

First Membership Meeting of the 2011-2012 Season

will be held on

Monday, October 10, 2011 – Western Region (11 am)

Monday, October 10, 2011 – Central Region (1 pm)

Friday, October 14, 2011 – Eastern Region (2 pm)

The **Western Regional Meeting** will convene on Monday, October 10, 2011 at 11 am in the Bellamy Board Room in the Equity office, 6755 Hollywood Boulevard, 5th Floor, Hollywood, CA.

The agenda will include the following:

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

The **Central Regional Meeting** will be convene on Monday, October 10, 2011 at 1 pm in the Member Center at the Equity Building, 557 West Randolph, Chicago, IL.

The agenda will include the following:

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

The **Eastern Regional Meeting** will convene on Friday, October 14, 2011 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 include the following:

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

A sign interpreter will be present on request. Equity's TDD telephone number – Telecommunication Device for the Deaf – is (212) 302-4306.

Future Membership Meetings will be held on Friday, January 6, 2012 in the Eastern Region and Monday, January 9, 2012 in the Central and Western Regions. The Annual Meeting will be held on Friday, April 13, 2012 in all Regions.

Coming Soon:

Communications Survey Part II

Last summer, AEA's Communications Department launched the

first of a series of surveys focusing on improving communications between the Union and the membership. These surveys delve into a variety of areas, including Equity News, bulk email, AEA's website, social networking and other communications modalities.

"Our goal is to make our communications more informative, efficient and eco-friendly," said National Communications Director David Lotz. "We want to know how members want to get their news from Equity and, most importantly, how they want Equity to connect with them in the future."

Part II will focus on the website, e-blasts and social networking.

Look for your Communications survey online at www.actorsequity.org in the coming weeks. If you don't have computer access, contact the Communications Department at (212) 869-8530 x 330 and a survey will be mailed to you.

Production Contract Negotiations Update

The negotiations for the Production Contract have been in full swing since the last week of July. The two sides have met more than a dozen times and the talks are progressing slowly through each of the proposals.

The first session set a new tone and tenor for the talks. In a departure from tradition, the Producers opened the talks by presenting their proposals. Equity listened and followed with

a presentation of their proposals. The afternoon of the first day was devoted to the start of discussions and signaled that both sides were ready to do business.

Negotiations can be a slow process, as each side presents their point of view or holds caucus sessions to dissect what had just been said at the table. The Equity-League negotiations are no different and the talks are moving forward gradually. Each

side is listening intently to what the other says and a better understanding about positions is emerging. That open dialogue and the examination of the issues are allowing for these negotiations to be productive. Still too early (at press time) to report specifics, it is the intent of both Equity and the League to negotiate a contract that is fair and equitable by the expiration of the current contract, which is September 25th.

AEA Signs Groundbreaking Agreement Covering Non-Disney Amusement Parks

Equity has signed a newly created, national agreement with RWS and Associates (Ryan Stana, Executive Producer), a New York-based firm that produces entertainment for amusement parks. The contract, signed in August, 2011, opens up a new area of contract work for Equity members and is the result of a cooperative and focused Equity/Producer relationship.

The agreement provides salaries of a minimum of \$400/week, as well as a full benefits package, including health and pension contributions, and appropriate work rules. It also calls for a 50% ratio of Equity Actors and an Equity Stage Manager for larger casts. With the exception of Disney, this agreement is the only negotiated contract that covers work at amusement parks.

RWS and Associates Entertainment, Inc. is an Emmy Award-winning production firm that produces branded



entertainment, many of which are based on existing properties such as *Rock Band*, *Survivor*, *Bob The Builder* and *Thomas & Friends*, to name a few, as well as traditional theme park musical entertainment. The firm also produces entertainment for corporations and retail centers across the country.

"We are very pleased to

enter into this partnership with RWS and Associates allowing Equity Actors and Stage Managers the opportunity to work in their productions under this new contract," says Flora Stamatiades, Equity's National Director, Organizing & Special Projects. "This is truly an exciting move forward for both Equity and RWS."

Jeanna Belkin Steps Down As Pension & Health Trustee

Jeanna Belkin has stepped down as a Trustee of the

Equity-League Pension and Health Plans after 46 years.

(See the President's column, page 3.) A tribute to Ms. Belkin for her unparalleled service as a Trustee and Equity Councillor will appear in a future issue of Equity News.

Share Your Story for Equity's Centennial



Equity is creating a personal and lasting multimedia history of the Union through the eyes of Equity members across the country as an integral part of the 2012-2013 Centennial celebration.

Please share your personal stories as an AEA member, behind-the-scenes photos,

personal images and videos, as well as personal memorabilia to include in **The Narrative Project**.

Visit the AEA Centennial page at www.facebook.com/AEA100 to share your memories and let your voice

be heard, or go to www.actorsequity.org for more details.

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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

Actors Unite to End Alzheimer's

Nancy Daly, former Equity Councillor, has founded a National Team—"We Take Care of Our Own – Actors United to End Alzheimer's"—to join in the National Walk to End



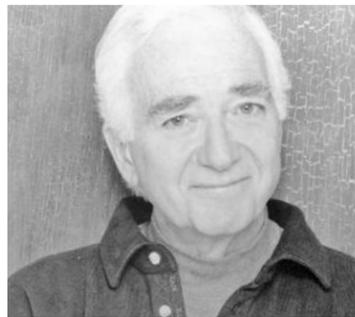
Alzheimer's sponsored by the Alzheimer's Association.

Teams are registered for the walks in **Los Angeles** on Sunday, October 9, a 5K Walk in Century City; in **New York** on Sunday, October 23, a one to two mile Walk in Riverside Park; in **Washington, DC** on Saturday, November 5, a one to two mile Walk on the National Mall; and in **Hollywood, FL** on Saturday, November 5, a 5K Walk at the Hollywood North Beach Park. To join a team or to donate, go to www.alz.org/walk and click on the state for the Walk you wish to join and follow the prompts to register for the team, "We Take

Care of Our Own," in each city. There is no cost to register and no minimum donation is required. Other cities might be added, so check the Equity website, www.actorsequity.org for updates.

Everyone is welcome—actors, directors, writers, stagehands, musicians, friends and family. So join as we show support for our members and their families who are living with this heartbreaking disease. We do, indeed, take care of our own. Nancy wrote an article, "Living in Twilight – An Alzheimer's Story," that was published in the October/November 2010 issue of Equity News. Out of respect for her parents' privacy, she did not sign her name. As her mother's disease has progressed, the second half of her family's story has been written, and both parts are now posted on the AEA website.

Donald Grody Dies; Led Equity in the '70s



Donald Grody.

Donald Grody, who served as Equity's Executive Director from 1973-1980 died of prostate cancer at his home in Manhattan on July 13, 2011. He was 83.

During his tenure, Mr. Grody led Equity's collective bargaining negotiations for Broadway as well as regional theatres throughout the country. He, along with his negotiating team, broke new ground in the areas of out-of-town living expenses, subsidiary rights and equal employment opportunity. He also spearheaded the effort to fund and create permanent rent-subsidized housing for actors at Manhattan Plaza on West 43rd Street in New York City.

An actor, playwright, activist and attorney, Mr. Grody studied at the Royal Academy of Dramatic Arts in London. Upon his return to the United States, he appeared on Broadway in *Wonderful Town*, *Bells Are Ringing*, *Happy Hunting*, *Kismet* and *Gentlemen Prefer Blondes*.

He had a Master's Degree in Theatre from Hunter College. Later, while in the midst of a successful career as an actor, he attended New York Law School, graduating in 1955 and subse-

quently passing the New York State Bar exam. Mr. Grody took leave from the theatre to work for the US Department of Labor in Washington, DC, followed by a stint working for the NYC garment workers (District 65). A few years later, he returned to Washington to work with the National Labor Relations Board, followed by a return to New York in 1973 to lead Actors' Equity Association. For several years beginning in the 1980s, he was an Administrative Law Judge for the City of New York.

At age 64, Mr. Grody returned to the theatre in an Off-Broadway production of Shakespeare's *Measure for Measure*. This was followed by appearances in the National Tour of *Guys and Dolls*, *Parade*, Broadway's *Jekyll and Hyde* (originating the role of Poole), *Caroline or Change* and *Grey Gardens*. He also appeared at regional and Off-Broadway houses, including a production of *Copenhagen* and two productions of *King Lear*, one of which he adapted. His musical play, *Ira! The African Roscius*, celebrates the life of 19th century African American actor, Ira Aldridge. Throughout this time, he participated in the Union as a member of the Production Contract and LORT Committees.

Mr. Grody is survived by his wife, Judith Anderson, a former Executive Assistant of Equity; five sons and three granddaughters.

A memorial service and tribute will be held in the near future.

Donations may be made to The Actors Fund of America or Career Transition For Dancers.

President Nick Wyman Honored At National Labor College Gala

President Nick Wyman was among the entertainment industry national presidents honored at the National Labor College Gala in Silver Spring, Maryland on August 2, 2011. Mr. Wyman was

honorees were Ray Hair, President, American Federation of Musicians; Ken Howard, President, Screen Actors Guild; Matthew D. Loeb, President, International Alliance of Theatrical Stage Employees,



Third Vice President Ira Mont (l) (accepting for President Nick Wyman) with AFL-CIO President Richard Trumka.

unable to attend as he was appearing on Broadway in *Catch Me If You Can*. Equity was represented by Third Vice President Ira Mont and Executive Director Mary McColl.

"I am extremely proud to have received this tribute from the National Labor College," said Mr. Wyman. "There are two traditional paths to upward mobility in this country: education and unionism. The National Labor College served both by providing union members and union leaders with the opportunity to improve the lives of themselves, their families and their union brothers and sisters."

Mr. Wyman was cited for his strong support of building the labor movement through public policy and action as well as for the work he does on behalf of the Equity membership. Other

Moving Picture Technicians Artists and Allied Crafts; and Roberta Reardon, National President, American Federation of Television and Radio Artists. Mark H. Ayers, President of the Building and Construction Trades and a member of the College's Board of Trustees, was recognized for his ongoing commitment to education as key to building the labor movement.

More than 300 labor supporters were at the gala, which raised money to help support the ongoing programs of the National Labor College, the only higher education institution in the United States designed specifically to serve unions and union members. NLC programs include a fully accredited four-year Bachelor's Degree as well as numerous training and education courses.

Credit Union Offers Union Initiation Loan

Actors Federal Credit Union has introduced a new Union Initiation Loan of up to \$3,000 for 36 months to help members pay union initiation fees.

Interest rates are 5.9% for one year; 6.9% for two years and 7.9% for three years (subject to change without notice). Collateral required is 5% of the loan amount in shares (cannot come from loan proceeds). All checks will be issued directly to the appropriate union and the usual 30-day new member waiting period has been waived for this loan. No union card is required

to open an account for this purpose only, but prospective members must show either a dues invoice or invitation letter in order to open an account. They must also meet the regular Credit Union account opening requirements. Accounts, for this purpose only, may be opened with a \$0 balance, but if the loan is denied, accounts with a \$0 balance will be closed.

Finally, members must meet all regular eligibility requirements for Credit Union membership and loan approval. Loan approval is not guaranteed and is based on each individual's credit worthiness.



ACTORS' EQUITY ASSOCIATION 1913

EQUITYNEWS

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A Look Back@Equity Milestones

75 Years Ago September 1936

- The September issue of Equity News carries both pro and con opinions on a proposed amendment to the Equity Constitution that would change the qualifications for Senior Membership in the Association. The amendment seeks to require “Junior Members to play at least fifty weeks in the legitimate theatre, for which they receive pay, as well as two years of membership in order to qualify for Senior Membership.” (The then-existing criteria for Senior Membership required only two weeks of acting experience.)

- The government’s WPA Federal Theatre Project is in full swing. Equity notes that “In all



Scene from the WPA Federal Theatre Project production “Clown Prince” in Seattle, 1937. (Image courtesy of the University of Washington Library Special Collections)

there will be 79 productions by 49 producing units...” during a five-month period.

- The first quarterly membership meeting of the season held in New York draws 561 members.

50 Years Ago September 1961

- Equity and AGVA (American Guild of Variety Artists) are en-

gaged in a jurisdictional dispute over Industrial Shows, shows in Las Vegas and performances in cabarets.

- The New York City Council votes without opposition to repeal the city’s five percent tax on theatre tickets, an action vigorously supported by Equity. The monies accrued are earmarked to benefit actors and other members of the industry.

25 Years Ago September 1986

- A new three-year Production Contract, ratified by Council on September 16 and then sent out to membership for approval, features a dramatic increase in employer health insurance contributions of 97% over the term of the agreement, among other gains.

10 Years Ago September 2001

- New York City and Washington DC are devastated by terrorist attacks on September 11. Broadway goes dark; three performances are lost. Equity approves salary cuts for four weeks to keep Broadway shows running. Members around the country raise funds for first responders at the World Trade Center and for the American Red Cross. Equity donates \$50,000 to The Actors Fund’s Special September 11th campaign to provide relief for actors and other industry personnel affected by the tragedy.

From the PRESIDENT

Gracefully, a Champion Bows Out

By Nick Wyman

I’m sure you didn’t notice, but an era ended last month at Equity: my grandmother shed her last official duties. Jeanna Belkin stepped down as a Trustee of the Equity-League Pension and Health Plans, capping an unparalleled record of service to the Funds that dates back to 1965. For most of those 46 years, Jeanna had been Chair of the Equity P&H Caucus and co-Chair of the Funds. Now, Jeanna Belkin is not literally my grandmother, though I’d be honored if she were. She is barely old enough to be my mother, and at well shy of either five feet or 100 pounds, she is a poor genetic match for the hulking behemoth that is our President. She is, however, part of my AEA lineage. Thirty-some years ago, Jeanna encouraged a young man named Patrick Quinn to run for Council and, when he became a Councillor and an Officer, she gave him guidance, counsel and support. Ten years after Patrick joined Council, he encouraged me to run and, upon my election, he gave me guidance, counsel and support. Jeanna did too. Indeed, I have rarely felt as honored as I did some ten years or so ago when Jeanna chose me to be a Trustee of the Pension and Health Funds.

When she declined to run again in 2009 and was named a Councillor Emeritus, Jeanna had been on Council since 1955

– 54 years! Her longevity on Council and as a P&H Trustee are remarkable but it has been the quality of Jeanna’s service that has astonished me. As Chair of the P&H Caucus, she continually fought to achieve a level of health contribution in our contracts that would keep the Health Fund solvent. As a Trustee of the Health Fund, she has battled to cover as well as possible as many people as possible. As a Trustee of the Pension Fund, she championed a conservative approach to investing that kept our Pension Fund in the Green (Safe) Zone when so many others fell into the Yellow (Endangered) and Red (Critical) Zones. From the 1960 strike that gave us our Pension and Health Funds to 1974’s ERISA (Employee Retirement Income Security Act) to last year’s PPACA (Patient Protection and Affordable Care Act), Jeanna was the maven and mistress of all the arcana that come with a Trustee’s fiduciary responsibility.

On Council, in addition to insisting on the necessity of sufficient and appropriate health contributions for the Health Fund, she was the champion of the Chorus. In 1945, Jeanna — who began her career as a dancer and appeared in several shows on Broadway in the ‘50s and ‘60s — joined Chorus Equity, the separate union for chorus dancers and singers founded in 1919. She served on

their Executive Committee and when Chorus Equity merged with AEA in 1955, she joined the merged Council. Whether serving as AEA’s Chorus Vice-President (which she did for many years) or simply as a member of Council, she battled fiercely to protect the Chorus contract and to prevent any diminution of its particular strengths and advantages.

She was the progenitor of much that we take for granted at Equity: sick leave (!), supplemental Workers Comp, the Membership Education Department, National Conferences (which led to National Representation), and — perhaps most memorably — the Equity cot. She was also the unofficial Council Parliamentarian, with every clause and codicil of Roberts’ Rules of Order stuffed into her brain, and woe betide you if you brought a third motion to the floor when there were already main and substitute motions. In these three personae — Chorus Champion, P&H Trustee-in-Chief, and Parliamentarian — Jeanna has served us wisely and firmly for not just years but decades. She is irreplaceable and will be sorely missed. If you have ever worked a Chorus contract or qualified for Health coverage or lain on an Equity cot, you might want to drop her a line of thanks c/o my e-mail (president@actorequity.org).

Jane White Dies

Jane White, an Equity Councillor from 1952-1966, died in New York on July 24, 2011. She was 88.

Ms. White, best known for creating the role of Queen Aggravain in the original Broadway production of *Once Upon A Mattress* in 1959, made her acting debut in the 1945 Broadway production *Strange Fruit*. Other Broadway appearances were in *The Insect Comedy* (1948), *Razzle Dazzle* (1951), *The Climate of Eden* (1952), *Take a Giant Step* (1953), *Jane Eyre* (1958) and *The Power and the Glory* (1958). She worked frequently at Joseph Papp’s New York Shakespeare Festival and received a 1966 Obie Award for roles in *Coriolanus* and *Love’s Labour’s Lost*. In 1971, she was given an Obie for Sustained Achievement. She also worked in films and TV, where she was one of the first African-American actresses to



Jane White.

play a role under contract on soap operas when she appeared on *The Edge of Night*. Later she starred in a one-woman cabaret show called *Jane White, Who?*

On Council, Ms. White served on many committees,

including the House Affairs Committee and the Equity Magazine Committee (now the Equity News Advisory Committee). She was also President of the Board of Equity Library Theatre.

A native New Yorker, who grew up in the Sugar Hill section of Harlem and then attended Smith College and The New School, Ms. White was the daughter of Walter White, a civil rights leader and national secretary of the NAACP from 1931-1955. A memorial service will be held on Monday, September 26, 2011 at 1 pm at Judson Memorial Church in Greenwich Village.

BRIEF NOTES

- **Good news:** According to an annual report on American philanthropy from the Giving USA Foundation, donations to the arts began to rebound in 2010, with an estimated 5.7% increase, following a drop of 8.2% in 2008 and 2009. Estimated gifts to the arts, culture and humanities totaled \$13.3 billion, up from \$12.6 billion in 2009 and \$12.8 billion in 2008, but still coming in below the \$13.7 billion in 2007.

- **Bad news:** The New York Times reports that thirty-one states, still staggered by the recession, cut their arts budgets for the 2012 fiscal year. “Texas reduced funds by half, New Jersey by 23%; Kansas by everything.” Governor Sam Brownback of Kansas has eliminated the state’s own arts funding, prompting Americans for the Arts, the National advocacy group, to urge the National Endowment for the Arts to withhold Kansas’ arts funding to send the message that each state must be a “fair partner” in supporting the arts.

- **Arkansas Repertory Theatre**, the state’s largest professional non-profit theatre, opens its 36th MainStage season in a newly renovated theatre. The opening production, *Ring of Fire*, celebrates one of Arkansas’ most popular native sons—Johnny Cash.

- **Two recent books of interest:** *Actor’s Guide: Making it in New York City*, second edition by Glenn Alterman, an AEA member, monologue/audition coach, and playwright, and *The Health and Safety Guide for Film, TV and Theater*, second edition by Monona Rossol, a chemist, artist, industrial hygienist and founder of Arts, Crafts, and Theater Safety (ACTS). Both are published by Allworth Press. The former offers advice on everything from landing day jobs, preparing good resumes, and getting good headshots, to new marketing techniques and the power of the Internet. The latter addresses new hazards, regulations and unique health and safety problems that threaten workers in the

entertainment industry. (*The products and services noted herein are provided as an informational service to AEA members and Equity Membership Candidates. This information is not intended to serve as an endorsement by the Association nor is any warranty or guarantee implied.*)

- Theatre Development Fund, whose mission includes making theatre accessible for all audiences, is piloting a new program, Autism Theatre Initiative, to make theatre accessible to children and adults on the autism spectrum



and their families The program, part of TDF’s Accessibility Programs (TAP), presents the first ever autism-friendly performance in Broadway history at *The Lion King* on Sunday, October 2, 2011.

Eastern Region

From Blue Movies to Blue Ribbon Theatre

“Thirty years ago The Grundy Foundation set out on a mission to change Bristol, Pennsylvania,” says Amy Kaissar, Managing Director of Bristol Riverside Theatre, an Equity LOA theatre now celebrating its 25th anniversary. “At the very center

Company of Bucks County. Together, they spent five years gathering the community, enlisting supporters, purchasing and renovating the theatre and finally, in 1986, Susan opened Bristol Riverside Theatre with a production of *The Good Earth*.”



Brad Little (c) in *Evita*.

of town was a large pornographic movie theatre, seating 700 people and sully the image of Bristol,” continues Ms. Kaissar. “The Foundation partnered with Susan D. Atkinson who was then running the fledgling Repertory

Today, BRT is the only Equity theatre in Bucks County. It presents a season of five productions from October to May—some cutting-edge, some main-stream. The theatre has grown to produce 185 performances every year,

including five mainstage productions. During the summer, three “Musicales” are presented, built around a theme such as “Broadway Showstoppers,” “Cole Porter,” etc. And there’s also a “Musical” featuring holiday music in December.

“When I founded Bristol Riverside Theatre 25 years ago it never entered my mind that it would be other than an Equity institution,” says Ms. Atkinson. “The amazing actors who have been part of our theatre over the years made us who we are today. I could not be more proud or grateful.”

In its 25 years, BRT has produced over 120 works, premiered 22 plays and musicals and developed national and international touring and producing relationships. It is also the recipient of more than 60 nominations for The Barrymore Awards for Excellence in Theater, given annually by the Theatre Alliance of Greater Philadelphia.

Equity member Jennie Eisenhower is a Philadelphia

resident who first started working at BRT about ten years ago after auditioning locally. “I have loved working as an Equity member at Bristol Riverside Theatre,” she says. “Walking into the theatre on the first day of rehearsal always feels like coming home. Everyone is so warm and supportive. Because

was so special that it almost felt like I was back in college discovering my craft for the first time.”

Brad Little, an Equity member who received a Barrymore Award as Best Actor in BRT’s production of *Evita*, says: “My wife and I met at Bristol Riverside Theatre in its



Jennie Eisenhower (second from r) in *Little Women*.

of the positive environment at BRT, I feel safe as an artist to fully explore a character, to be completely vulnerable without fear of judgment. My experience in *Little Women* at BRT this spring was a reawakening for me as an artist. I have been in the business for almost 15 years and had been feeling a little stuck emotionally. *Little Women* brought me back to the basics—back to the core of who I am as an artist. The synergy of the cast, creative team and crew

first season in *The Robber Bridegroom*. Having a quality professional theatre in such a beautiful small town is a miracle. Barbara, my wife, and I loved the theatre and the town so much we ended up buying a house down here. We are not only in shows at BRT, we go to see them as often as we can. It was a serendipitous meeting 25 years ago and the benefits continue to this day. God bless Regional Theatre.”

Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, the following people have dormant accounts that have not been used for three to five years.

Effective April 1, 2011, the dormancy periods for bank accounts was reduced from five years to three years by the State of New York. Consequently if you haven’t

used your ActorsFCU account in the last three to five years, you should have received a letter and form from the Credit Union as part of their required due diligence. If you wish to maintain your account at the Credit Union, you must make a transaction or contact them immediately. If you know the whereabouts of a member on the list, please pass this

information along to them. From this point on, the dormancy period by law will be three years. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.

For further information, contact Member Services at Actors FCU: (212) 869-8926, option 6.

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Paul Ard
Dulcie Arnold
Robert Arseno
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Estate Of Estelle Ritchie
Doris Eugenio
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Louise Favier
Justin-Bryant Ferguson
Leya-Nicole Ferguson
Shane A Ferrer Sheehy
Dann Fink
Eli Finkelman
Kathleen K Finneran
Mary S Fished
Charlene Fitzpatrick
Jim Fitzpatrick
Spencer J Flaherty
Brian Flanagan
Scott Fless
Leila Fiorentino
Michael T Floyd
Jessica L Freeman
Susan Freeman
Joni Fritz
David S Fry
Workhorse Gallery
Giulia Gam
Gamblers Production, Inc.
Alejandro Gandara
Terri Garcia
John Gardiner
Alan Gary
Genevieve Gazon
Ella Gerber
Roberta Germaine
Michael W Gibbs

Elizabeth L Gillespie
Bette Glenn
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Stacia Goad
Lisa A Goldsmith
Corinne Goodrich
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June Havoc
Zackery C Hemsey
Kari P Hermann
Maria Hernandez
Kimberly Hester
Kenya S Heyliger
Johnnie E Hill Hudgins
Harrison Hollingsworth
Carlton Holmes
Joseph Holmgren
Athena Hoseney
Gregory T Houston
Edward P Howes
Amelia O Hoy
William Hubner
Gayle Hudson
Ayla S Huguonot
Michael Hume
Elizabeth B Hutchison
James A Hynes
Kate Ingram
Charlissa Jackson
David Jackson
Jodi Jackson
Lawrence E Jacobs
John Jacquet, Jr.

Bill Janson
Carlos L Jaramillo
Kerri L Jennings
Julie Jirousek
Jill C Johnson
Aurora Jones
Delwood Jones
Laa Joshua
Jump Start Music Inc.
Peter Justice
Jack Karcher
Brian J Keane
Kathleen Kellaigh
James Kelley
Marc J Kessler
Stephen R Key
Virginia King
Jesse A Klausz
Celia Klee
Peter Klein
Josh Kleinmuntz
Roberta Kornutiak
Joel M Kramer
Alyson F Kumor
Rachel A Kumor
Kathleen Kuroda
Stephanie M Kurz
Mark LaReine
David M Landon
Betty Lane
Le Loka Music
Norman Lee
Brian Lehrer
Donald Leight
Pavel Lempert
Neal Lerner
Americk Lewis
Henry Leyva
Helena Lijebblad
Martin Lodge
Charles Loeb
Elizabeth D Lombardi
Marianna Loosemore
Sarah Lowe
Matthew T Mac Sweeney
Richard A Malone, Sr.

Maniactin Productions Inc.
Kasey Marino
Terry Marone
Mary Ann Agatha &
Veronica B
Norman Maxwell
R. K Mc Murry
Rachel N Mc Namara
Heather McAllister
Beaconny Productions
Douglas D Mcinnis
Pamela McLernon
Richard M Mcquail
Sonia B Medina
Raymond P Meglio
Henry H Meltz
Brian Meredith
Brent Meyer
Lauren Miller
W.M. Mineart
Angela Mirabella
Edward M Mitchell
Janet Moore
Leslie A Morris
Richard Morse
Donna Murphy
Claire C Murray-Meashie
Dana Murton
Lucy G Myricks
Lucille Naar
Paul Nakauchi
Martin Nallan
Lenora Nemetz
JR O'Brien
Veronica O'Brien
Robert R Oliver
Live B Orchestra
Orlando Theatre Project, Inc.
Daniel Passer
Lisa Patruno
Angelica Patterson
Steven M Pennington
Mary Peterson
Bonnie L Pfeifer
Jack W Phelan

Siobhan Phelan
Floyd A Pickering
Amy Pojak
Eva Price
Ginger Prince
Nancy F Puleo
Douglas Purviance
Manhattan W Quintet
Rich Ramirez
Peter Randzman
Allison Reed
Henry Regalado
Vicki Regan
Michael Reid
John H Rew
Rftc Inc
Sylvia Rhyne
Maxwell D Rivera
Daniel Robbins
Morton A Robinson
Peggy Roeder
Janice A Roessl
Brett C Rosborough

Earl Rose
Royce W Rowe
Michael Rubin
Linda Russell
Susan Rutledge
Jack Ryland
Mika Saburi
Chase E Sadler
Noah P Sadler
Gayle Samuels
Michael Sandels
Rafael C Sardina
Mary A Sarros
Paul Savas
Michelle Scarpa
David Schmittou
Ronald A Schultz
Chandra L Schwartz
Michael T Schwartz
Daniel Sciretta
Gregory W Seel
Thomas L Sefcovic
Matthew J Servitto

Kyle Shaffer
Bartlett Sher
Betty Sherman
Mark O Shuman
Diana Sikes
Nicole A Silagi
Neva Small
Amber Smith
Roger P Smith
Wynonna Smith
Stacie A Smith Turk
Santiago Solis
Michael Soloway
Amy Sparrow
David Spinozza
Larry V Steele
Carlton M Stokes
Heather Stone
Judith A Sugarman
Samantha Syversen
Yuka Takara
Tales From The Sun
Andrew Taylor

Pamela Title
Frangiskos Toubakariz
Karen M Travers
Joseph A Trentacosta
Sally A Tumas
Kathy Tyrell
J.P. Vanburen
Cortnie L Vittali
Donna Vivino
Amy L Vreeland
David Waggett
Eric Walstedt
Charles M Ward
Steven Weisberg
Kelly Wells
Joann H White
John A White
Stephen A Wilson
Alice Wolf
Karin Wolfe
Yuka Wood
Richard Yandoli
Brandon Yanez

Musical Quiz

People sing and dance in musicals. They fall in and out of love in musicals. They also eat in musicals, as witnessed by many lyrics and plot lines involving meals and snacks. “Food, Glorious Food” is the subject of this month’s puzzle taken from *The Musical Quiz Book* by Laura Frankos, published by Applause Theatre & Cinema Books and reprinted with permission.

1. Where do the frankfurters answer back?
2. What is Conrad Birdie ready to taste?
3. What do certain baseball widows cook that is deserving of praise, but ignored by their sports-obsessed spouses?
4. Name the veggies (besides radishes) grown in the gardens of two fathers.
5. What is in Fan Tan Fanny’s refrigerator?
6. What does Josephus Gage

- eat for breakfast?
7. William Barfee is allergic to what?
 8. What does Mabel Normand dish out at the deli in Flatbush?
 9. The cook brings in two dishes at the dinner celebrating the engagement of Rosa Bud and Edwin. What are they?
 10. Hildy brags of her ability to cook—and how. Which of her dishes allegedly induces drool?
 11. What do they serve for lunch at St. Sebastian’s?
 12. Babe complains about the rising costs at the butcher’s. What in particular is expensive?
 13. How many seaweed salads are ordered by Roger, Collins, Angel, and their friends?
 14. Who sells candy on MacConnachy Square?
 15. Who resists the temptation of the following menu: beefsteak, pickled pig’s feet, chili, turnip greens and ice cream?

Answer on page 8



NATIONAL NEWS

Eastern Regional Board Acts on Membership Meeting Resolutions

At an Eastern Regional Membership Meeting on January 7, 2011, with a quorum present, Eastern Regional members in attendance approved the following three resolutions regarding Equity Principal Auditions.

1. "RESOLVED to make sides available online to Members in advance of Equity Principal Auditions."

2 "RESOLVED to provide advanced notification of who will be sitting at the casting table at Equity Principal Auditions."

3. "RESOLVED that the Director be required to attend at least one full day of Equity Principal Auditions for each show."

At its regularly scheduled meeting on March 8, 2011, the Eastern Regional Board voted to approve Resolution 1, and to deny Resolutions 2 and 3. The Board referred Resolution 1 to the President's Planning Committee and sought legal advice. At a subsequent regularly scheduled meeting on August 2, 2011, the Board voted to adopt the Staff's recommendation and rescind its previous support of Resolution 1.

Rationale for the Board's Actions

Resolution 1: When Equity's staff investigated the feasibility of posting sides online, possible legal issues such as copyright infringement persuaded senior staff to recommend to the Eastern Regional Board that it rescind its action of March 8, ordering the posting of sides online.

Resolution 2. Members complained when Equity attempted to publish this information several years ago. Frequently the personnel were switched between the time Equity received the list and the audition itself. Auditioning members went to the audition expecting to see a certain auditor and were disappointed when that individual was not there. In addition Equity's contracts are with Producers, not with the casting director

who is hired by the producer to schedule, watch and determine the individuals who sit in the auditions.

Resolution 3. It has been difficult to negotiate specific personnel such as directors, artistic directors, casting directors, musical directors, or choreographers at auditions. Directors are not always engaged or available when Equity wants EPAs to be scheduled, that is, prior to agent auditions or callbacks. In seasonal auditions, a theatre's artistic director or casting director may be more beneficial to the actors auditioning. There would be an unfair advantage to the actors who auditioned on the day the director was required to be there, since this resolution would only require the director to be present on one day of an audition.

Votes

1. "RESOLVED to make sides available online to Members in advance of Equity Principal Auditions."

On March 8, 2011, the Board voted in favor of the resolution by a roll call vote of: In favor: Paul Ames, Bill Bateman, Joanne Borts, Jonathan Brody, Linda Cameron, Brian Myers Cooper, Ira Denmark, Greg Hirsch, Marjorie Horne, Dana Ivey, Tim Jerome, Francis Jue, Jeanne Lehman, Margot Moreland, Kristine Nevins, Melissa Robinette, Buzz Roddy, Nancy Slusser, Joe Zaloom; Opposed: None; Abstaining: None.

1A. "RESOLVED to rescind the Board's recommendation of March 8, 2011."

On August 2, 2011, the Board voted in favor of the motion by a roll call vote of: In favor: Paul V. Ames, John Atherlay, Joanne Borts, Ronald L. Brown, Tom Helmer, Greg Hirsch, Marjorie Horne, Dana Ivey, Tim Jerome, Francis Jue, Stas' Kmiec', Bob Knapp, Margot Moreland, Kristine Nevins, Judy Rice, Melissa Robinette, Gil Rogers, Nancy Slusser, Jennifer Smith, Lisa J. Snodgrass, Allyson Tucker, Nick Wyman, Joe Zaloom;

Opposed: Brian Myers Cooper, Sandra Karas, Buzz Roddy; Abstaining: Nicole Flender, Ira Mont.

2. "RESOLVED to provide advanced notification of who will be sitting at the casting table at Equity Principal Auditions."

On March 8, 2011, the Board voted against the motion by a roll call vote of: In favor: Paul Ames, Joanne Borts, Jonathan Brody, Linda Cameron, Brian Myers Cooper, Marjorie Horne, Dana Ivey, Tim Jerome, Francis Jue, Jeanne Lehman, Margot Moreland, Kristine Nevins, Melissa Robinette, Buzz Roddy, Nancy Slusser, Joe Zaloom; Opposed: None; Abstaining: None.

3. "RESOLVED that the Director be required to attend at least one full day of Equity Principal Auditions for each show."

On March 8, 2011, the Board also voted against the motion by a roll call vote of: In favor: Paul Ames, Joanne Borts, Jonathan Brody, Linda Cameron, Brian Myers Cooper, Greg Hirsch, Marjorie Horne, Dana Ivey Tim Jerome, Francis Jue, Jeanne Lehman, Margot Moreland, Melissa Robinette, Buzz Roddy, Nancy Slusser, Joe Zaloom; Opposed: Kristine Nevins; Abstaining: None.

The Board deliberated at length over all three resolutions. In rescinding its action to publish sides, the Board members noted that they wanted to make sides for Equity auditions more widely available and instructed the staff to investigate methods for achieving this goal. Eastern Regional Director Rick Berg commented, "I hope the membership understands that the Board and staff have taken note of the members' strong desire for these reforms that were ultimately voted down because of impracticality. We have heard them and will make every feasible effort to address the problems these resolutions identify. I will report back to the ERB and the membership as solutions are identified."

New York

Actors Fund to Conduct Survey of Performing Arts Seniors Living in Clinton/Hell's Kitchen, Chelsea

The Clinton/Hell's Kitchen and Chelsea areas of New York City are the theatre district's backyard. These neighborhoods have historically been home to people working in the performing arts, with Manhattan Plaza, the largest performing arts residence in the country, at the heart of the community.

With the number of people over 55 doubling in the next 20 years and Manhattan Plaza already home to over 1,000 seniors, The Actors Fund is focusing in on these neighborhoods to better understand the changing needs of older performing arts professionals. In partnership with Manhattan Plaza's Rodney Kirk Center, Visiting Nurse Service of New York and Community Board 4, The Actors Fund is conducting a survey of people over 60 years of age residing in the Clinton/Hell's Kitchen and Chelsea neighborhoods.

The survey will be conducted

from early October through December, and will seek information on demographics, living arrangements, health, community concerns and specific questions designed to target issues particular to performing arts professionals. The findings will help provide a better understanding of needs, identify gaps in services and help The Actors Fund organize and further develop resources and services for seniors in the entertainment and performing arts community.

Visit www.actorsfund.org/CommunitySurvey for more information on the survey, scheduled to go live in October. Questions? Contact Judy Rosch at (917) 281-5988 or jrosch@actorsfund.org.

To contact The Actors Fund Senior Services, call (212) 221-7300 ext. 143 in New York, (312) 372-0989 in Chicago or (323) 933-9244 ext. 455 in Los Angeles, or visit www.actorsfund.org.



Atlanta

"Rent" Collects for BC/EFA

The cast of Atlanta Lyric Theatre's production of *Rent* collected \$2,813.55 for Broadway Cares/Equity Fights AIDS during their 12-performance June 10-26, 2011 run. Alan Kilpatrick, an Equity

member and former member of the Atlanta Liaison Committee, directed the production, which included Equity members Maxim Gukhman, Felicia Boswell and Stanley Allyn Owen.

New York/Los Angeles

Fund Schedules Seminars

In **New York**, The Actors Fund has scheduled a Housing Seminar to review long term options to obtaining affordable rental housing: 80/20 subsidized housing, tenants' rights information, and more. The session will be held on Monday, September 19, 2011 from 5:30-7 pm in the 10th Floor Boardroom at The Fund office, 729 Seventh Avenue; Reservations not necessary. For information, email kborg@actorsfund.org.

A session on "Where Are The Jobs and Who's Getting Them?" with a Labor Market Analyst for the State Department of Labor Research and Statistics Division

and a temporary employment recruiter, will be held on Thursday, September 22 from 5:30-7 pm at AFM Local 802, 322 West 48th Street. Information? Email blevinson@actorsfund.org.

For information on all Fund workshops, groups and seminars, visit the website www.actorsfund.org or call (212) 221-7300.

In **Los Angeles**, The Fund also conducts a full schedule of workshops, groups and seminars. For subjects, dates and other information, visit www.actorsfund.org or call (323) 933-9244.

Save the Date

Area Liaison Membership Meetings

At press time, the following Area Liaison Membership Meetings had been scheduled. Check Equity's website, www.actorsequity.org, for times and locations not noted here.

EASTERN REGION

Buffalo-Rochester – Monday, September 19, 7-9 pm
Empire State College, Room 308
Apple Tree Business Park, 2875 Union Road, Cheektowaga, NY

Pittsburgh – Early October

New Liaison Committee members will be elected. Watch your mailbox for notification of when, where and time of the meeting. Questions may be addressed to ingrids@andrew.cmu.edu.

Atlanta – Monday, November 14

CENTRAL REGION

Milwaukee/Madison – Saturday, September 24, 10am-12 Noon
Skylight Opera Theatre

Dorothea C. Mayer Salon/ 2nd Floor
Broadway Theatre Center, 158 North Broadway, Milwaukee

New Orleans – Monday, October 17

Detroit – Monday, November 21

WESTERN REGION

Denver – Monday, September 19, 6:30-8:30 pm

Racine's Restaurant

650 Sherman Street, Denver

Free parking is available. There will be free appetizers, cash bar and a raffle. All Equity members and Membership Candidates are welcome. For more information, or to be added to the Denver Area Equity Liaison Committee's email list, contact Shelly Gaza, (917) 687-8759 or shellygaza@mac.com.

Seattle – Saturday, October 15

San Francisco – Monday, October 24

Las Vegas – Saturday, October 29

Phoenix/Tucson – Monday, November 7

San Diego – Monday, November 14

Chicago

Dancers' Career Conference Set for Sunday, October 2

Career Transition For Dancers (CTFD) is holding its first "Stepping into Hope & Change: A free career development conference for dancers" on Sunday, October 2, 2011 at the Lou Conte Dance Studio at Hubbard Street Dance Chicago, 1147 W. Jackson Boulevard, Chicago, IL 60607. The free conference is from 12 Noon to 6:30 pm.

All dancers—whether still dancing, staying in the dance field, preparing for a transition, already transitioned, or exploring other industries, next steps and career paths—are invited to attend. You

may attend for the whole day or choose individual sessions.

The day's events begin with a presentation and keynote speaker; other sessions follow. Complimentary light refreshments will be served. The workshops will be facilitated by Suzie Jary, MSW and Maryellen Langhout, Chicago Career Counselor.

Space is limited so RSVP to: www.steppingintochopeandchange-chicago.eventbrite.com or call (312) 666-0234 and speak to Tiffany Flaim, Program Coordinator. For more information, visit the website www.careertransition.org, or call CTFD at (212) 764-0172.

Denver

Annual Henry Awards Presented

By Rachel Fowler
Denver Area Liaison Committee

A who's who of Denver theatre gathered to celebrate the 2011 season with the 6th Annual Henry Awards, sponsored by AEA and presented at the Stage Theatre of The Denver Center for the Performing Arts on July 18. Presenters included AEA First Vice President Paige Price and Denver Center's Artistic Director Ken Thompson.

It was a big night for The Denver Center, taking eight awards, including Best Season by a company. Kim Staunton (*Ruined*) and Pun Bandhu (*The Catch*), both AEA members, took

Best Actress and Best Supporting Actor for their work.

Another AEA member, Stephen Day, walked off with Best Supporting Actor in a Musical for *Sunset Boulevard* at the Arvada Center.

The evening included performances from Colorado Shakespeare Festival's *Romeo and Juliet*, among others, and four special awards, including a lifetime achievement award to Joey Wishnia who, at age 74, has performed for the past four summers in a play that benefits Senior Housing Options, a non-profit organization providing housing and other services for special-needs adults in Colorado.

Abingdon, VA

Barter Theatre Assists Tornado Victims in SW Virginia



The Barter Theatre gang.

By Marnee Hollis,
AEA Member

More than 25 Barter Theatre employees (actors, directors, technicians, or administrators) joined over 100 other community members on Saturday morning, May 7, 2011 to help clean up a neighboring town, Glade Spring, Virginia. Glade Spring was badly damaged by one of many tornados in the area that touched down between late evening April 27 through early morning April 28. According to news reports, the largest number of tornados in recorded U.S. weather history had touched down in that 24-hour period. A good number of those were in SW Virginia and NE Tennessee.

Barter Theatre is located in Abingdon, VA – only 12 miles from Glade Spring. Hundreds of people were affected by this event, with the loss or heavy damage to homes, vehicles, businesses and farms. United Way and the Red Cross issued a call for help, and many people from the surrounding areas responded for the May 7 clean-up. Those who could not physically be present brought clothing, food and necessities for the victims to a collection

site, while local businesses, such as grocery stores, set up donation sites for money and large bins for canned food and household staples.

Actors and production staff living at The Barter Inn (Barter Theatre housing) gathered in the basement the night of April 27, watching the news to follow the path of the tornados. Three violent storms passed through Abingdon and damage – uprooted trees, etc. – was done just a few miles away from the theatre and Barter Inn.

Tricia Matthews, a Barter Resident Acting Company member for six years, had always heard and believed "we never get tornados in the mountains." When she heard the tornado warning, she thought "Oh, come on, really?" But that night was frightening –especially knowing the tornado passed within three to four miles of Abingdon.

Ms. Matthews feels good that Barter as a company, and

through its employees, reached out to help its neighbors and is an active part of the community. She was part of the May 7 effort and helped move a family's belongings out of their condemned home by joining a dozen others who formed a human chain to help make it happen. She said the families were in shock that so many people were there helping and were extremely appreciative.

I, too, was proud of the effort Barter made to arrange rehearsal schedules, etc., so that we could help. It was overwhelming to see the damage in person and hard to imagine how the affected people will get back to their normal lives. We barely scratched the surface. I know they have the support of the entire surrounding area—benefits, money drives, clothing and food drives continue being organized in even the smallest locales. Barter Theatre, a non-profit organization, donated \$10,000 to Glade Spring by designating two performances of *Hank and*



After the storm.

My Honky Tonk Heroes, starring Jason Petty, as benefit performances. Community response was encouraging and the house for those two performances was at capacity.

Chicago



Have Show! Will Travel...

Ever thought about creating your own one-person show? Have a script in the works that needs tweaking? Ready to workshop, but want guidance?

Then come to Equity's free workshop where professional Coaches will navigate your map to success.

The Central Region is presenting its 2nd Flying Solo Performance Workshop:

Saturday, October 15, 2011
from 10 am–2 pm CST at the Actors' Equity Building, 557 W. Randolph Street, Chicago, IL 60661.

This year's workshop will focus on four "travel stops":

- * The Idea
- * Writing & Editing
- * Development & Collaborators, and
- * Pre-Production

Workshopping.

In addition, some attendees will be able to present solo excerpts for feedback from the following professional coaches:

Dale Calandra (Director/Actor/Coach) founded Center Theater Ensemble, was Creative Director of The Training Center, and former Artistic Director of Festival Theater. He has mentored and directed many Solo Artists including Tom Mula, Denise LaGrassa, Shane Taylor, The Sparkle Sisters and Becki Menzie.

Arlene Malinowski (Playwright/Actor/Coach) has performed nationwide at theatre and college venues and been honored with a Garland Award, LA Ovation award, and a Three Arts nomination. Currently she is both a Resident Playwright and Instructor in the art of Solo Writing at

Chicago Dramatists.

Eileen Vorbach, (Coach/Director/Performer) co-created and directed the solo show *Martin and John*, winning a Fringe First Award for Excellence at the Edinburgh Fringe Festival. She is co-artistic director/producer for—*WomanLore*, *Performing Women in History*—where she directed many solo productions and performs her one-woman show, *Equality of Rights*.

If you'd like to perform an excerpt for feedback or want more details, contact Diane Dorsey via Dmdorsey@aol.com

FREE! Just Bring Your Equity Card!

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Kansas City

EARTH Sets Second Season

Kip Niven, Kansas City Area Liaison, reports that EARTH (Equity Actors' Readers' Theatre) has set its second year of script-in-hand, concert-style, stage readings of "wonderful (though, sadly, often under-produced plays), featuring, exclusively, the talents of Greater Kansas City's theatre artists."

EARTH's 2011-2012 season includes:
September 26, 2011 –

Kaufman & Hart's *Once in a Lifetime*

November 14, 2011 – Thomas Heggen and Joshua Logan's *Mister Roberts* (in a slightly belated celebration of Veterans' Day)

January 16, 2012 – Noel Coward's *Hay Fever*

February 13, 2012 – Garson Kanin's *Born Yesterday* (in a slightly early celebration of Valentine's Day and Presidents' Day)

April (date TBA) – George Bernard Shaw's *Misalliance*
All the casts for EARTH readings will be composed of at least 75% AEA members or Membership Candidates and will be under the supervision of an AEA Production Stage Manager. All the presentations will be directed, again this year, by Doug Weaver, and produced in association with Kansas City Young Audiences. They will be performed utilizing the AEA Members' Project Code with overview by the AEA Kansas City Area Liaison Committee.

San Diego

Equity Celebrates "The Who's Tommy"

On August 5, 2011, San Diego AEA members and Equity Membership Candidates celebrated San Diego Repertory's hit production of *The Who's Tommy* at the Lyceum Theatre in Horton Plaza. There were refreshments, free pinball games, discounted tickets to that night's show and a post-show talk back with the cast. The production was directed by Sam Woodhouse and starred two-time Grammy™ nominee B.



AEA and Tommy cast member Louis Pardo with EMC Briana Daugherty.

Slade. The event was sponsored by the AEA San Diego Liaison Committee and San Diego Repertory.

Chicago

Illinois Shakespeare Festival Donates to Season of Concern

In the last weekend in July, 2011, the Illinois Shakespeare Festival casts and crews of *Romeo and Juliet*, *The Winter's Tale* and *The Complete Works of Shakespeare (Abridged)* raised a total of \$1,680 via audience appeals at curtain calls for Season of Concern, the Chicagoland theatre community's fundraising effort in the fight against HIV/AIDS. Equity members Stephen Spencer and Gerson Dacanay pitched the audiences and other actors manned the



The cast of The Winter's Tale.

(Photo: Pete Guither)

exits with baskets. Thanks to Artistic Director Deb Alley for introducing Season of Concern in the Festival program and to the generous audiences who attended this 34th season of the

Illinois Shakespeare Festival. Stephen Spencer says, "Chicago-based Season of Concern gives actors the chance to give back to our brothers and sisters in their time of need."

Los Angeles

Western Region EEO Committee Plans Full Schedule of Events

Barbara Roberts, Chair, reports that the Western Region Equal Employment Opportunity Committee has planned a full schedule of events for the 2011-2012 season. "WITT" (We're In This Together), a host of workshops and panels focusing on access to casting, is slotted for **September 24, 2011** at Los Angeles Theatre Center. The Tri-Union Diversity Awards are being presented on **November 7, 2011** at the Nate Holden Performing Arts Center. In **January, 2012**, the EEO will present "Stirring The Pot," a mixed abilities staged reading of

work by Committee member and PWD Lynn Manning in recognition of International Disabilities Month. For the **March** celebration of Women's History Month, the EEO in collaboration with The Los Angeles Women's Theatre Festival will present a panel of working women in the industry. A Latino event is in the planning stages for **April** and an evening of Asian American theatre will be held in **May**. Also, a special Seniors' Primetime event is in the planning mix. For more information and dates, visit the Equity website: www.actorsequity.org.

New York

Free Flu Shot Program Begins in September Swine Flu Vaccine Included This Year



Bobby Cannavale gets a flu shot from Dr. Barry Kohn.

Soon it will be fall in New York, with winter and the 2011-2012 flu season ahead. The time to get a flu shot to protect against flu is September-December. For the past 14 years, the Annual Broadway and Off-Broadway Free Flu Shot Program has been brought to you by Physician Volunteers for the Arts (PVA), funded by Broadway Cares/Equity Fights AIDS, and sponsored by Equity. Volunteer physician services are provided by Physician Volunteers for the Arts. Dr. Barry Kohn, medical director of PVA, founded this annual flu shot program in 1997. Every winter from late December through March several strains of flu circulate

around the world. These highly contagious viral respiratory illnesses can spread rapidly through casts and crews and office staffs causing many lost workdays. The symptoms of flu include high fever, chills, relentless cough, discolored sputum, hoarseness, and shortness of breath. Each year the Centers for Disease Control in Atlanta determine the three strains of flu most likely to circulate and new flu vaccine is manufactured containing these three strains. Again this year, the H1N1 "Swine Flu" strain is included as one of these three strains. The vaccine contains inactivated, dead, portions of these viruses that can stimulate immunity but, because they are dead and only portions of the virus, cannot cause active flu illness. People who get the flu shot develop a natural immunity to the strains of influenza contained in the vaccine and are protected from getting the flu. The flu vaccine is essential for certain high risk groups,

including everyone over age 50; pregnant women; people with diabetes, heart disease, asthma, emphysema, other respiratory illnesses; weak immune systems; and HIV. It is also *highly recommended* for people who live or work with anyone at high risk as well as for people who are exposed to large groups or work in close quarters such as backstage. Receiving the flu shot can protect you from flu and help you avoid time off due to illness this winter. This year, the recommendation is that everyone over six months of age receive a flu shot containing this year's new vaccine. People who are allergic to eggs should not



Dr. Barry Kohn gives Sutton Foster a flu shot.

get this flu shot. PVA has ordered enough vaccine to immunize the entire theatre community. Dr. Kohn will be visiting theatres and theatre companies and union offices throughout the fall. In addition Dr. Kohn will be on the 14th Floor at the Equity Building with flu shots for any and all members of the theatre

community on **Monday, September 26 from 10am to 3pm; Thursday, October 27 from 10am to 3pm and Thursday, November 17 from 10am to 3pm**. These dates and times will be posted on the Equity website and will also be announced through e-mail blasts. If you have any questions regarding the flu vaccine, you can discuss them with Dr. Kohn when he and other volunteer physicians visit your theatre, office or theatre company. Check with your stage manager or office manager for scheduled times or call Equity for open dates for flu vaccine. If you have specific questions, you can reach Dr. Kohn at (323) 207-6822 or Barryakohnmd@gmail.com.

Los Angeles

Actors Fund Conducting Survey on Housing

The Actors Fund, together with partner organizations led by the Los Angeles Department of Cultural Affairs, won a grant in 2010 from the National Endowment for the Arts to begin planning for the creation of new affordable housing in the downtown area for people in the arts.

As part of that process, The Actors Fund is conducting a survey of the arts and entertainment community to confirm that there is a need for more affordable housing in the community and to understand what kind of building and facilities would be most suitable.

The survey, presented and launched at a public meeting in Los Angeles on August 15, 2011, is posted on CreativeSpaceLA.org until October 10, 2011. Don't miss your chance to be heard. For more information on The Actors Fund in Los Angeles, call (323) 933-9244.

New York/Los Angeles Tri-Union I AM PWD Campaign Hosting Bi-Coastal Conference

The Tri-Union I AM PWD Campaign is hosting a bi-coastal industry summit conference, "Disability IS Diversity: Reflecting the True American Scene," on Wednesday, October 19, 2011 in New York and Los Angeles. For more information contact Pearl Brady in New York, (212) 869-8530 or Michael Van Duzer in Los Angeles, (323) 978-8080.

Oklahoma City Equity Salutes City Rep on 10th Anniversary

Central Regional Director Kathryn V. Lamkey, on behalf of the Central Regional Board, has issued a proclamation to Oklahoma City Repertory Theatre on the occasion of its tenth anniversary as "an employer of members of Actors' Equity Association under the Small Professional Theatre Agreement." The proclamation hails the theatre for its "continuing commitment to the excellence of theatre and the employment of artists in the Central Region of Actors' Equity Association."

New York

Broadway Flea Market & Grand Auction to Stretch Across Broadway into Times Square Shubert Alley Under Construction

Broadway Cares/Equity Fights AIDS' 15th Annual *Broadway Flea Market & Grand Auction* will take place on Sunday, September 25, 2011 from 10 am to 7 pm. For the first time ever, the event will encompass all of 44th Street between Seventh and Eighth Avenues, and will stretch across Broadway into Times Square, filling the wide pedestrian plaza between 43rd and 44th Streets.

It's the only time in the event's long history—not counting the infamous overnight move to Roseland in 2009 because of torrential downpours—that Shubert Alley will not be used for any portion of the Flea Market & Grand Auction. Construction on the parking garage below 1515 Broadway, which also extends underneath Shubert Alley, is

precipitating the change.

Dozens of tables from Broadway's most popular shows will be staffed by Equity Actors and Stage Managers for what *Time Out New York* calls one of the "Best Once-a-Year Markets" in New York City. Actors' Equity and The Stage Managers Association are two of the

longest running tables in the Flea Market's 25-year history.

Specific items for sale at the Flea Market, other packages to be offered at the Grand Auction and stars to appear at the Celebrity Autograph Table will be announced on www.broadwaycares.org, on Twitter and on Facebook.



NY staffers at the Equity table at the 2009 Flea Market are (l to r) David Westphal, Frank Stancati, Jason Clark and Russell Lehrer; (seated) Karen Master.

Answers to (Musical Quiz on page 4)

1. The frankfurters can answer back in "NYC" (*Annie*).
2. Conrad Birdie is all set to eat steaks, preferably the sizzling variety ("Lot of Livin' to Do," *Bye Bye Birdie*).
3. Those baseball widows prepared goulash, but their hubbies like Willie Mays better ("Six Months Out of Every Year," *Damn Yankees*).
4. The two fathers in *The Fantasticks* grow radishes, turnips, carrots, Brussels sprouts, beans and cabbages, as described in "Plant a Radish," and clearly they have plums and kumquats, too ("This Plum Is Too Ripe"), but those aren't veggies.
5. Fan Tan Fanny (*Flower Drum Song*) has leftover moo goo gai pan in her fridge.
6. Josephus Gage eats bran for breakfast, which gives him lots of roughage ("I'm A-Tingle, I'm A-Glow," *Gentlemen Prefer Blondes*).
7. During *The 25th Annual Putnam County Spelling Bee*, William reveals his allergy to peanuts.
8. Mabel serves BLTs down, pickles, bagels, knishes, corned beef and salami at that deli ("Look What Happened to Mabel," *Mack and Mabel*).
9. The cook serves oysters on the half shell and the roast, though the company appears ready to carve each other ("No Good Can Come from Bad," *The Mystery of Edwin Drood*).
10. Hildy's lamb chops apparently can cause people to drool ("I Can Cook, Too," *On the Town*).
11. The students at St. Sebastian's eat country cheese with buttered bread for lunch ("The Bells of St. Sebastian's," *Nine*).
12. Babe complains about the cost of ham ("Small Talk," *The Pajama Game*).
13. The gang from *Rent* orders four seaweed salads ("La Vie Boheme").
14. Sandy sells the candy "Down on MacConnachy Square (*Brigadoon*) and hopes he'll sell out, since eating his own product is making him ill.
15. Sheriff File, though tempted by the Curry men's description of picnic goodies ("Poker Polka," *110 in the Shade*), declines their invitation.

"relax your shoulders, listen, use every sensory aspect of yourself, be truthful to the moment, work from 'you' because that's all you have. "I could go on in "rapture" about him, as could many.

An era has ended with his death, but not his passion, his willingness to push you to the razor's edge in your art and be there to catch you with a sage-like grin of satisfaction as he would say "I told you you could do it...just trust..."

Thank you, David...we all send love.

Thom Christopher

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.



THANK YOU

Dear Editor:

Thank you for the wonderful recent coverage [June, 2011] concerning disability access. As a proud member of AEA since 1984, I am always happy to see our union leadership seeking to expand job opportunities for actors. As the mother of a young son facing multiple health and developmental challenges, I am deeply grateful to all at AEA who have worked so hard on behalf of those with disabilities.

I was especially moved by Christine Toy Johnson's description of AEA working toward a "world of universal access." From finding the right actor for a job, to expanding audience access to performances, to highlighting our similarities rather than differences, AEA has indeed brought many closer to this important goal—and enlightened all of us in the process.

Donna Kane

MEMORIES BROUGHT BACK

Dear Editor:

A small error in your letters to the editor (July/August 2011) brought back many memories.

Ellen Albertini Dow wrote of touring with "Claire" Tree Major Children's Theatre. Actually her name was spelled "Clare" according to my google search. I am now 74. When I was in grade school in Fort Smith, Arkansas, I first started to see those touring plays and continued to do so into at least my junior high years. I'm pretty sure they must have been non-union, but I don't know this. In any case they were of the highest professional standards—mature, talented actors, professional sets and costumes all wonderfully designed. They were instrumental in me developing a love for the theatre—but not just any theatre. They made me set my standards pretty high at a very early age. Thank you, Ellen, for reminding me.

Larry Randolph

REMEMBERING DONALD GRODY

Dear Editor:

Donald Grody—veteran actor, singer, playwright, and former Executive Director of AEA—passed away on July 13, 2011 at the age of 83 after a long and valiant battle with prostate cancer.

I was privileged to meet Donald when I was cast as the Fool opposite his magnificent King Lear for Vermont Stage Company in 2008, and we became good friends. We went on to do a second Lear together for New York Classical Theatre in 2009. I've posted a tribute to Donald on my blog (www.andrewsellon.com/2011/07/20/exit-the-king-remembering-actor-donald-grody/). I could only write about the brief period of time I knew this extraordinary man. But since he had a long life and a rich and varied career, I invite other members to add anecdotes on my site. Donald was a wonderful performer, and a remarkable human being. His widow, former AEA staff member Judith Anderson, is organizing a memorial to be held this fall. I hope anyone in NYC who knew Donald will try to attend.

Andrew Sellon

IN MEMORIAM

Dear Editor:

I had the good fortune to meet Alice Playten about two years ago when I played her husband in *Shlemiel the First* at the Kassier Theatre at Montclair State

University. She was at my audition and I got the job that same day. Later at rehearsal at the 42nd Street Studios, she came up to me, sat on my lap and said, "We've found our Gigi!" We were fast friends from then on.

When she started singing, I gotta tell you, I welled up a bit. That unmistakable, distinctive voice that I remembered from the original cast recordings of *Hello, Dolly!*, *Oliver*, *Henry Sweet Henry*. She sounded like no one else. She was tiny. But that voice came from her heart. She took her baby steps as a performer with such legends as Merman, Channing, Georgia Browne. And she was as much an original as any one of those luminaries. How many times we hear, "They don't make them like that anymore." Well, that certainly holds true for Alice Playten. I will miss her.

Michael Iannucci

Dear Editor:

The poet Richard Howard said, "the eulogy is the most autobiographical of forms..." without a slight prologue there can be no epyllion of love to the Tributee.

In July of this year, David Le Grant, one of the finest and most inspiring acting teachers and coaches, passed away in California. David and I met in NYC one month after I was discharged from the Army. We met for my interview: I started David's classes. I went, I saw...he conquered. After all these years I hear him...