporting, four TYA touring companies received overtime pay and six TYA touring companies accrued an additional week of health benefits.

In New York City, members working on a festival stage reading code were reimbursed for travel to three different rehearsal venues in the course of one day, as a result of notifying their contract business representative. In the Western Region, one member received a pleasant surprise — back pay for vacation monies owed. And, in the Central Region, the sudden closure of a theatre company in Michigan saw more than \$7,000 in underpayments paid back to members for the final season.

opportunity to negotiate an extra salary for this work. A variety of safe and sanitary provisions was also achieved, focusing on tech elements, playing surfaces, staged fighting, stunts and the use of firearms.

June 10, 2014. Signatories to the agreement are Aurora Theatre Company, 42nd Street Moon, Magic Theatre, San Jose Stage Company, San Francisco Playhouse, Shotgun Players and The Z Space Studio.



How I Got My Equity Card

Judith Drake



The morning after graduating from Tulsa University in Oklahoma in 1964, I was on a bus to an apprenticeship with the Peterborough Players in New Hampshire. The morning that job finished, I was back on a bus headed for New York City.

People have always told me I have terrific timing and nothing could have proved that more than my timing in going to New York. If I'd waited a little longer, it wouldn't have happened. A friend of mine from college, Ron Young, had graduated the year before me and was singing and dancing in his first Broadway show, the original *Hello, Dolly!* After I had been in New York for a few months, Gower Champion was starting to put together his next production of *Hello, Dolly!* — the international company, starring Mary Martin. My friend, Ron, thought I would be great for the role of Ernestina — never

mind the fact that I didn't sing or dance and had little or no experience.

He told Gower and his assistant that I could be really funny. Lucky for me, they really liked Ron. So to be nice, they allowed me to audition, first for the assistant, and then for Gower. I was too naive to be nervous. When I started singing in the wrong key, I simply jumped it up and continued. When I finished reading (and out of the corner of my eye saw Gower coming down to the stage), I turned to him and said, "That what ya want?" He gave me my first laugh on Broadway. I got a call the next day saying that they loved me, but because I had no experience, they'd have to see more people. A few days later, they hired me.

Miracle of miracles, I was an actor.

So began my first union job in early 1965. For the next 14

Actors like mirrors. (Although some joker keeps putting wrinkles and a chicken neck in my mirror.) We stare into them in dressing rooms and watch ourselves in them in dance class. We use them to practice bits, expressions, lines, dance steps.

Mirrors are important metaphorically. We are supposed to be mirrored by our parents. (Maybe that's where that chicken neck came from.) We ourselves are supposed to be a mirror to the audience. "Hold, as it were, the mirror up to nature," said the Bard. An audience should see itself reflected and should recognize itself onstage.

A play can mirror an audience even when the actors look completely different. I recently had the pleasure of seeing the Tupac Shakur musical, *Holler If Ya Hear Me*, and Mike Lew's play *Tiger Style!* The worlds depicted therein of urban African-Americans and super-achieving Asian-Americans respectively are not my world; but, I thoroughly enjoyed both pieces, and I identified with both the struggles and anxieties and triumphs and failures of the characters.

I got to thinking about mirrors and the universal need to be mirrored a few weeks ago when, in the space of a few days, I went to an entirely Asian-American production of *Oliver!* by Baayork Lee's National Asian Artists Project; heard a friend with a disability talk about the

months or so, I learned more than I could by working with — and standing on the stage watching when I wasn't on — Carleton Carpenter (whose story of how he got his Equity card was in the 2014 Jan/Feb. *Equity News*) and Mary Martin. They were, without a doubt, the greatest teachers ever. Timing, humor, love of the work and audience and their fellow artists — it was the best launch into a career anyone could ever have had.

Judith Drake also appeared on Broadway in *Lysistrata*. *She's worked Off-Broadway, Off-Off-Broadway, at regional theatres and in stock and dinner theatres.* *A Burbank, California resident, she also has appeared in more than two dozen films and has scores of TV credits, including "Parks & Recreation," "NCIS," "How I Met Your Mother," "Rules of Engagement," "Desperate Housewives," "Two and a Half Men," "Monk" and others.*

From the PRESIDENT

Mirroring

difficulties she anticipated in crossing the new sky lobby in the New York City office building; went to a dinner honoring the New York City chapter of the NAACP, and read the Kilroys' list of 46 women-authored plays recommended by playwrights, dramaturgs and artistic directors.

To paraphrase Walt Whitman: We are large, we contain multitudes.

And what glorious multitudes! What a blessing it would be if all the disparate elements of our polyglot culture saw themselves regularly on our nation's stages. It would not just create employment opportunities for the broadest array of our members, it would build audiences. (It thrilled me to see African-American audiences streaming into the Broadway revival of *A Raisin in the Sun*.)

Actors' Equity has worked for decades to see that the diversity of our nation is reflected on our stages. Equity led the battle to integrate the National Theatre in Washington, D.C. All our contracts have language promoting equal opportunity and prohibiting discrimination on the basis of sex, race, color, creed, national origin, age, disability, sexual orientation, gender identity and/or expression.

Equity has long championed non-traditional casting, particularly where race, gender or disability are not germane to the character. This approach can open up, not only individual

opportunities such as Nikki James' Éponine in *Les Misérables* or Ann Harada's step-sister in *Cinderella* or Chuck Cooper's producer in *Act One*, but also entire casts such as the recent Broadway revivals of *Cat on a Hot Tin Roof* and *A Streetcar Named Desire* or Baayork's *Oliver!* For an inspiring take on these possibilities, check out the mission statement of Theater Breaking Through Barriers (www.tbtb.org).

As a middle-class, non-disabled white male, I am keenly aware of the doors in our culture and society that I stroll blithely through, doors that to others are barely ajar or closed or inaccessible or even locked. I and the Association are committed to opening doors, to providing opportunities to all our members. We don't have hiring halls, we can't give anyone a job; what we can offer members is access and opportunity — and sometimes only the pledge to keep fighting for access and opportunity.

That access and that opportunity benefit both sides of the mirror between audience and actor: More people see themselves physically represented onstage and audiences learn to see themselves in different physical representations. I firmly believe that this makes for a better mirror, one that serves both art and society. Now if we could just get rid of that chicken neck in my mirror.

Standing Up for Social Justice

At the May National Council meeting, three resolutions that build on Equity's strong social justice foundation were presented by the National Public Policy Committee and passed.

The resolutions addressed issues that are in the national consciousness — equal pay for women, ending employment discrimination against LGBT workers and opposing voter suppression and strengthening voting rights.

In 1963, when the Equal Pay Act was signed into law, it required all employers to pay men and women equally for equal work. Though the pay gap has slowly been decreasing, there is still a 23 cent wage difference between men and women today (an even wider gap exists for

minority women in the U.S.).

Congress has introduced a few pieces of legislation to help combat pay inequality, such as The Paycheck Fairness Act (which aids workers when fighting wage discrimination) and the Equal Employment Opportunity Restoration Act (which removes the barriers from the infamous Wal-Mart v. Dukes case that stunted employees' rights to bring class-action suits under anti-discrimination laws).

With this legislation and other government measures to protect and enhance equal pay in mind, the NPPC proposed the following to the Council: "Move that Actors' Equity Association support legislative efforts to end wage discrimination and to further

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Inside Look: The

No More Paperwork

The new interactive Deputy Support Center provides mobile accessibility and a direct line to the union.

There's a running joke when it comes to the cast-only tradition of selecting a company's Equity Deputy at first rehearsal: you were probably in the bathroom when it happened.

With close to 900 deputies in the nation serving in this necessary role at any given time, the recently launched Deputy Support Center, housed on the Member Portal, was designed to create a simpler, streamlined and more accessible user experience on mobile device, tablet or laptop.

"Deputies play a crucial role as the frontline liaisons to Equity," said Doug Beebe, National Director of Information Technology, and the driving force behind the new center. "But, they're also working performers who often have questions or need guidance. The core objective was to improve our communication



between our deputies and the union."

For Beebe and his creative team, improvement and better communication meant using technology.

The interactive Support Center has removed the tedium of paperwork. There's no more logging company hours and printing out forms that speak to grievances, safety and sanitary issues or injuries. Now, should a problem arise, deputies can communicate with Equity by "opening an issue" in the center.

According to Beebe, issues are handled by staff through the Issue Ticketing System, which

ties into Equity's internal organization. Any issue opened will be sent to the correct business representative and categorized by a variety of subjects. Issues are categorized by a number of subjects; but now, any forms regarding contractual questions or problems, personal

compensation, injury reports, among many other matters, have taken a new, easier and immediate procedure.

Within the Issue Ticketing System on the Deputy Center, users will be able to attach a photo or document to help provide more information and visually explain any situation, which helps the business representative discover a solution in a timely manner.

And, not just for problems, the system can be used to ask questions and express concerns (about anything, from contract and payment confusion to time off and rulebook inquiries) to a

business representative, who will call or email a deputy back with answers.

Additionally, the center holds a deputy overview, basic emergency protocol information, links to the rulebook library, Top 10 Deputy Checklist, specific contract type as well as the appropriate business representative's contact information for the deputy's show.

"The union isn't a faceless, nameless entity," Beebe said. "We have hardworking, professional staff dedicated to helping our members — we're making it easier to build that relationship. Working together can now happen on-the-go, using a mobile device at a rehearsal, from your dressing room or on the road."

When it came to developing this online center, Beebe said that it was crucial to understand the needs and requirements of all people involved (which in this case are deputies and AEA staff members). The staff at AEA held both internal and deputy-driven focus groups to get a sense of deputies' challenges and the demands of the position. This meant also focusing on how

AEA staff can provide the necessary support to any deputy.

The focus groups led to sifting through the numerous forms that have been used for years, and transforming — or eliminating — the paperwork to create a modern, efficient and streamlined process for all deputies.

Of course, technically, the center isn't a new idea — at least according to Beebe.

"The idea of an interactive, online deputy experience goes all the way back to our original website mission from 1997," he said. "But, the ability to execute just wasn't there yet. Over the years we added online forms, but we now have the technological infrastructure to fully realize that experience — and our membership has the technology."

So what does that mean for Equity's deputies and members?

According to Beebe, it means "improved communication, more immediate contact, less paperwork and a better, stronger union standing up for its members."

Guiding Two Families

Lindiwe Dlamini and Bongji Duma of Disney's *The Lion King* share their experiences both on and off stage as Broadway vets and Equity Deputies.

For eight shows a week, for close to six years, Lindiwe Dlamini and Bongji Duma were commuting from the Poconos in Pennsylvania to the Minskoff Theatre in New York City. It was a round trip teetering on 1,250 miles and 30 hours per week — give or take.

The daily, tedious drive, however, always proved its worth once the married couple arrived at the theatre — they were at their home away from home and among their theatrical family, the cast of *The Lion King*.

For Dlamini, an original Broadway company member, and Duma, a 10-year vet of the Broadway production, and an original company member of the Hamburg, Germany production, *The Lion King* cast and crew has truly become an intimate extension of their own household.

"It's still exciting," Duma said. "It's an interesting job we have because you have a full day at home and then in the evening you come to work. You look forward to going to work in another way because it's an escape for us, and then that's our way out to the second family."

"The more fun, exciting

family," Dlamini laughed.

The production didn't only introduce Dlamini and Duma to their "brothers and sisters" on stage, but it also sparked a connection for the couple itself. When Duma arrived to the Broadway production 10 years ago, Dlamini played host to the NYC-newbie, taking him sightseeing, to restaurants and shopping.

"He likes to shop," she stated. "Rarely," Duma quickly added.

"He likes to shop more than me."

As their relationship got more serious, the duo discovered that they had quite a bit in common; they're both from the same hometown — Debin, South Africa — and they each have incredibly artistic families.

Dlamini's sister was also in the original company of *The Lion King*, and went on to perform in two tours of the musical, and

Duma's brother, a London-based actor, just recently performed for Queen Elizabeth II.

When the two got married in 2006, they decided to follow in the traditions of their home country and Zulu people, customs that started with the engagement.

"At home, the proposal

doesn't go between the two of us, it goes through the families," Duma said. "You send your family representatives to her family's representatives to make it happen. We decided not to take Western values with proposing."

Though, Dlamini teased that while they were dating, Duma said he would marry her.

"At first I was joking," he stated.

"My mom took him seriously,"

that after spending so many years with the company, and learning about the business and Equity, they could take on more of a guardian role as Equity Deputies.

"In my dressing room I can tell that some of the cast are younger and they really don't know the rules of Equity," said Duma. "They know that they're in a union and they pay dues, but they don't know what role Equity plays for them as actors."

production and knowing the producers and AEA staff, the couple is proud to explain rules, offer advice and as Duma put it, "to maintain the integrity of the environment of the actors."

"With us coming from another country, Equity has been on our side since I came here in 1987 with another show," said Dlamini. "I feel more proud to have both on my résumé: being an Equity Deputy and being in *The Lion King*. I like those two things

combined — I'm very proud to be representing Equity."

Being a deputy and learning the ins-and-outs of their contract-type and union rules have inspired the two to want to start an actors' union in South Africa. More than that, the couple would like to eventually travel back to their home country to teach and train potential actors at a professional level, which means anything and everything from writing a résumé to reading music.

Now, having moved to New Jersey two years ago, their drive is less than 30 minutes, depending on traffic, which Dlamini said is more stressful than commuting from the Poconos.

But, it's certainly closer to their home at the Minskoff Pride Lands.



Dlamini said. "My mom said, 'Yeah, he's handsome. Go for it.'"

Now, along with Dlamini's two children (one grown and out of the house and the other a senior in high school), the couple have a just-turned six-year-old daughter already eyeing the Great White Way.

But, in addition to raising a family at home, the couple feels

That's when Dlamini and Duma decided to step in and help guide the up-and-coming cast.

According to the actors, the most important thing about being a deputy is making sure that all actors, new or otherwise, understand what Equity does and can do for them. And, aside from being a mainstay in the

Equity Deputy

Why I Became a Deputy and What it Takes

By Adinah Alexander

Over the past 30 years as an AEA Member, I have volunteered to be the deputy in almost every production that I have worked on.

Why would I perform such a selfless act over and over?

Well, I am going to break open the dark and secretive world of the Equity Deputy and share our innermost secrets, like the handshake and private club; there's the car service, bagels, clean bathroom at stage level that no one — not even IATSE — has access to. There are those who will be angered by my revealing such trade secrets (like a magician revealing the inner workings of a trick), but I think the world needs to know.

Honestly, nothing endears you to a company on the first day of rehearsal more than volunteering to be the deputy. You are, generally, instantly



beloved and considered to be kind, generous and unselfish. People seem to spontaneously cheer you and stage management will love you.

Now, down to brass tacks: To me, the most important thing about being a deputy, other than knowledge of the workings of the particular contract for the show you are in, is the ability to listen. A good deputy is a diplomat, a therapist and a priest all rolled into one. You have to be able to hear a

grievance without judgment and take the

appropriate steps without

betraying the source of that grievance.

You also have to be unafraid of confrontation, or what may be perceived as confrontation. If you

are not good at being direct and you're uncomfortable taking the lead in a situation, then being a deputy is not for you.

I am a deputy because I feel that I can be of service to my company. I am a deputy because I am confident that I can handle any situation with tact, grace and civility. I am a deputy because I am not afraid to take on a challenge.

And, of course, for the clean bathroom.

honor with pride. Literally — there's a badge.

I'm woe to admit that, initially, I became a deputy for selfish reasons. It wasn't about the absolute power, the coveted weekly correspondence to Equity, the free highlighter or the other perks that go along with the job; it was about getting to see the Village Theatre Agreement with Equity. One of Seattle's theatrical best-kept secrets was the theatre's contract and corresponding side letters.

What Being a Deputy Means to Me

By Anthony Peeples

As a former orphan and ward of the State of Ohio, heart and loyalty run deep for me when it comes to the idea of family, and as such, I strive to be a resolute member of our AEA family. I have worked at and auditioned for several regional theatre houses across the country, and have been able to congress with amazing and talented family members and producers in all regions that AEA represents. As an AEA ensemble member, it's vital to me that I volunteer to take the lead and be an Equity Deputy.

I became aware of the deputy role in my first AEA (I was an EMC) run at The Cleveland Play House in *The Infinite Regress of Human Vanity*. Being green to AEA, the then managing director at CPH met with me, where he

explained many things, including the role of a deputy. I particularly remember the AEA members of that show leaving to elect the deputy, and I thought "one day me?"

An AEA deputy is an honor that all proud members should volunteer for at various times in their journey after being cast in a production. The deputy is a crucial person to ensure the link between the cast and AEA national staff, who are fighting in the ensemble's corner. The deputy is the liaison who is making sure that contract requirements and the cast's general safety is being upheld and honored while in rehearsal, running a show or on the road. Like any good deputy, I see myself doing this role almost as a foot soldier on the front lines, fiercely upholding the AEA banner, battling to keep my ensemble's armor looking shiny



and dent free. No matter what role you choose to take or volunteer to take as a proud AEA member, take on one or several roles.

Always be that soldier whose voice resonates in the AEA family with the same amount of excellence and quality of character that got you to be a proud member in the first place. Even as a deputy, make sure you show up on time well studied and prepared; attend annual membership meetings in your region; get involved with committees and Council; learn the rules and regulations and be able to articulate them to upcoming members who are waiting in the wings themselves.

Let your AEA quality of character shine to the audience, casting directors, producers and future members you encounter and stay active and involved in our AEA family.

As a lowly newb to Seattle, I was joining the company of *Iron Curtain*, and let me tell you, it was a crash course in all things Equity. Media

payments, live appearances, rehearsal time coverage rates and everything that goes along with a new work — including when a piece has to be frozen — it felt insane. The company manager at the time was incredibly patient with my questions (and there were many) describing the ins and outs of the Equity rules, which made my first show at The 5th Avenue a lot easier.

During *Rodgers and Hammerstein's Cinderella* at the

5th, I had the great pleasure of making fast friends with everyone down at the L.A.

offices, conversing with them just about every day (RE: pyrotechnics, passerelles and ponies). Let me explain: During the Act I finale, a pile of ponies would gallop and passé across the stage under a drop outfitted with

pyrotechnic sparks, whilst dancing on a two-foot wide passerelle in skin-tight velour pony costumes, topped-off with giant foam pony heads. It was unreal and beautiful. It involved many conversations with the team at the 5th and Equity. I learned a great deal about the

work our union and this business ways from those conversations.

I'd be lying if I said that being a deputy was a fun, breezy situation. It's rough at some points, and it can be overwhelming as hell. You're continually put in the position of going to bat for fellow actors and making sure everyone is on the same page regarding certain procedures. And honestly, I wouldn't trade those experiences for anything. When you deputy a show, you become a veritable walking contract, and aside from being the biggest nerd in the room, you become someone people can approach and trust to talk matters over with. That's truly what's important to me, and why I continue to volunteer to be a deputy.

Do the deputy thing. It's worth the time.

Why I Volunteer

By Jared Michael Brown

"Hey all, first day of school, you know the drill. Who wants to -"

"Jared," from everyone, simultaneously.

"Yep."

Five. I have been a deputy five times at The 5th Avenue Theatre and once at the Village Theatre. I wear that badge of



Standing Up

continued from page 3

strengthen laws that make it illegal for employers to pay unequal wages to women, including supporting measures as the Paycheck Fairness Act, strengthening remedies and class-action procedures under the Equal Pay Act, and supporting similar such legislation."

When it comes to ending employment discrimination against LGBT workers, Congress has passed laws to protect individuals from

discrimination, such as Title VII of the Civil Rights Act of 1964. The law prohibits any employer from discriminating against anyone based on their "race, color, religion, sex or national origin."

Congress also passed the Age Discrimination in Employment Act (which means that any employee over the age of 40 is protected with various employment attributes) and the 1990 Americans with Disabilities Act (prohibiting employers from discriminating against anyone with a disability). Still, Congress has not created a law that protects

employee discrimination based on sexual orientation or gender identity.

For this issue, the committee recommended to Council the following:

"Move that Actors' Equity Association support ending employment discrimination based on sexual orientation or gender identity by enactment of the Employment Non-Discrimination Act, or other similar legislation."

Recently, several states have passed voter I.D. and other laws that address voting, which limits access to the polls and makes it difficult for

people (specifically, elderly, minorities and young voters) to vote.

The NPPC proposed the following resolution to Council:

"Move that Actors' Equity Association support efforts to make our voting system free, fair and accessible to all Americans by, among other things, (1) eliminating laws that limit access to the polls; (2) supporting same-day registration, early voting, no-fault absentee voting and other such modernization efforts; and (3) supporting campaign finance reform efforts that promote integrity

and fairness in our democracy."

"I am so proud that Equity's elected leadership continues to build on the union's historical support of social justice issues," said Mary McColl, AEA Executive Director. "These resolutions, which speak out in support of pay equality for women, ending employment discrimination against LGBT workers and working to strike down voter suppression laws to ensure that all Americans can vote, puts us yet again on the right side of history."



NATIONAL NEWS

Across the Nation

Two Equity Members, Four Family Members Receive Union Plus Scholarships

Now in its 23rd year, Union Plus, a program of Union Privilege, created by the AFL-CIO to provide consumer savings, benefits and education resources to members and retirees of participating labor unions, has awarded \$150,000 in scholarships to 116 students representing 39 unions, including six winners from Equity (earning a total of \$14,000 in scholarships).

The 2014 Equity winners receiving \$4,000 scholarships are: Kelsey Fowler of Barnegat, New Jersey, who has been an AEA member since 2006, and Julian Rosenblum of New York

City, whose mother, Joanne Lessner, has been an Equity member since 1992.

Winning a \$1,000 scholarship is Sara Romanello of Pelham, New York, whose father, Paul Romanello, is an Equity member, and Emma Taylor of Macon, Illinois, whose mother, Marie Jagger-Taylor, is also a proud AEA member.

Both Frank Dolce of Sparta, New Jersey, an Equity member since 2008, and Evan Griffith of New York City, a past winner whose parents, Edward and Lisa Griffith, are both longtime members, won a \$2,000 scholarship.

Union Plus Scholarship awards are granted to students attending a two-year or four-year college, graduate school or a recognized technical or trade school. Recipients are selected based on academic ability, social awareness, financial need and appreciation of labor.

Visit UnionPlus.org/ Education for applications and benefit eligibility. In addition to Union Plus Scholarships, union families are eligible for National Labor College Scholarships and discounts on college and graduate school test preparation courses.



Los Angeles

Porgy & Bess in L.A. Got Plenty of Somethin' for BC/EFA

Over three of its six-week stay at the Ahmanson Theatre in Los Angeles, the touring company of *The Gershwins' Porgy and Bess* raised more than \$51,000 for Broadway Cares/Equity Fights AIDS.

Cast member Roosevelt André Credit, who participated in the fundraising during the

show's Broadway run, took on the task of wrangling efforts on the road.

"We had a ball and the cast was honored to do it," Credit said. "But this was a big education for me because I was Over three of its six-week stay at the Ahmanson Theatre in Los Angeles, the touring

cast was honored to do it," Credit said. "But this was a big education for me because I was taking care of all the responsibilities that our amazing stage managers handled on Broadway."

Several of the company members rotated through the nightly appeal to audiences,

Photo: Christopher Scinta



AEA member Josie DiVincenzo as Uzi in *Dai* for the Jewish Repertory Theatre of Western New York.

Buffalo, New York 24th Annual Artie Awards are Presented

By Don Gervasi

The 24th Annual Artvoice Theatre Awards were held at the Town Ballroom in Buffalo, New York on June 2, 2014, honoring local productions from the 2013-2014 theatre season.

The "Arties" were started in 1991 by Anthony Chase, theatre editor of *Artvoice*, a free weekly newspaper dedicated to the arts in Western New York. The evening was emceed by Chase, Charmagne Chi and Alan Trinca, with music direction by Michael Hake.

Equity Member Josie DiVincenzo was awarded the Artie for Outstanding Actress in a Play, after playing 11 different roles in Jewish Repertory Theatre's one woman show, *Dai*. Member Tom Loughlin took home Outstanding Supporting Actor in a Play for his portrayal of Polonius in Shakespeare in Delaware Park's *Hamlet*. In addition, Equity Membership Candidate Steve Copps won the Artie for Outstanding Actor in a Musical,

while others rushed backstage for a quick change.

"We couldn't go to the lobby in costume," Credit said. "But you've never seen actors run so fast to get to the front of house and greet our audiences. It was a true group effort."

In 2014, BC/EFA has awarded more than \$535,000 to AIDS and family service organizations across California, with \$192,500 earmarked for more than 15 social service agencies across the Los Angeles area, including Project Angel Food, AIDS Project Los Angeles, Black AIDS Institute, PAWS-LA, Valley Community Clinic and Trevor Project, among others.

playing the title role in *Bloody, Bloody Andrew Jackson* (which also won Outstanding Production of a Musical) for American Repertory Theatre of Western New York. Outstanding Production of a Play went to Torn Space Theatre's *A Clockwork Orange*.

Other Equity members that were nominated for Arties were Eileen Dugan (*Good People*, Kavinsky Theatre), Ellen Horst (*Miracle on South Division Street*, Kavinsky Theatre), Thomas LaChiusa (*A View From the Bridge*, Subversive Theatre), Vincent O'Neill (*The Plough and the Stars*, Irish Classical Theatre), Paul Todaro (*Red*, MusicalFare Theatre), and Josephine Hogan (for Direction of a Play, *A Woman of No Importance*, Irish Classical Theatre).

Also, this year's recipients of the Katharine Cornell Award for Outstanding Contribution by a Visiting Artist were AEA members Steven Fales (*Confessions of a Mormon Boy*, Buffalo United Artists), and Tovah Feldshuh (*Golda's Balcony*, 710 Main Theatre).

This year's Career Achievement Award went to playwright and Buffalo native Tom Dudzik, who will direct his acclaimed *Over the Tavern* this September to kick off Kavinsky Theatre's 35th Anniversary Season.

Over 400 people attended this year's Artie Awards with over \$10,000 raised for Immunodeficiency Services at the Erie County Medical Center. Over the years, the Artvoice Theatre Awards (and the connected sale of red ribbons) has raised close to \$220,000 for AIDS-related causes. All proceeds from the evening, along with proceeds from area theatres' sale of Red Ribbons, go to ECOMC's Immunodeficiency Services, the largest and only comprehensive HIV/AIDS care center in Western New York.

Chicago

The Central Member Education and Outreach Committee hosted a two-part coaching series — Part One titled "Find your GLEE!" and Part Two "Achieve FAME!" — with Courtney Rioux. Rioux is an Equity and SAG-AFTRA member who has found passion for personal development and helping others. Thirty members participated in the series, which was held on Monday, June 30 and July 7, 2014 at the AEA Chicago Member Center. Rioux helped members set goals and figure out ways to achieve those missions, as well as assisted in developing and teaching the importance of a healthy mindset.

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A LOOK BACK

75 years ago

July/August 1939

• With the Federal Theatre eliminated in June 1939 by Congress (during the theatre's approximate four and a half year existence, it had produced nearly 1,200 plays and employed about 9,000 actors), areas around the country start feeling the effects. The Golden Gate Project, which was part of the Federal Theatre Project closed after 588 performances, and during what many considers to be the theatre's prime.

50 years ago

July/August 1964

• Frederick O'Neal, Equity's first black president, becomes the 10th AEA president, following in the footsteps of Ralph Bellamy, who served as president from 1952 to 1964. In his first letter to AEA members in the *Equity Magazine*, O'Neal writes, "I would like to take this opportunity to express my thanks to you for electing me

as your president for the next three years. I shall try to serve you faithfully and to the best of my ability."

25 years ago

July/August 1989

• The Council unanimously votes to seek membership approval to increase initiation fees and dues for members. It will be the first increase since April of 1981. Alan Eisenberg, then Executive Director, says that the need to increase fees stemmed from inflation.

10 years ago

July/August 2004

• Fifteen days after the contract's expiration, and just two hours before a nationwide strike would have gone into effect, Equity and the League of American Theatres and Producers reach a tentative agreement for the Production Rulebook.

• On August 13, in front of four billion television viewers, Equity member George Costacos participates in the opening ceremonies at the Olympics in Athens, Greece.

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AWARDS

Over the course of June and July, Actors' Equity Association presented three awards to four deserving actors and an outstanding Broadway chorus.

- The 2014 **Clarence Derwent Award** was presented to Whitney Bashor (*The Bridges of Madison County*) and Steven Boyer (*Hand to God*).
- Peter Maloney (*Outside Mullingar*) and Mare Winningham (*Casa Valentina*) garnered the 2014 **Richard Seff Award** for best performance in a supporting role by veteran performers.



Richard Seff Award

• *Beautiful – The Carole King Musical* received this year's eighth annual **ACCA Award** for Outstanding Broadway Chorus.

To read full stories about the awards and the proud recipients, go to actorsequity.org.



ACCA Award



New York City
Getting Red Socks

Equity members Orlando Pabotoy and Peter Kim were honored with the 10th anniversary Lila Kan Red Socks award, getting a plaque, \$1,000 check and, of course, a pair of red socks. The honor stems from Kan's tradition of presenting the garment as an opening night good luck gift to

her fellow actors.

The winners are nominated by Pan Asian Rep, Ma-Yi Theatre Company and the National Asian-American Theatre Company.

Pictured above, from left to right, are John FitzGibbon, founder of the award; Tisa Chang, Artistic/Producing Director of Pan Asian Rep; Jorge Ortoll, Executive Director of Ma-Yi; Pabotoy; Marina

Celander, another recipient; Mia Katigbak, Artistic Director of NAATCO and Kim.

Office Closing

All Equity offices will be closed on Monday, Sept. 1, 2014 in observation of Labor Day. In addition, all offices will close early on Friday, Aug. 29, 2014. (Check with your local office for the early closing time.)



New York City
Equity Stage Managers Honored

On Monday, June 23, 2014, three Equity stage managers were honored by The Stage Manager's Association with the Del Hughes Award for Lifetime Achievement in the Art of Stage Management. Western Regional Councillor James T. McDermott was honored along with AEA members, Martha Knight and Thomas A. Kelly Jr.

The recipients are chosen based on what the awards' committee would define as the finest qualities of stage management: patience, diplomacy, organization and a sense of humor.

"What a true surprise when notified that I had been chosen to receive a Lifetime Achievement Award from the Stage Manager's Association for my career achievements in stage management," said McDermott. "This award does mean a great deal as it is a recognition by stage managers, my peers."

The Del Hughes Award was established by Julie Hughes and Barry Moss, intending to honor Hughes' father, who had a longstanding career as a stage manager



Photo: Christopher Spazenza

Philadelphia, Pa.

Several AEA members and EMCs attended the 4th Annual Philadelphia AEA "Social" at

Coco's in Center City Philadelphia on July 1, 2014. There was plenty of great theatre conversation as many

members reconnected. The Philadelphia Liaison Committee looks forward to continuing this tradition in spring 2015.

Broadway Bares: Rock Hard! Shakes, Rattles & Disrobes

Honoring iconic music moments and songs from Elvis to Pink, Aerosmith to Prince, *Broadway Bares: Rock Hard!* featured 173 of Broadway's sexiest dancers and got a crowd of more than 5,000 people at its two shows on June 22, 2014.

The modern-day mix tape of sensual sights and sounds raised an impressive



Photo: Jenny Anderson

\$1,386,105 to benefit Broadway Cares/Equity Fights AIDS. Highlights of the evening, held for the first time at New York's Hammerstein Ballroom,

included a gyrating and twerking Brandon Rubendall mesmerizing a sock-hop-happy stage of young men in a tribute to Elvis; James Harkness seductively leading sizzling male dancers through a mash-up of Prince

tunes, and a tribute to Michael Jackson featuring Donna Vaughn (#1) recreating many of the King of Pop's signature moves with a sextet of shirtless men.

U.S. Marine veteran Alex Minsky, who lost his leg fighting in Afghanistan, found himself "star-spangled" after prudent TSA screeners stripped him for setting off the "detector." In honor of Minsky, and in celebration of his *Broadway Bares* debut, BC/EFA made a

\$10,000 donation to the Wounded Warrior Project.

In two comedy skits, *Matilda the Musical's* Lesli Margherita played a strict security guard who forced *Rocky's* Andy Karl and *Casa Valentina's* Patrick



Photo: Jenny Anderson

Page (#2) to go shirtless in order to gain admission backstage, while Tony winner Alan Cumming (*Cabaret*) sailed through without trouble. Surprise special guest James Franco (*Of Mice and Men*) created quite a stir and ultimately required a full-body frisking by drag diva Bianca Del Rio (#3).

Photo: Kevin Thomas Garcia



After a jukebox journey that also honored Stevie Nicks, Queen, The Rolling Stones, Tina Turner, Led Zeppelin and more, the show was brought to a raucous finale with a *Broadway*

version of Pink's energetic "Raise Your Glass" (#4). The 24 editions of *Broadway Bares* have raised more than



Photo: Daniel Roberts

BRIEF NOTES

• AEA Executive Director Mary McColl attended the 24th TCG National Conference: "Crossing Borders" in June in San Diego. With four other guests, McColl spoke on a panel titled, "All Hands On Deck: A Progress Report on Field-Wide Equity," where she and the rest of the

speakers discussed "achieving true diversity, inclusion and equity in our theatre field."

• Bernadette Peters and James Franco led 60 of Broadway's animal-loving best in raising over \$105,000 for the 27 shelters that gathered in Shubert Alley for "Broadway Barks," produced by Broadway Cares/Equity Fights AIDS on Saturday, July 12, 2014. Best of

all, more than 100 four-legged, furry friends of all shapes and sizes found forever homes with the fans and stars of *A Gentleman's Guide to Love and Murder*, *Pippin*, *Rocky*, *Violet* and many more.

• Ruby Dee, famed actor — both on stage and screen — as well as poet, journalist and activist, died at the age of 91 on June 11, 2014. Dee is well remembered for many of her stage appearances, including

playing Ruth Younger in the 1959 production of *A Raisin in the Sun*. Along with her husband, Ossie Davis, the couple garnered the second AEA Paul Robeson Award in 1975. Both Dee and her husband were often standing on the front lines with Equity, demanding better treatment of theatre professionals.

• On May 26, 2014, Seth M. Popper, who served as the Director of Labor Relations for

The Broadway League, passed away. A friend of Equity, Popper negotiated the theatre industry's contracts with unions all over country. He leaves behind a wife and two children.

• Terry Marone, a former actress and Equity staffer, passed away in late June. Marone was credited with bringing the tradition of the Gypsy Robe into Equity and formalizing the ceremony.



IN MEMORIAM

Dear Editor:

It is with deep sorrow that I report the death of my partner, Jerry Gullede, well-known South Florida leading actor and longtime member of Actors' Equity. He will be remembered for his many leading roles, including his favorites as Fagin in *Oliver*, Georges in *La Cage aux Folles* and especially Don Quixote in *Man of La Mancha*, a role that he said he would be perfectly content to perform for the rest of his life. I would like to thank Actors' Equity for all their help and support. We were always treated with respect and concern by all. You should be proud of the professionalism of your organization. Jerry was deeply loved and respected by

all who knew him, as was demonstrated by the wonderful comments and attendance of so many friends and colleagues at the recent celebration of his life. His obsession with flamingos was known by all, so I close with a quote from a dear friend, "May flights of flamingos carry you to your rest, Jerry Gullede."

Arthur Barnes

Dear Editor:

On April 22, 2014, my father, Richard Kinter, died at the age of 81. He leaves a legacy not only as an actor, but director, designer, composer and playwright, in a theatre career that spanned 60 plus years.

He spent many seasons at the Barter Theatre and Utah Shakespeare Festival. As a family, we toured and performed

together in *The Sound of Music*, *The Music Man* and *Mame*. He wrote a collection of plays and musicals that were the lifeblood of the Traveling Playhouse, a children's theatre company that toured from the 1950s through the mid-90s. His musical, *Ten By 6*, has played several regional theatres.

Among his childhood heroes were Errol Flynn and Douglas Fairbanks, Jr. I remember going together to the swashbuckling movies of Hollywood's Golden Era, influences that led me on my own career path as a fight director. At theatres and workshops, people ask me all the time if I'm related to Richard Kinter, and the stories they tell me of him are always filled with admiration and affection.

Rod Kinter



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

—Playwright Ben Hecht

(Reported between 05-20-2014 and 07-14-2014)

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|----------------------|----------------------|---------------------|
| Augie Amato | Phyllis Frelich | John Pinette |
| Maya Angelou | Jerry Gullede | Marc Platt |
| Diane Armistead | Fiona Hale | Nina Polan |
| Walter Beery | Lawrence Hamilton | Cherie Ross |
| Anna Berger | Dorothy Dorian James | Gerard Russak |
| Michael Capanna | S. Marc Jordan | Jerome A. Russo |
| Ruthann Chartier | Casey Kasem | Luke Sickle |
| Matthew Chandler | Roger Kozol | Reuben Silver |
| Cowles | Richard Lederer | Donn Simone |
| Victor D'Altorio | Jon Lee | Meshach Taylor |
| Ann B. Davis | Nancy Malone | Merritt Thompson |
| Vince Davis | Marjorie Martin | Gary Tucker |
| Ruby Dee | Martin Meyers | Stuart Vaughan |
| Paris-Christian | Martha Miller | Eli Wallach |
| Dimoleon | Rosemary Murphy | Vera Bantz Ward |
| Lesly Terrell Donald | Kathryn Newman | Richard Whaley |
| William H. Dreyer | Rocky Rochelle | Myrna White |
| Marvin Einhorn | Parker | Efrem Zimbalist Jr. |