

"Nothing is impossible.  
The word itself says  
I'M POSSIBLE."  
— Audrey Hepburn

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## Reminder

### Annual Membership Meeting is Friday, April 12, 2013 in All Regions

The Eastern, Central and Western Regions will be connected by telephonic hook-up for the 12th Annual Meeting so that members in all Regions may be able to hear statements of candidates running for Council. Hook-ups will begin at 2:30 pm (Eastern Time), 1:30 pm (Central Time) and 11:30 am (Pacific Time).

The Eastern Regional Meeting convenes at 2:00 pm (Eastern Time) in the Council

Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY.

The Central Regional Meeting begins at 1:00 pm (Central Time) in the Member Center on the 1st Floor of the Equity Building, 557 West Randolph Street, Chicago, IL.

The Western Regional Meeting starts at 11:00 am (Pacific Time) in the Bellamy Board Room on the 5th Floor of the Equity Office, 6755 Hollywood Boulevard, LA.

## Bay Area is Newest Liaison Area

At its February meeting, the Council passed a resolution to make the San Francisco Bay Area the 27th and newest Equity Liaison area. The resolution was made based on recommendations from the President's Planning Committee (PPC) and the Western Regional Board.

The Bay Area, as it is commonly referred to, joins a vibrant network of Liaison cities. From its original name of Bay Area Advisory Committee (BAAC), a new committee will be formed and known as the Bay Area Liaison Committee. At the upcoming membership meeting in April, the current members of BAAC will be officially rolled over onto the Liaison Committee and open seats will be filled through a

selection process.

As a result of the Bay Area's new status, Liaison Committee members and all qualified members in the area are being encouraged to join any regional and national committee in which they have an interest. This provides the opportunity for members of the Bay Area to fully participate in contract committees and provide valuable insight and experience. A new contract committee, called the Bay Area Contract/Code Committee, has been formed to hear concession requests for the Bay Area Theatre (BAT) and Modified BAT agreements as well as the Bay Area Per Performance (BAPP). Members in the Bay Area can also utilize the newly updated Members Project Code.

Western Regional Director Mary Lou Westerfield expressed her gratitude for the service of all the members who have been on the BAAC over the years, adding, "This is an important new opportunity for the Bay Area and exciting that it becomes our 27th Liaison area in Equity's Centennial year."

"We could not be more pleased to have the Bay Area join the Area Liaison community, allowing Equity to continue its practice of direct outreach to its local membership," said Flora Stamatiades, National Director, Organizing and Special Projects and Staff to the Committee on Area Liaison Affairs (CALA).

For more information, check out the Bay Area Liaison page on the Equity website, or contact members of the newly formed Liaison Committee or send an email to Business Representative Bethany Umbach, at [bumbach@actorsequity.org](mailto:bumbach@actorsequity.org).

## New Audition Center Opens Member-Friendly Venue Includes New Features

Equity's long-awaited and highly-anticipated new Audition Center opened for business on March 11, 2013 on the 16th Floor of the Equity Building, 165 West 46th Street.

After more than three decades of heavy usage, the original second floor Audition Center (opened in June 1980) was long overdue for significant upgrades and member-improvements. When the opportunity arose to move to the 16th Floor - at no cost to the Union - Equity jumped at the chance.

From the outset, the goal was to provide a superior, state-of-the-art facility so that members



Audition waiting area. (Audition Center photos: Stephanie Masucci)

incorporate these ideas in the final plans - including Wi-Fi. The two new studios can

audition rooms won't be distracted by the sounds and voices of people in the hallways and vice versa). There is also a dancer-friendly warm-up space; ballet barres and full length mirrors; men's and women's changing areas; and ample bathroom facilities. Last, but not least, there is plenty of comfortable seating throughout the bright space and easily-accessible bulletin boards with casting information and complimentary theatre ticket offers.

Members took to Twitter during the inaugural week of auditions with generous praise for the new space declaring it, "classy," "beautiful," "stunning" and downright "awesome" from floor to ceiling.

The new Director of the Audition Center is Andrea

(continued on page 3)



Warm-up area.

could audition in a modern, comfortable and convenient space. Council and the executives received suggestions from members and, when possible, attempted to

accommodate dramatic, singing and dancing auditions, and have well-tuned Yamaha upright pianos, sprung wooden floors and sound attenuation (meaning that members and personnel in

## Equity Centennial Honored Across the Country

Following the 2012 presentation of the Special Tony Award® by the American Theatre Wing for 100 years of professional theatre, Equity continues to be honored by the industry in its Centennial year.

The top regional theatrical awards organizations have followed suit, bestowing special recognition to the Union. This spring alone, Equity will receive prestigious honors from the Los Angeles Drama Critics' Circle, Carbonell Awards (South Florida), Helen Hayes Awards (Washington, DC), Elliot Norton Awards (Boston) and the San Francisco Bay Area Theatre Critics' Circle. In February, the Union received the Column Award (Dallas/ Ft. Worth) which follows last year's presentation of the Henry Award (Denver),

the Ivey Award (Twin Cities), the Jeff Award (Chicago), the Gregory Awards' Proclamation (Seattle), the B. Iden Payne Award (Austin), and the Suzi Bass "Spirit of Suzi" Award (Atlanta).

The industry awards anchor a yearlong commemoration for the Union that began with the publication of *Performance of the Century* (Applause Books) and continues with a special episode of NBC's *Smash* featuring the Gypsy Robe® and the upcoming website portal launch for *The Narrative Project*, a personal history of AEA through the eyes of Equity Members. Additionally, Members across the country will be invited to celebrate with Equity at designated Area Liaison parties and at the regional office gala events scheduled in Chicago

(May 13), Los Angeles (June 3) and New York (June 17).

Equity Members who are in good standing (*make sure your dues are paid up*) will receive a commemorative AEA Centennial gift.

For timely updates, follow us on Twitter (@ActorsEquity) and like us on [Facebook.com/ActorsEquity](http://Facebook.com/ActorsEquity) to join the #AEA100 social media conversation.

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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'  
EQUITY  
ASSOCIATION**  
1913-2013

## EQUITY NEWS

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## Your Income Tax

# Actors, Average? We Don't Think So!

By **Sandra Karas**  
Director, VITA Program

### Where Do We Fit In?

At VITA, we are often asked how the average actor's tax return compares with the average "civillian" who files a 1040 and claims deductions. First of all, that's assuming there is such a thing as an average actor! Then, there's the assumption that actors can compare with regular folk who file and pay taxes every year. Two assumptions that beg the question(s) indeed! But, we can review the figures assembled by the IRS and others who compile information for the U.S. Treasury and see where actors might fit into the mix. To give you an idea, we must review statistics for taxpayers claiming itemized deductions. We aren't looking at independent contractors or self-employed people, as those statistics aren't available. Itemized deductions are the deductions that include medical expenses, state and local taxes, real estate taxes, mortgage and investment interest, charitable contributions, employee business expenses and costs related to job search. When it comes to an actor's returns, the last two categories loom large. Every taxpayer is allowed to choose between claiming the standard deduction or itemized deductions. The government allows you to take whichever is the higher of the two and most people opt for itemized deductions if their totals exceed the standard amount. Statistics are available for the first four categories (medical, taxes, interest and charity), but not for the category that includes business and job search expenses (otherwise known as miscellaneous itemized deductions). Just because they call them miscellaneous doesn't mean they're an afterthought on our returns! Here are some stats for you to consider:

As noted, there are no stats for miscellaneous itemized deductions in this chart, but you'll

Total Income	Medical	Taxes	Interest	Charity
\$15,000-30,000	\$7,783	\$3,184	\$8,434	\$2,048
\$30,000-50,000	7,028	3,943	8,699	2,274
\$50,000-100,000	7,269	6,247	10,133	2,775
\$100,000-200,000	9,269	11,069	13,456	3,888
\$200,000-250,000	21,599	18,524	17,572	5,947
\$250,000 or more	38,149	48,317	25,527	18,488

notice that medical expenses can average as much as 51% of total income on the lowest earners and 15% of total income on the highest earners. Charitable giving averages around 13% of total income at the lowest income levels and about 7% of total income at the highest. Makes you think, right?

Now, where are we in all of this? It's hard to say exactly because there are no stats for

people who constantly look for work and who also incur continuing expenses even when they are gainfully employed. At VITA, we find our average earner takes in between \$30,000-\$33,000 per year and spends anywhere between \$2,000-\$5,000 on ordinary and necessary show biz expenses. The higher the theatrical income, the greater the agents' commissions as well, so these figures can grow quickly depending on the source of the wages. Some of our members spend a third or more of their gross earnings on maintaining their skills, promoting themselves and slicing off 10%-25% of everything to their agents and managers. Those who work out-of-town or on tour spend more than those who stay at home, but most have per diem allowances to offset some of those travel expenses.

So, how do we compare, if we compare at all to our fellow American taxpayers who itemize deductions? The most startling statistic is that theatrical artists spend between 10%-15% of their gross earnings on miscellaneous itemized deductions, whereas most Americans do not have expenditures in this category at all. Add our show biz expenses to the other categories and you can imagine that there are some of us who are spending large percentages of their gross income on staying healthy, paying taxes, helping a few charities and mostly keeping up with the constant job search and skills maintenance. The figures are sobering; the dedication to the craft is laudable; the spirit is indomitable.

So, the next time you consider where you fit into the world of the U.S. taxpayer, consider that you're not just helping yourself and paying your fair share, but you're aiding many other businesses through your efforts. And you're definitely not filing the average tax return! But then, you're not average, are you?

### Leaving home? Don't forget to send money!

A recurring problem for performers who work outside of their usual tax home is that, when they come back and file taxes, they find they owe their home state some money. While it's not a big surprise to most actors who travel or work a number of regional gigs each year, it's still difficult for many to come up with

## Get Ready to Vote for Councillors

**A**EA's 2013 Election is about to get underway. On Monday, April 15, 2013, ballots will be distributed by Election Services Solutions to all paid-up members.

There are three ways to vote:

- 1. Paper Ballot:** Paper ballots will be mailed out on April 15. Fill out your paper ballot and return it per the instructions provided. If you vote by mail, you *must* tear off the top portion of the ballot.
- 2. Paperless Balloting:** If you registered for E-voting prior to March 22, at approximately 11:59 pm Eastern Time on April 15, you will receive an email from Election Services Solutions with instructions for voting

online. Make sure this message doesn't get caught in your spam filter. The email will come from [actorssequityhelp@electionservicescorp.com](mailto:actorssequityhelp@electionservicescorp.com). You will *not* receive a paper ballot.

**3. Vote Online:** Even if you did not pre-register for E-Voting, you can still vote online. When you receive your paper ballot, go to <https://www.esc-vote.com/ae2013> and find the link for online voting. Enter your unique internet log-in number (from your paper ballot) and your Member ID# (printed on the front of your membership card) and follow online voting instructions.

**NOTE: All ballots must be received by 5 pm Eastern Time on Wednesday, May 22, 2013.**

the money at tax time to make up the difference in the tax that wasn't withheld in their home state. What's a traveler to do? One solution is to request that the paymaster be kind enough to withhold and send state tax back to your home state. Some will actually do this for you. For those who can't or won't do it, there's the quarterly estimated tax system that you can use to send some tax money home every quarter (April, June, September and January). You'll need a little advice from your tax advisor, but it's an easy method to employ to ensure that you won't be hard hit next April. Another option is to simply save 5% of your wages in an account that you won't touch until next April. When your tax preparer tells you the amount of the home state bill, you'll have money saved to pay it. The only downside to this method is that you may still incur what is called an underpayment penalty. That is a fee assessed for not paying in enough tax as the year goes on. We're all expected to be on a "pay-as-you-go" system. If you wait until you file your taxes to pay the bulk of your liability, you risk paying a premium to do so. Again, discuss this with a tax expert so you can make an informed decision. And enjoy your time away!

### And Unemployment Can Raise the Bill, too!

Speaking of owing your state additional tax, consider that you might be in the same boat, even if you don't leave home. If you finish a gig and can't find another for a while, you'll probably apply for unemployment benefits in the state you qualify in. Some states will withhold state tax (NY is one of them), but the amount is never sufficient enough to cover the liability, so be prepared to owe additional tax just when you can least afford it! If you can

squirrel away some extra from each check, you'll be able to offset some or all of any balance due when you file. Get good advice ahead of time if you need to, so you're not blindsided when you file.

### Affordable Care Act

We don't have much to discuss on the Obamacare front as most of us are covered under multi-employer plans (through collective bargaining), but the unions are looking at how this will affect us in the coming years. What we can tell you is that there are some taxes associated with the new law and they affect higher income earners primarily (Medicare taxes increase on incomes over \$200,000). By 2016, the Affordable Care Act requires most Americans who don't buy insurance to pay a penalty of \$695 for each uninsured adult in the household, or a percentage of household income, (2.5 percent of the amount of income over the tax threshold). This penalty will likely appear on the tax return to be added to the total tax liability. It's complicated and arcane and the latest Congressional budget battle is putting some of it back on the table, so stay tuned for even more changes that might affect us later on.

### VITA

If you have questions about these or other tax topics, consult your tax advisor or stop to in your nearest VITA office. The VITA office in New York is located on the 14th Floor of the Equity Building. Hours are: 10:30 am – 4:00 pm, Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays). Telephone: 212-921-2548. VITA sites are also located in Los Angeles at the Actors Fund and in Orlando at Actors' Equity.

*Sandra Karas is Secretary-Treasurer of Actors' Equity Association and a member of SAG-AFTRA.*

## New Audition Center Opens

continued from page 1



Studio B.

Murray, who, throughout her career, has worked with a wide range of artists—actors, classical musicians and other performers. Robin Welch remains as Assistant Director and Tim Try is the Audition Center Associate. More than 30 Monitors, some new and some familiar faces, will be handling the auditions as part-time staff members.

A special members' open house will be scheduled closer to the May Centennial anniversary. Equity looks forward to

welcoming members to the Audition Center and hearing more enthusiastic responses in the coming months.

*Editor's Note: While construction continues at the building, the line-up for*

*auditions is at the Times Square Visitor Center on Seventh Avenue between 46th and 47th Streets (between the Palace Theatre and McDonald's). Line-up begins at 6 am each audition*



Studio A.

*day and there is clear signage at the Visitor Center with instructions.*

## 2013 Annual Election Calendar

Friday, April 12, 2013	Annual National Membership Meeting (all Regions via teleconference) Candidate speeches
Monday, April 15, 2013	Distribution of ballots (from balloting company)
Wednesday, May 22, 2013	Deadline for receipt of ballots is 5 pm Eastern Time
Thursday, May 23, 2013	Tabulation Day

## An Actor Behind the Table – Part II: The Director

By Scott Guthrie

*(In the last issue of Equity News, we explored the audition process from Scott Guthrie's perspective as a monitor and a reader. In this installment, we look at it from a director's viewpoint.)*

In the past year, I was presented the opportunity to direct for the first time. Part of the reason I was excited to do this was to cast the project. It would be the first time I would be behind the table that I had a say. Now I would take the perspective I had gained as a reader and monitor to the next level.

First thing I noticed was how you present yourself. We are in the business of selling ourselves (no, not hookers!) and everything from our headshot/resume to what shoes we wear is part of that package. The show I was casting was about four classy guys who sing a lot and wear snazzy dinner jackets. That being said, I saw more guys in sneakers, jeans and un-tucked button up shirts. It's one thing to be talented in this outfit, but right away, it sends the wrong message: You don't care.

The question I was constantly asking myself was, "Now what?" I can tell right away

if you can sing or act. The issue then became a matter of what set you apart from the rest. Did you have special skills? Had you worked with someone I knew? Had you done the show before? Once I established whether or not you were callback material, I had moved on. There is only so much I can play with you when your slot gives you two minutes. Now this brings up something that as an actor used to drive me crazy.

Once I figured out how to use or not use you, I would often confer with the table. This is the moment when you are acting your heart out and notice the table isn't paying attention to you. Guess what, we really are. You have answered a question of ours and we are lining up what to do with you now. This is



## Why I Do Theatre

By Nick Wyman

An interviewer last week asked me why I became an actor and why I was doing a show in Albany, NY. The glib answer to the first is that the Harvard English Department made it clear they didn't think much of my plans to be an English professor, and the obvious answer to the second is "Hey, who wouldn't jump at the chance to spend February and March in Albany?" Much as I like to be glib and obvious (#Wymanactingstyle), I thought I'd drill a little deeper for you and create a corollary to my other piece on Theatre: "The Case for Analog Entertainment in a Digital Age" ([www.newcentennialtheater.org](http://www.newcentennialtheater.org)).

I am an actor because I enjoy the challenge of creating a character, of figuring out why people do what they do and how best to tell an author's story. I like creating recognizable human behavior (#Wymanpicfail), but mostly I like the interaction, the connection with people.

When I do a play, I become part of a family. This family — frequently less dysfunctional than most — works together to tell a story. We develop our characters and our relationships organically in a rehearsal lasting sometimes only a week or two (hello, summer stock!) but usually four, five or more weeks. I learn about my character, about the play, about myself and about the other actors. I solve problems: how to get the truth out of a fellow character, how to con another character, how to reassure an anxious juvenile, how to stop boring the rest of

the cast. I grow. I grow as an actor and as a person. With luck I am a better actor and a better person at the end of the process.

When I do television or film, rehearsal/development time is measured in minutes not weeks. Depending on the size of my role, I may get to know either a portion of that television/film family — or a tiny portion of that family. Indeed, our interaction is frequently so brief that I never become part of their family; I am an acquaintance, a transient visitor. The roles I play in these media are usually too small to have an arc in the script; their drive-by relationships with the leading players reflects my family visitor status. Sometimes I just serve up the exposition the leading players eschew. I do my scenes two to ten times, focusing primarily on hitting my marks and maintaining continuity with previous takes.

Sometimes I feel I've nailed it, sometimes — not so much. Whichever way it went, there is never another chance to improve it or try something new: it's done. Sometimes I feel great, only to be disappointed when I see the end result. In *Planes, Trains and Automobiles*, as a lawyer who jacks up the price of allowing Steve Martin to take my cab while John Candy commandeers said cab, I thought my cool, stone-faced smugness in the face of Steve Martin's importuning would be great. Perhaps it was. In the edited movie when Steve Martin talks, you see a close-up of Steve Martin, not my reaction. Indeed, half the time when Nick Wyman talks, you see Steve Martin's face. The ticket buyers

were coming to see Steve, not Nick.

This brings me back to the idea of acting as interacting with people. In the theatre, if I am onstage, an audience member has the option to ignore the good acting and focus on my cheap and vulgar histrionics. When I do movies or television, I have no control over whether the audience gets to see my performance. Indeed, I have no relationship with the audience whatsoever — and vice versa. I have no idea whether they love what I am doing or if they can't stand it; and no matter how excited or bored or moved the audience gets, my performance never alters.

Theatre is Community — and not just the family that puts a theatre piece together. There is Community between those of us who do it and those for whom we are doing it. It is actually a collaborative effort. We get constant feedback with laughter, applause, and that most precious of audience reactions, utter breath-holding silence.

That immediate reward is very gratifying. Television and film have their rewards as well, and I am always very happy when those rewards come in the mail. I am a big fan of making money with my acting (see "The Five C's"), and Theatre is rarely as financially rewarding as TV and film. But, just like the rest of you, I didn't go into this business to make money. At the end of my life, the important tally will not be how much money I made but rather how many lives I improved or eased with laughter, with entertainment, with connection. And that's why I do Theatre.

a good thing. So many times, as actors, we read into these moments with a sense of insecurity. I challenge you to not let this deter you in the future. If we want something, we will ask you for it. Just come in and do what you do best and let us figure out where to put you.

I watched over a week and a half as people came in for union calls, non-union calls, agent appointments and callbacks. From two minute slots to full callback sessions, the one thing that I wanted to impart to everyone was to do two things. One, take your time; when you rush through your audition, we don't get a sense of who you are or what you can do. I know you may be number 67, but you still have your two minutes, so breathe life into them! Two, take

a chance. So many come in and just play it safe, not really making any choices. Come in and do what you do best, definitely, but make a choice. My acting teacher used to tell me, "Dare to be hot pink in a sea of beige." I truly understood this after having to cast a project. Beige is safe, comfortable and predictable. Pink, though sometimes wrong, is memorable by contrast.

I look forward to being back in the audition room, in whatever capacity it may be. This form of job procurement is definitely one of the strangest in all industries. But once you figure out what you do and don't have control over in the room, it will change your experiences and give you a newfound sense of freedom. So get out there and audition!

# Candidates for National Election Submit Statements

## EASTERN REGION

### Principal Five-Year Term

#### Vote for no more than six



*By Petition*

#### JONATHAN BRODY (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked:** Production (Broadway & Tours), Special Production, Off-Broadway, LORT, Dinner Theatre, CAT, Workshop, Business Theatre, COST, CORST, Guest Artist, LOA, SPT, Cabaret

Thank you for electing me to Council three years ago. I'm proud to have been involved in important decisions like hiring our Executive Director, approving the beautiful new audition center in NY, and the purchase of the new Western Region office building. Under Mary McColl's leadership we've also developed an efficient negotiation strategy that has brought important gains to our contracts and improved our relationships with our employers and negotiating partners.

We've been moving forward, sometimes slowly, but sensibly – especially in this tough economy. There's still much to be done. I'm very open minded, well informed, a good listener and all I want to do is improve the lives of our members. Above all, I'll continue to fight for more jobs, better salaries and keeping live theatre vital.

I work in every region, under a wide variety of contracts, plays and musicals, principal and chorus, I have an agent but get most of my work from EPA's and ECC's. These many variables in my career give me an understanding of the situations our members face across the country.

I know there's dissatisfaction in the membership. Things can always be better. I urge folks to get involved, join committees, even run for Council. Most importantly, *please* vote! It's your Union, your Council. Have a say in who makes the decisions that affect us all. I feel like I've got a lot more to contribute and hope you'll give me the opportunity to continue being your voice in our Union's governing body.



*By the Nominating Committee*

#### JEFF WILLIAMS (CURRENT CHORUS COUNCILLOR)

*(Residence: New York, NY)*

**Contracts worked:** Production, LORT, COST, SPT, Cabaret, Business Theatre, Guest Artist, LOA, ANTC

For the past 11 years it has been my honor to serve as a Chorus Councillor. This year I have been nominated for the first time as a Principal but while my employment category may have changed, the challenges I face are exactly the same. I have to work just as hard to secure every possible audition opportunity and end up using all the means available to me; agent appointments, self-submissions, EPA's and Chorus Calls. When I do find work I am still absolutely dependent upon the protections and minimums negotiated into our contracts.

In the past decade I have worked on a dozen negotiating teams (Production, SETA, LORT, SPT and Off-Broadway) always fighting to improve conditions for all actors and stage managers. Audition access is under fire in every negotiation and one of my priorities has always been not only to maintain our current rules but to expand upon them. In negotiations it is also vital to continually strive to improve salaries so that we all might have the possibility of earning a living in the theatre and ultimately of being able to retire with dignity. These battles are far from won and I am ready to keep fighting.

Serving on Council has been a highly educational and occasionally frustrating experience. What keeps me going is the knowledge that the time I spend in meetings and negotiations results in improvements for all of us. I would appreciate your vote so that I can continue to do this work.



*By Petition*

#### JEANNE LEHMAN (INCUMBENT)

*(Residence: New York, NY)*

**Contracts worked:** Production (Broadway, Disney, National Tour, Bus and Truck), Off-Broadway, Special Production, LORT, Stock Jobbing, Stock Unit, CORST, URTA, MSUA, RMTA, Dinner Theatre, Business Theatre, LOA, Special Agreement, Guest Artist, SPT, Mini-Contract, Showcase, Staged Reading, Canadian Theatre Agreement

**(Engagement Contract), Independent Theatre Agreement Engagement Contract (Canada)**

Committees: ERB, Vice-chair: Production Contract, Stock, Off-Broadway, Membership Education, Business Theatre and Events, Stephen Falat Holiday Basket. AGMA Merger (chair), Constitutional Review, Film, Recording & Pay TV, Developing Theatre, Guest Artist Agreement, Touring Issues (ad hoc), Deputy, Agency, President's Planning Committee (alternate), Workers' Comp/Safety.

Negotiation Teams: Production Contracts (vice chair), Off-Broadway, Business Theatre, URTA (chair), CORST, MSUA.

Other union affiliations: SAG-AFTRA, AGMA, CAEA.

An AEA member since 1970, I have lived and worked on both coasts, toured extensively across the nation, and have great respect for the concerns and opinions of our members nationwide. A constant in my many years of dedicated participation on Council and in committees, is my passion for this industry and for the people who strive to preserve its professional integrity.

100 years ago, our union was formed to: "promote, foster, advance, and protect the welfare and interests of its members; prevent and abolish abuse; assist in the security of just and equitable contracts and payments; lobby for appropriate legislation; insure a high standard of work and conduct; improve the theatre in general." That is the platform on which our union was established, and the platform on which I run as incumbent for Principal Councillor as we face current challenges.

Working together, guided by strong leadership and member participation, we can become a positive and dynamic force in the industry and in our culture. It has been an honor serving the membership, and if elected, I will serve with renewed commitment, determination, and gratitude.



*By Petition*

#### TOM HELMER

*(Residence: Willingboro, NJ)*

**Contracts worked:** LORT, LOA, NEAT, CAT, SPT, Guest Artist, TYA

Principal Councillor from 2004 – 2009, 2011-2012, Chair of Philadelphia Liaison Committee from 1998 – 2005, 2009 to present. Present Committees: Developing Theatres, Eastern Regional Chair of Committee on Area Liaison Affairs. Previous committees: Organizing, Strategic Alliance/Merger, National Public Policy. Working actor and stage manager from Vermont to Virginia, Massachusetts to Illinois.

My service began many years ago by learning, then actively participating in what AEA is all about, whether it is our contracts, audition access, organizing, communication with staff concerning Philadelphia area theatres and with fellow members through annual meetings, Socials and our Philadelphia AEA Yahoo e-mail group.

I have been part of the Liaison Committee's effort to craft a Code and create a Equity presence at the Philadelphia Fringe Festival in the late 1990's which years later has led to AEA contract work (Special Agreement, Guest Artist, LOA) for area members in the Festival .

Regional theatre and our Area Liaison system of dedicated volunteers who serve Liaison area members are an important part of what makes Actors' Equity at 100 years a vital national presence.

What should the next century bring? It certainly must start with the goal of sustained growth of members working under strong contracts. AEA must also continue to be a conscience of the American theatre in its advocacy for the actor, chorus member and stage manager in the workplace and for society in general.

Vote for increased regional representation on the National Council. It is why I continue to serve our membership.



*By the Nominating Committee*

**LINDA CAMERON (INCUMBENT)**

*(Residence: New York, NY)*

**Contracts worked: Production, Off-Broadway, LORT, COST, MSUA, SPT, LOA**

Committees: EPA (Chair), LORT, Developing Theatre, Agency. Negotiating Teams: LORT, Off-Broadway, COST, URTA, TYA. I've had the privilege

of serving you on Council for fifteen years. I've always been committed to improving and guaranteeing access to jobs for all our membership, through the EPA's and Chorus Call's. Equity's audition system, which is used by members from Broadway veterans to beginners, is one of the only benefits we offer our members, whether or not they're working under contract. To that end, I was a key figure in negotiating EPA's and self-submissions for LORTs, sides for LORT-on-Broadway, refining audition requirements for SPT's and LOA's, and enforcing local auditions for theatres outside office cities. I was involved, through the Agency Committee, in creating Agent Access Auditions for our unrepresented members. With changes in the New York Auditions Department - new Director, monitors, and Audition Center - I believe I can provide the history and continuity to assist in a smooth transition, while working forward to improve access. Our next goal is to build a stronger rapport with Casting Directors and Producers to make Equity's auditions a vital and effective part of their casting process. I, also, firmly believe in the necessity of development and organizing. There are still many non-Equity venues that can be brought into the fold, and we need to encourage them to join us. I believe it's our duty to get as many members working as we can, for livable salaries and benefits. I'd appreciate your vote.



*By the Nominating Committee*

**BUZZ RODDY (INCUMBENT)**

*(Residence: Bronx, NY)*

**Contracts worked: Off-Broadway, LORT, COST, CORST, URTA, SPT, Guest Artist, Dinner Theatre, Special Appearance, TYA**

Thanks for entrusting me with my first term. I've been showing up and doing the work. Don't just take my word for it. Did you know paid-up AEA members may observe a Council meeting? Come check up on me. But until you do, here's a sampling: I've been endeavoring to bring Equity into the 21<sup>st</sup> century technologically. We now have new media provisions in most contracts which are becoming the industry standard and are providing additional monies for our members. I am working to bolster our relevance and power as a labor union in an anti-labor climate. I've been helping to bridge the gap between our sister unions as well as Big Labor. We are already saving thousands of dues dollars with our Green Elections Initiative and we are on the path to making our elections meaningful to you. Making sure that we negotiate and enforce strong contracts is only possible if we have an informed membership - this is what brought me to union service in the first place; trying to make life better for Actors and Stage Managers. That, and seeing that theatres outside office cities recognize the talent and professionalism in their own back yards. The Actors on stage and Stage Managers in the booth should look like America. Most in our profession have little concept of our power -individually or collectively. I would be honored to serve you for another term. We still have a lot to do. Questions? Comments? Email me:

[buzzforcouncil@gmail.com](mailto:buzzforcouncil@gmail.com) & [www.buzzroddy.com/aea.htm](http://www.buzzroddy.com/aea.htm)



*By Petition*

**MARK ZIMMERMAN**

*(Residence: New York, NY)*

**Contracts worked: Production, Off-Broadway, LORT, COST, MSUA, Guest Artist**

In the 20 years I devoted to AEA from 1989 to 2009, I helped create the 401(k) program, I chaired two Production Contract negotiations, and I served as a trustee for Pension & Health. While serving as president, I was always mindful of the need to provide the best possible working environment for all members, and I was always insistent that our employers treat Actors with respect. Having been away from union activities for the last three years, I now find myself wanting to participate again in the process of guiding our union into its second century. I believe that I still have much to contribute to AEA, and I ask for your support and your vote.



*By Petition*

**SCOTT MCGOWAN (INCUMBENT)**

*(Residence: Maplewood, NJ)*

**Contracts worked: LORT, COST, CORST, Dinner Theatre, Guest Artist, Cabaret, TYA, SPT, LOA, Special Appearance, Showcase**

I became a member of AEA 25 years ago, and have been a Councillor for 15 years. Over the years, the climate has changed in our theatre world, as well as in my own personal life. Keeping pace with technology and using social media to remain relevant and accessible is key to our future. As a father and home-owner, I have grown even more aware of the need for such basics as fair wages, health insurance and pension, things people in other professions take for granted.

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

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

Don't forget the Shoe Fund.



*By the Nominating Committee*

**DIANE NICOLE**

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, TYA, Stock Jobbing, Stock Unit, Dinner Theatre**

Nominated for Principal Councillor 5 year term.

I was thrilled to get my Equity card in 1973, because being a union member exemplified professionalism. I became active on committee work in 1974 and later, ran for Council. I was privileged to serve as a Councillor for 15 years. During that time I was active on many committees, negotiating teams, campaigns to save the theatres, and involved in the purchase of our building.

Today, I am proud to say that I have been an active member of our union for almost 40 years. Although I took time off while rearing my children, I supported myself and my family by working in Arts Education and Management mentoring many on the importance of being *union*, and what that stands for.

I believe a union is only as strong as its weakest member. I believe in member participation on every level, I believe in high standards of communication both from and to members.

I am available, willing and able to serve, listen, brainstorm and build on what has become Equity Policy over the last hundred years in order to

move forward into our next century, serving members with peerless quality. I believe we, as a union, in solidarity can perform great things for our future and the future of those we will serve for years to come.

It will be an honor and privilege to serve on Council again.

Diane Nicole



*By the Nominating Committee*

**KRISTEN BETH WILLIAMS (INCUMBENT)**

*(Residence: New York, NY)*

**Contracts worked: Production, LORT Tier D, Off-Broadway, MSUA, Guest Artist, URTA, SPT, 29-hr Reading**

This year, Actors' Equity turns 100! One hundred years this union has been working for actors and stage managers - fighting for higher wages, better working conditions, pensions, health insurance. Fighting for art as a profession. This year is a milestone, a time to celebrate how far we've come and decide where we want to go. It is the stepping stone for our future.

What are we going to do with our next hundred years? And where do we start?

Last year, I ran for Council because I wanted to be a "voice" (from you, to Council, and from Council, to you). You elected me because we needed that voice, and now, we need that voice to go further. "Where do we start?" We start with the thousands of kids graduating from musical theatre and drama programs every year. We talk to them about this union - what it does, what it can do. We answer their questions and arm them with knowledge; we get them interested and involved, so that when they do become members, they know *what* they're doing and *why*.

We start with our future.

And by "we," I mean you. And me. All of us. The more we, as individuals, are informed and involved in our union, the stronger our union is. AEA's future is in our collective hands.

There is much to do, and I'm ready to get to work! I would greatly appreciate your support and your vote.



*By the Nominating Committee*

**RICHARD TOPOI**

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, Off-Broadway, COST, ANTC, LOA, SPT, Special Appearance, Showcase**

As a member of the 2012 Off-Broadway negotiating team I helped us achieve the largest wage increases in over a decade, stopped an attempt by producers to reduce MRE benefits, and achieved work rule changes to benefit ASMs. Being on that team is what has inspired me to run for Council. I *love* being a stage actor and I'm a relentless, energetic, passionate, intelligent man who will fight for what I believe in. For Equity, I'll work tirelessly to strengthen our Union and our brand, expand opportunity for all, increase our wages and our security, and make it easier to obtain health insurance.

Over the last 25 years, I have often been Equity deputy, always looking to make the working experience a better one, whether by pushing producers to behave more responsibly, bringing actors together to resolve a problem or trying to forge a better partnership between actors and management.

As a teacher of young actors for the last dozen years I appreciate the challenges of starting a career, especially getting a foot in the door.

As a middle-aged actor I understand the difficulties of balancing family and career, seeking security amidst the ups and downs, and planning for retirement.

I humbly thank the Nominating Committee for supporting a fresh voice for the Council.

I will search for creative ways to solve problems.

I will always keep an open mind and a willing heart.

I hope you'll vote for me so I can stand up for you.

## Chorus Five-Year Term Vote for no more than three



*By Petition*

**SCOTT WATANABE**

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, CORST, WCLO, Casino (PHANTOM), Guest Artist, LOA, ELA (Canadian Equity - Livent)**

Committees: Production, LORT, STOCK, ACCA, Casino, Midsize, Deputy, EPA, Monitor, EEO, Membership Education. Contract Negotiation Teams: 2009 PHANTOM-Las Vegas / 2000, '04 & '08 Production / 2005 LORT / 2005 MSUA

Our Association is only as strong as an individual's active participation and in the working knowledge of the contracts and agreements that govern our involvement in live theatre. I have participated in many successful contract negotiations in North America. I have lived and worked in Los Angeles, New York, Las Vegas, Canada and toured cities in the US as an actor, chorus member, opera singer and stage manager and understand the differences and issues important to diverse regions and jobs. As a former Councillor, I have had the opportunity to listen to the concerns of our membership and to address these issues in committee and in Council.

Participating in Membership Education, I've been active in promoting education seminars, welcoming new members and, with the EPA and EEO committees; I worked at providing employment opportunities and access.

I believe in promoting professionalism in our industry and making live theatre an exciting, necessary, vital and important part of our culture in a fiscally responsible manner.

I will work to provide protection of our contracts and the promotion of dignity in our profession. I ask for your support as I resume service to our membership and be an advocate for our mutual benefit.

Thank you for your kind consideration.



*By the Nominating Committee*

**ALLYSON TUCKER (INCUMBENT)**

*(Residence: New York, NY)*

**Contracts worked: Production, LORT, Workshop, MSUA, LOA, URTA, Guest Artist**

It has been an honor to serve these past 5 years as a Chorus Councillor. Thank you for your trust and support.

As a proud working member of Equity for 25 years, I have performed on a variety of contracts as chorus, principal, understudy, swing, deputy and dance captain.

For over 15 years, I have served on the Production Contract and Business Theatre Committees. I've served on the ACCA, EEO, National Public Policy, Family, Election Procedures, Nominating & Joint Officers Nominating Committees. I have served on the past four Production contract negotiating teams and the off-Broadway negotiating team.

I will continue to fight for competitive salaries, health benefits, parity among contracts and increased number of work weeks. I will be a voice for:

-Continued improvement of understudy, swing and dance captain conditions. From proper rehearsal time to costumes, it's about proper compensation and respect for the jobs that we do;

-Online sign up for auditions. It's time to find a fair and secure path to make this a reality;

-Access to auditions for everyone;

-Increase the number of chorus contracts nationally (it's worth repeating);

-Greater member participation. Our strength comes from hearing as many opinions as possible so that Council can make informed, inclusive decisions. I help find options to better reach members;

-Fiscally responsible decisions that streamline and strengthen our union.

There is more work to be done. I ask for your support again as I continue to work to preserve our Union and our dignity.



*By Petition*

**STAS KMIEC (INCUMBENT)**

*(Residence: New York, NY)*

**Contracts worked: Production, COST, MSUA, Dinner Theatre, LOA, Special Appearance, Special Agreement**

I'm honored to have been twice elected and to have served on Council for the past 4 years. My passion and commitment are clear inasmuch as I attend every meeting, support communications efforts, boost *Broadway Cares/EFA*, and seek new ways to better represent and engage members.

We are a cherished profession – serving as Councillor is an opportunity to ensure that we're viewed as a national treasure, not as a commodity.

I offer experience, commitment and perspective

Perspective:

- Gain appreciation of performers as a respected and valued asset
- Open new job opportunities in Theater Development and through strong, protective contracts
- Strengthen union voice through unification of Western, Central, and Eastern regions
- Increase diversity and non-traditional prospects
- Enhance membership engagement through increased communications procedures

Experience:

- Actively serve on 11 Committees since 1997
- Deputy, Dance Captain, Swing, Fight Captain
- Member 1987; Experience in four unions: *AEA, AGMA, SAG-AFTRA, SDC*

• *AGMA* Board of Governors (former), Negotiating Committee – *Metropolitan Opera Dancers*

• Public Relations and Strategic Communications credentials

Commitment:

- Eastern Regional Board, National Council, Plenary/National Conference, special, emergency and, long range planning meetings
  - Interaction one-on-one with members, attend membership meetings, as well as *AEA* events and awards, and *Gypsy Robe* ceremonies
- Please vote! I appreciate your support!



*By the Nominating Committee*

**MARK ALDRICH (INCUMBENT)**

*(Residence: Astoria, NY)*

**Contracts worked: Production, Special Production, LORT, MSUA, RMTA, LOA, Guest Artist, Off-Broadway, Cabaret, CORST, COST, SPT**

Our goal must always be to increase work opportunities for members. However, these must be quality opportunities delivering a decent standard of living - paying fair salaries and carrying appropriate benefits. As we continue to reclaim the road, that's our challenge. We must be proactive, anticipating rather than reacting to changes in the marketplace. Greater cooperation with our sister unions is essential.

We must also be proactive in our approach to communication and technology. It's time for us to be firmly rooted in the 21<sup>st</sup> century. We should utilize social media effectively to spread our message to our members and to the public. As Chairman of the Membership Education committee, I have worked to do that and create community among members through seminars, classes and events.

We must also reconsider our system of EPA's and Chorus Calls. Producers are following the letter of our rules but not the spirit, so we must tighten loopholes to ensure that members who put in the effort are being seen for actual jobs, not to fulfill a requirement.

I lived and worked regionally for years before coming to New York and bring a unique perspective that takes into account our members in the regions as well as those in office cities. That experience is valuable as we move toward true national representation. My goal as a deputy and in committees has always been to ensure that we receive the protection and respect we deserve and have earned. Thank you for being involved and voting.



*By the Nominating Committee*

**BEN LIEBERT**

*(Residence: Astoria, NY)*

**Chorus One-Year Term  
Vote for no more than one**



*By the Nominating Committee*

**JEFF APPEGATE**

*(Residence: Cranbury, NJ)*

**Contracts worked: SETA, LORT, COST, URTA, SPT, Business Theatre**

Before serving for a year as a Chorus Deputy on a SETA contract, I thought the position was largely administrative: something of an 'Equity Cop' watching out for transgressions and filing reports. And I'll confess that to some degree that perception extended to our union as a whole. It was the entity to which we paid dues, and from which we expected work opportunities and great contracts.

But then my fellow deputies and I found that our role included being a more active link between our members and Actors' Equity. After a couple years on a challenging schedule, our company had an earful they wanted to share with The Union. Together, we were able to take a great deal of angst and turn it into constructive feedback intended to help improve a contract.

I discovered in the process that deputies can be a far more critical part of an effective union. I found that the highest levels of our Association were more than interested in listening and working with us to try to improve that contract. And in agreeing to serve on the SETA Negotiation Team this fall, I learned firsthand the challenges and tradeoffs that are faced in hammering out an agreement.

With the encouragement of my fellow cast and negotiating team members, I am running for Council in hopes of continuing to be an active link between The Union and our members, facilitating communication and understanding on both sides to make us stronger and get things done.

**CENTRAL REGION  
Principal Five-Year Term  
Vote for no more than one**



*By the Nominating Committee*

**RICHARD SHAVZIN**

*(Residence: Chicago, IL)*

**Contracts worked: Production, CAT, SPT, Guest Artist, Business Theatre**

Brother and sisters:

It's been 10 years since I was first elected to the Central Regional Board, and I now ask your support to continue my work on your behalf on Council. While our primary function remains fighting for the best possible working conditions, salaries, and benefits so that we can earn a dignified living in our chosen profession, organizing has joined the top of the priority list. My personal organizing goals include bringing more theaters under *AEA* contract, partnering with our existing smaller theaters to help them increase work weeks, and recapturing live industrials as covered work. (Of course, health care stays of particular concern, especially in light of the uncertainty surrounding the Affordable Care Act.

In pursuit of these goals I currently chair the CAT Contract and Central Business Theatre committees, am 3<sup>rd</sup> Vice-Chair of the NPPC, and serve on the Strategic Alliance/Merger, Production, Agency, and Midsize committees. I was a member of the 2011 Production Contract negotiating team, and the last three CAT negotiating teams.

Unfortunately, trade unionism has been the target of crippling legislation and unprecedented smear campaigns by corporate interests in many state legislatures, as well as the US Congress. It has never been more important to be strong, articulate ambassadors of labor, and the professional performers of AEA are uniquely positioned to do just that.

I believe I have contributed to these efforts in my time on the CRB, and I ask your help to continue forwarding our interests as a Councillor.



*By Petition*

**LIZ PAZIK**

*(Residence: Chicago, IL)*

## WESTERN REGION Principal Five-Year Term Vote for no more than three



*By the Nominating Committee*

**ABNER GENECE**

*(Residence: San Diego, CA)*

**Contracts worked: LOA, Guest Artist, Special Agreement, 99-Seat Theatre Plan, Staged Reading**

Thank you for this opportunity to serve the union I love. We're at a key moment in our hundred-year history; with the undermining of labor in general, and the arts specifically, we need strong, composed, creative, leadership in key positions. In contributing to the effectiveness of our team, I believe I can provide such a voice.

Our country is also changing demographically; in the way that we, as artists, reflect our world, we as a union must not only reflect, but strive for greater diversity and inclusiveness. In being an advocate for diversity, and for the inclusion of perspectives outside of Los Angeles, I believe I can provide such a voice.

As Area Liaison I've served on several committees, where I've engaged in increasing awareness with regard to diversity (notably the nomination of Mo'olelo Performing Arts Company for the Ivy Bethune Diversity Award (winner); I've engaged in and adopted concepts such as the annual Tony Awards Viewing Party; I've observed contract negotiations, and engaged in measures to protect and improve conditions for our members.

I've also served local members in a variety of ways: we've developed various workshops and panel events; we've worked with other organizations, such as the Actors Alliance of San Diego; and we've developed a Facebook page and quarterly newsletter. Perhaps most importantly, I've served as a recognized link to Equity in the community. Your vote will allow me to broaden my service to Equity. Thanks!



*By the Nominating Committee*

**ROBIN GAMMELL (INCUMBENT)**

*(Residence: Los Angeles, CA)*

**Contracts worked: Production, LORT, SPT, Off-Broadway, Staged Reading, Guest Artist**

Committees: LORT, Developing Theatres, Membership Education, 99 Seat, HAT, Merger, LA Theatre.

Where do we go from here? I love the history, the romance of this union. I love being able to look down from the AEA building on the statue of George M. Cohan who tried to snuff us 100 years ago and to celebrate that we succeeded.

But where do we go from here? We facilitate work, we protect work, we don't make work, but we innovate. We innovated with the SETA contract to protect the road. Where do we go from here? We facilitate getting Broadway shows into the regional movie houses ala the Metropolitan Opera. How do we get the Non Pros under our wing? Non Pro is for

experience AEA is for life. In Los Angeles I'd like to bridge the gap between the 99 Seat Plan and the other contracts. I'd like to see the expanded use of video. Before merger with the recording unions we must merge with the other performing unions.

I would like to continue my involvement with LORT: I have been part of the last 5 negotiations and chaired three of them.

I offer and ask to serve.



*By Petition*

**AARON WILTON**

*(Residence: Concord, CA)*

**Contracts worked: SPT, LORT, LOA, BAT, MBAT, Guest Artist**

Communication is the key to a healthy and prosperous future for AEA. As an elected member of the Bay Area Advisory Committee coming into my fourth year, I excel at using available tools of communication to mobilize and inform members of my region and I hope to apply these principals to a national scale. Technology is available and growing at an exponential rate and we still mail in our deputy reports. Why not add an online forum to the Equity website to connect all regions together for national discussions? Invest in computer classes for members unfamiliar with today's technology? Implement a simple program where relevant EPAs are emailed to us instead of us searching for them? I've organized members to volunteer at a local high school theatre festival as judges representing Equity, and supported the local PBS pledge drive, the county food bank and the Actor's Fund Benefit for Laborfest 2012, all made possible through methodized communication. When CA Assemblyman Mike Gatto attempted to raise taxes on theatre ticket sales last April, I mobilized California members and supporters through social media to strike down the bill; days later I received a personal note from him informing me he "pulled back the bill" due to overwhelming opposition. This is what we can do on a national scale if we harness communication: address important issues (gay rights, health care, fighting Right to Work, etc.) with a powerful voice and implement real change. Thank you for your consideration. Always up for communicating: [AaronMWilton@yahoo.com](mailto:AaronMWilton@yahoo.com).



*By the Nominating Committee*

**JOSHUA M. BOTT (INCUMBENT)**

*(Residence: Hollywood, CA)*

Thank you for the honor of serving, in a freshman term, these past five years. As your Councillor, I have raised my voice on issues of Job Creation by supporting contracts and initiatives that build bridges within our professional theatre community and also protect our hard-won health, pension, and salary levels.

I have voted in favor of contracts and initiatives that foster the development of New Work, both Regionally and Nationally. I have also voted in favor of long range fiscal decisions, such as the acquisition of buildings to house Equity offices in Chicago and Los Angeles, with an eye toward our continued professional presence as an influential National Union for the next hundred years.

As we move forward, I will continue to take on issues of Branding to raise positive public awareness, respect, and value for the quality of artistry and professionalism that Equity members represent and embody in live stage work.

I will join the conversation in New Media and Membership Education to urge movement and initiatives that balance and enhance respect for our traditions of the stage with innovative market visibility, to reach the next generation of audiences. I will continue my work with the Equal Employment Opportunity Committee to shape cultural norms through experience and awareness.

Active Equity member since 2000, based in Los Angeles, Committees: 99 Seat Code, Developing Theatres, WCLO, LORT, EEO and Production Contract.

"With tradition in our right hand and legacy in our left, let's chart new territory on the live stage."





*By Petition*

**DeBORAH SHARPE-TAYLOR**

*(Residence: Hollywood, CA)*

**Contracts worked: Production, LORT, COST, LOA, and Special Appearance**

Western Region is where I reside. I've been an Equity member since 1977 working over 15 Equity contracts to date. I have toured with Harry Belafonte, The Supremes and others covering a spectrum of work in studio and on stage, most of my life. My union involvement over the years has included AEA (parent) SAG, AFTRA, and AGVA. I know how important it is to create parameters that protect the performer, and to creatively generate work. I was there when my now departed husband, Ron Taylor, worked with Equity to create a new contract offering that allowed 3 Theatre Companies to join forces to produce the pre-Broadway tour of his show, *It Ain't Nothin But The Blues* (4 Tony Nominations).

I am running as a Voice for all. I am willing to work with our Union to encourage compromise where needed taking the initiative to influence action towards change. I currently serve as 1<sup>st</sup> vice chair of the Western Region's EEOC.

I hold a BS in Communications, and my MBA. I would use these tools, to enhance my involvement with AEA utilizing current technology, regularly updating communication solutions between members and our union. I will be a liaison for *change* both with Contracts, and Communications, incorporating appropriate safeguards as we develop exponential remedies to more effectively reach union members, while we maintain privacy, ensuring that every voice is heard.



*By Petition*

**NANCY DALY**

*(Residence: Los Angeles, CA)*

"We take care of our own."

That's the foundation of all my union leadership work. In my five years on Council, it was my honor to speak up for my fellow union members and provide forums for building awareness, education

and community.

As Chair of the Western EEO Committee, I spearheaded many symposiums, including in 2005 "When the Best Man for the Part Can Be a Woman" focusing on cross dressing, and in 2007, Equity's first Latino Theatre Symposium "Somos Todos Familia." In 2008, I brought the motion to Council to join the international IAMPWD campaign, increasing awareness of performers with disabilities.

In 2011, I founded and am the National Captain of Actors Unite to End Alzheimer's- now a national team building compassion, awareness and community for anyone touched by the tragedy of Alzheimer's. The team is recognized by Equity and SAG-AFTRA and marched in four cities raising nearly \$50,000 so far!

In addition to continuing this work, I want to bring more tours, companies and theatres under the protection of Equity contract and to make sure that Equity continues its advances in New Media. We are a national union and I applaud and support the inclusion of members from all regions in service on Equity committees.

100 years of service and solidarity- I am so proud to be an Equity actor! The motto of Actors Unite is "When actors unite, the world can shift," and sure enough, it does. Thank you so much, and as we Irish say — Slainte!

**Stage Manager Five-Year Term  
Vote for no more than two**



*By the Nominating Committee*

**JAMES T. McDERMOTT (INCUMBENT)**

*(Residence: Los Angeles, CA)*

**Contracts worked: LORT, Production, Special Production, Off Broadway, HAT**

The past five years as a Councillor has proven to be exciting, time-consuming, frustrating, interesting, fraught with heartaches and hard work. I serve or have served on many committees including; Stage Managers, LORT, URTA, Election Procedures, LA Initiative, House Affairs, Entry to Equity, Nominating, Joint Officer Nominating, Search committee for the Executive Director, Western Regional Director and Eastern Regional Director, LORT and Casino negotiating teams. I serve as chair or vice-chair of many committees, including the Western Regional Board.

I joined AEA many years ago as a Stage Manager, and have stage managed consistently since. As a stage manager, I am obviously concerned with issues directly related to stage management. However, every issue that affects an actor affects the stage manager. Therefore, I am concerned and work hard for all members AEA.

It is healthy to question and disagree. Then, and only then, do you hear all sides of an issue. As a Councillor it is very important to keep an open mind; weighing all the questions, disagreements, and arguments, then coming to a conclusion. Occasionally some members do not welcome these conclusions. One must think of the overall picture and what it is best for the entire membership, its growth and strength.

I feel, in my terms as a Councillor, I have heard and I have been heard. Hopefully a difference has been made, small or large - one that has made a better life for all of my family in Actors' Equity Association.

Thank you for your consideration.



*By the Nominating Committee*

**LINDA M. TROSS (INCUMBENT)**

*(Residence: Los Angeles, CA)*

**Contracts worked: WCLO, Guest Artist, SPT, HAT, TYA, Dinner Theater**

I have learned a great deal about our Union these past 5 years on Council and I am very excited to work for our members while continuing to learn.

As a working, regional stage manager, I know first hand the financial issues and concerns that we all face.

I believe that we must continue our positive association with I.A. and the Musicians Unions and look for more ways that we can work together for the mutual benefit of our members; continue the education and branding of the AEA logo; persist in the education of producers regarding the need of the assistant stage manager on more contracts; and the promotion of more union contracts.

I currently serve on the Stage Manager, LORT, Developing Theatres, EEOC, WCLO Committees, and was on the Negotiating Team for the WLCO and Peep Show (Vegas) Contracts. I began my stage management career in Chicago, and know and understand their needs as well, keeping a national perspective. I believe that we can be in a positive partnership with producers to create the best possible working conditions and wages for all our members. Please let me continue to work for you on these and other issues both regional and national, and I respectfully ask for your vote.

(Placement of candidates' names on ballot, within each category, was determined by lottery.)





# NATIONAL NEWS

## New York

### AFCU Offices Move Up

Changes are taking place at the Actors Federal Credit Union offices as construction continues at the Equity Building. The offices of AFCU previously located on the 4th Floor have moved up to the 5th. These include Lending Services, Collections, Investment Services and other back office spaces. The new and permanent location of AFCU is on the 5th floor right next to the elevators. You can't miss it! Banking continues to be on the 14th Floor.

## Philadelphia

### Reminder re: FringeArts Festival

The application process continues for the FringeArts Festival, formerly known as the Philadelphia Live Arts Festival and Philly Fringe. For information, visit [www.livearts-fringe.com/festival/fringe-artists.cfm](http://www.livearts-fringe.com/festival/fringe-artists.cfm).

This is a reminder that if theatres or producing organizations are interested in hiring Equity members for their productions in the FringeArts Festival, they must sign you to an appropriate AEA agreement (LOA, SPT, Guest Artist, Special Appearance, etc.).

AEA members who are interested in self-producing their own projects under the newly-named AEA FringeArts Festival Code should get in touch as soon as possible with the Philadelphia AEA Liaison Committee. The Committee encourages members to ask questions early in the process and not wait until the summer or when the project is already in rehearsal. For further information, contact the Committee at: [phillialiaisoncommittee@yahoo.com](mailto:phillialiaisoncommittee@yahoo.com) or call 877-232-1913, ext. 832.



**Area Liaison Karen Howell (l) and Jean Goffaux from Open Hand Atlanta (r) hold the check presented by Equity to Open Hand as Area Liaison Committee members hold awards given to the Committee by Open Hand.**

## Atlanta

### Equity Opens Hearts for Open Hand

Hundreds of underserved and chronically ill people in Atlanta have healthy meals on their tables thanks to local Equity members, as more than 400 AEA members who live in Metro Atlanta are now actively engaged in the mission of Open Hand Atlanta, a non-profit organization with deep roots in the community.

The AEA Atlanta Liaison Committee, which first approached Open Hand with the idea to raise funds to support the work of the organization in 2011, partnered with several local theatre companies for select performances during the holiday season. Included were The Alliance Theatre, The Atlanta Lyric Theatre, Aurora Theatre, ART Station, and Georgia Ensemble Theatre. After each performance, AEA members, along with the casts and crews of those productions, collected donations and shared Open Hand's story with audience members.

"Everyone was genuinely touched and inspired," said Committee member Bill Murphey, who coordinated the event. "In 2011 and 2012 alone, the generous patrons of these theatres contributed an amazing \$27,137.52 for this very deserving organization."

Open Hand, which will soon commemorate its 25th year of

service and the delivery of its 25 millionth meal, has grown to become the nation's largest community-based provider of home-delivered meals and nutrition services. Open Hand prepares, packs and delivers nearly 5,000 meals every day across 17 north Georgia counties to homebound seniors and underserved individuals struggling with chronic or critical illness.

"Aurora Theatre is always looking for ways that we can contribute to the community," says Ann-Carol Pence, Associate Producer. "When the members of Actors' Equity approached us about participating, we welcomed the opportunity to support Open Hand Atlanta. For many union actors, the decision to live and work in Atlanta has everything to do with their connection to this region. It comes as no surprise that our local professional actors want to go the extra mile for those in need of this critical support."

"We simply couldn't be more thankful for the efforts of the AEA Liaison Committee and the participating theatres," declares Matt Pieper, Executive Director of Open Hand Atlanta. "The same passion they give to their craft is evident in the support they give to their community and to our mission."



**EMCs in San Francisco.**

## EMC Events Hosted Around the Country

### By Tom Miller, Coordinator, Equity Membership Candidate Program

The Fall and Winter seasons found Equity Membership Candidate (EMC) events and gatherings throughout the country. Through interaction with Equity Actors and Stage Managers, the EMC program provides an opportunity in which candidates experience the standards, responsibilities and traditions of professionalism. Events were held in Albany, Atlanta, Chicago, Dallas, Denver, Detroit, Los Angeles,

New Orleans, New York City, Phoenix, Pittsburgh, San Francisco, Seattle, San Diego and Washington, DC.

These gatherings were hosted by Area Liaisons, Councillors, committee members and Equity staff with each reflecting the unique personality of the members and the city in which it was held. EMCs networked and talked about Equity and the business in general.

For the complete story, including event highlights, visit the Equity website: [www.actorsequity.org](http://www.actorsequity.org).

## Horse Cave, KY

### Kentucky Cave Closes

Kentucky Repertory Theatre, long known as Horse Cave Theatre, closed its doors on February 27, 2013 after 36 years in operation. The economic downturn, declining audiences and the loss of major donors were cited as the cause. "Located in a Hart County town of a little more than 2,000 people, it was something a lot of

larger cities, including Lexington, had not been able to pull off: a professional theatre affiliated with Actors' Equity," the local newspaper reported. Founded in 1977 as the Horse Cave Theatre, the name was changed to Kentucky Repertory Theatre in 2004 to assert itself as one of the major theatres in the state.



## Billing is Everything

In the March 2013 issue of Equity News, there was a photo spread of happy new members receiving their Equity cards. The members were not identified. Here they are (clockwise from upper left): Lisa Helmi Johanson and Kyle E. Baird, Lauren Noll, Jose Angel Sepulveda and Britney Coleman, Matthew Cohn and Eric William Love, Carolina Reiter and Kate Garfield, William Walker-Johnson.

(Photos: Stephanie Masucci)



New Member Reception in New York.

## Los Angeles, New York New Members to Meet

Congratulations on joining Equity! New members are invited to join colleagues, friends and staff for refreshments and an informational Q&A about benefits, services, and more. New Member Receptions are scheduled for:

**Los Angeles – Friday, April 12, 2013**

**New York – Monday, April 15, 2013.**

For more information and to RSVP: [www.actorsequity.org](http://www.actorsequity.org).

## New York Dancers Set Seminars

Career Transition For Dancers has scheduled three free seminars in April: a meeting of the Diamond Group, a session featuring a Life/Career Coach and a Career Conversation on dance medicine careers.

The Diamond Group meeting on Thursday, April 11, 2013 from 11 am-1 pm will enable older dancers to meet and discuss common issues relating to career development, work-related skills, finances, health and other aspects of their professional lives. RSVP to [groups@careertransition.org](mailto:groups@careertransition.org) or to Dana at 212-764-0172. New members are welcome.

Life/Career Coach Jim Arnoff will work with an interactive small group to maximize your options, capitalize on your dance career, get clarity about your career direction and break through the walls that have been holding you back on

Tuesday, April 16 from 12:30 – 2 pm. Space is limited to 15 participants so RSVP only if you are sure you can attend:

<http://revupyourcareerapril2013.eventbrite.com> or call Dana, 212-764-0172.

A workshop to explore the wide array of career options in dance medicine, including physical therapy, athletic training, podiatry and research will be held on Thursday, April 18 from 5:30-7:30 pm. This event is co-hosted by the Harkness Center for Dance Injuries. Dancers do not have to be CTFD dancer-clients to attend. The workshop is open to pre-professional, current and former professional dancers. RSVP: <http://carconnycapril2013.eventbrite.com/>.

All events will be held at the Equity Building, 165 West 46th Street.

## How I Got My Equity Card

### Gloria Van Deweel



By Gloria Van Deweel

"I got my Equity card in March, 1952 when I was 19 and chosen for the cast of *Wish You Were Here*. I had come to New York from Cleveland with \$100 in my pocket and a dream—to be an actress and a model. I moved into the Barbizon for Women and monitored newspapers and trade publications for acting jobs. The New York Journal American had an open call for Josh Logan's Broadway show, *Wish You Were Here* and I went to the audition. I had to take a cab because I didn't know where the theatre was and when we got there, I almost chickened out, but the cabbie prompted me to give it a try. Of the 5,000 who tried out, 14 were selected. After just three weeks in the Big Apple, I had a job on Broadway. It was a very exciting time in my life. I was a member of the chorus, where I sang and danced,

twirled the baton and played a bathing beauty. I was making \$85 per week. Josh liked my legs so much that he also chose me as the show's 'poster' girl. That poster was the show's trademark, and I, along with John Perkins, was on posters, the program, and the curtain painting, plus we had our own curtain call. I was also an understudy for Leila Martin, who had one of the leading roles, and got to perform her role for two weeks. My salary jumped to \$135 per week. I'm very proud of my Equity card."

*Gloria Van Deweel was born in Cleveland but grew up in Burton, Ohio, population 950. She took advantage of the limited opportunities there to perform—high school plays, joining the drama club and being a majorette and cheerleader. After graduation she returned to Cleveland where she became an Arthur*

*Murray dance instructor. Her performance and the poster for Wish You Were Here brought her a great deal of attention. Noted columnist Earl Wilson picked her as one of America's Six Most Glamorous Girls (for "Best New Figure") putting her in the same company as Marilyn Monroe. She was regularly mentioned in Walter Winchell's syndicated gossip column as well. She appeared as a guest on TV Shows with Ed Sullivan, Jackie Gleason, Joe Franklin, Steve Allen and Johnny Carson and was Esquire Magazine's Miss October in 1954. She did scores of commercials, was on album and magazine covers and Playboy offered her \$10,000 to be a centerfold, which she promptly rejected: "I was horrified. What would my parents have thought?"*

*Gloria is now living in Maricopa, Arizona with her three dogs: Paco Vakos, a Chihuahua, and two Pomeranians, Georgie Porgie and Cora Jane; a Siamese cat, Paws; and three parakeets, Peepertonie, Cukadoo and Lulu. Asked if she considered herself retired, she emphatically answers no. "Once an actress, always an actress," and given the opportunity, she would love to do more TV commercials.*

## A Look Back@Equity Milestones

### 100 Years Ago April 1913

- Salary is irregular and uncertain in its arrival. Pay day is any day the manager happens to get around to it—if he does.

- During certain weeks, notably the week before Christmas, Holy Week, Election Week and in some instances the first two and last two weeks of the season, half salaries are paid regardless of business, which might be excellent.

- Very few theatres have dressing rooms which are properly heated and lighted, or provided with running water and adequate closet space.

- Contracts contain a "Satisfaction Clause." Under this clause the actor undertakes to play his part in a manner satisfactory to the manager, who is the sole judge in this matter. When a manager decides that an actor's work is no longer satisfactory, the actor is

asked to leave.  
**There is no Equity.**

### 75 Years Ago April 1938

- Minimum salary for Chorus goes to \$35 per week in New York and \$40 on the road.

- The Federal Theatre Project is adding 300 more actors to its rolls.

- Equity and the League of New York Theatres are negotiating a new basic agreement and a stabilization of producing conditions in return for the League's inauguration of a campaign to control the sale and distribution of theatre tickets by which speculation can be abolished or controlled.

### 50 Years Ago April 1963

- The April issue of the Equity Magazine lists 170 Summer Stock theatres: 126 Dramatic and 44 Musical.

- For the first time in Equity's history, a pension plan is included in stock

contracts negotiated with the Association of Civic Musical Theatres (ACMT), the Council of Stock Theatres (COST) and the Council of Resident Stock Theatres (CORST).

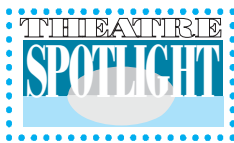
### 25 Years Ago April 1988

- Los Angeles members approve a new Actors' 99-Seat Theatre Plan mandating such items as rehearsal and performance restrictions, safe and sanitary places of employment, expense reimbursement and complimentary tickets to cast members.

### 10 Years Ago April 2003

- Equity becomes the first actors' entertainment union to offer online voting when the 2003 election ballots are sent to eligible members.

- Council endorses the concept of a proposed consolidation of AFTRA and SAG. (It fails.)



## Western Region

### Aurora Theatre Company: Up Close and Personal



**Julia Brothers and Anne Darragh in Anthony Clarvoe's *Our Practical Heaven*.**  
(Photo: David Allen)

“I love the Aurora! It's truly a special place to play. A real treat for an actor. Talk about intimacy, the connection with the audience is like no other theatre,” says Equity member Gabe Marin about the 150-seat Aurora Theatre Company in downtown Berkeley, California.

Equity member Julia Brothers also loves “working at Aurora because of the intimate setting. It is a thrust stage so no one in the audience is more than 20 feet away from you. It requires you to be completely present, completely honest and completely open in

director: He knows the space, his audience, his actors and his writers well. He is a perfect conduit for talent to express itself fully.

Managing Director Julie Saltzman and the rest of the staff make you feel like you came home to a big family reunion. It is a wonderful place to work and I consider myself very lucky to be part of the Aurora family.”

Since it opened more than 20 years ago, Aurora's mission has been to provide “a nurturing environment for theatre artists and artisans to produce and

develop plays that place a high value on substance, intelligence, and craft [and to] strive to enrich the lives of our audience by producing high-quality, thought-provoking work that shines in an intimate setting.” And it has done just that, as evidenced by the 37 awards it has received from the Bay Area Theatre Critics Circle for acting, directing, ensemble and costume work. It also received the coveted \$25,000 Wallace Alexander Gerhobode Foundation Award in 2000 for new play production and was named Outstanding Bay Area Theatre company by the San Francisco Weekly, among other awards.

“Twenty-one years ago, when Aurora Theatre Company was forming, our founding Artistic Director Barbara Oliver stated that she wanted it to be an Equity company,” says Tom Ross. “Barbara herself was a member of Actors' Equity and she wanted to hire her friends, many who had acted with her at Berkeley Repertory Theatre. I was a little dubious about creating an Equity company in a small room that could seat only 67 people a night. However, from day one the quality of work we were able to create in



**Gabe Marin with Carrie Paff, Aldo Billingslea and Amy Resnick in Allison Moore's *Collapse*.**  
(Photo: David Allen)

that small room was impressive and we sold out the majority of our performances. Twelve years ago, when we moved into our current 150-seat space, we retained the original configuration of our first space, with the audience sitting around a deep thrust stage so close to the actors you can actually see them think, I like to say. We call ourselves The Ultimate Intimate Theatre Company—primarily because of the extraordinary acting talent one gets to watch up close—and oh, so personal.”

Aurora Theatre Company offers acting opportunities for Equity members in the Bay Area. It operates under an Equity Tier 4 Bay Area Theatre contract (BAT) and proudly proclaims: “More than

one-third of the budget is allocated to acting salaries.” It produces both classics, from Shaw and Tennessee Williams, to world premieres by Mark Jackson and Allison Moore, among others. The first production, in the 1991-1992 season was *Dear Master* by Dorothy Bryant and the 2011-2012 season included Edward Albee's *A Delicate Balance*. (Mr. Albee attended opening night and rewarded the production with a standing ovation.)

Equity member Stacy Ross is another fan: “I like the Aurora and think it's a vitally important theatre and a great place to work. The Aurora has been, from its inception, a theatre that acknowledges and serves the community of which it is a part—and I mean audience and theatre artists alike. It is inclusive and yet remains challenging. Add to that the great vibe there—I always feel part of a team that is working toward the best possible outcome, but never at the expense of a member of that team.”

In addition to a five-play performance season, Aurora conducts a number of other related activities, including free preview performances for low-income seniors, an Education Project in collaboration with the Bay Area public schools, the Aurora Script Club and The Global Age Project, a nationally renowned annual new play development festival.



**Stacy Ross with Patrick Russell, Soren Oliver and Heather Gordon in *The Happy Journey to Trenton and Camden*.**  
(Photo: Jessica Palopoli)

your dialogue with the audience. Anything less reeks of a lack of authenticity and bad acting. Artistic Director Tom Ross is a wonderful

more than 20 years ago, Aurora's mission has been to provide “a nurturing environment for theatre artists and artisans to produce and

## Centennial Feature Resumes in May

Candidates' statements have preempted the color centerfold celebrating Equity's Centennial which has been appearing in Equity News since the June 2012 issue. The series will resume in the May issue. Watch for it!



### IN MEMORIAM

Dear Editor:

Veteran character actor Jerry Grayson died March 3, 2013 in NYC from heart disease. He was 74.

Jerry's long career encompassed stand-up comedy as well as major roles on and off Broadway. At the final preview of *On the Waterfront*, he had an on-stage heart attack, and was saved by one of several doctors in the house. Jerry especially loved acting opposite Marian Seldes at the Williamstown Theatre Festival in *The Royal Family*, and winning unanimous raves for the role of “Diamond” in Lincoln Center's *The Lights*.

Film audiences will remember him from his comic “creamed corn” scene with Ving Rhames in *Striptease*. He worked with Sidney Lumet, Robert Redford and, most recently, the Coen Brothers. His TV work included *The Sopranos*, *100 Centre Street*, *Law & Order* and *NYPD Blue*, among numerous others.

Jerry is survived by two cousins, Neal and Rick Lavon.

## 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.

## George Ives Dies; Former Councillor, Regional Director

George Ives, a member of the Equity Council from 1954-1959 and again from 1961-1966, who served as Western Regional Director and Assistant Executive Secretary from 1990-1997 died in Los Angeles on February 22, 2013. He was 87. For many years, Mr. Ives was also President of Theatre Authority West.

Mr. Ives, an Equity member since 1943, was a 50-year

veteran of movies, theatre, radio and TV before joining the Equity staff in 1968. He returned to work as an actor following his retirement. At his final membership meeting as an Equity executive on April 4, 1997, he spoke of how much Equity meant to him, saying of the three professional performer unions he belonged to, Equity was the one that represented family.

## Time(line) Marches On

The Equity Timeline (originally published for the Union's 90th Anniversary) has been updated and will be appearing as a regular Centennial feature for the Union's 100th birthday. The Timeline begins with “The First Years,” 1913-1919 and then includes highlights in the world and in Equity through the new century and up to 2013. Check it out at [www.actorssequity.org](http://www.actorssequity.org).

In lieu of flowers, the family suggests a donation to The Actors Fund:

[www.actorsfund.org/support-fund/tributes-memorials](http://www.actorsfund.org/support-fund/tributes-memorials).

Dianne Busch

### IN MEMORIAM

Dear Editor:

Ted Kazanoff arrived at UC Berkeley in the Fall of 1954 as an instructor in the Department of Dramatic Arts.

He cast me in his production of *Desire Under the Elms* and Ted's inspiring direction and the play's success gave me the confidence to fulfill my dream of becoming a professional actor.

After graduation in January 1955, I was on the plane to New York City where I've lived ever since and had a wonderful life in the theatre. Thank you, Ted.

I send my sincere condolences to Ted's family and friends.

Patricia O'Grady

### IN MEMORIAM

Dear Editor:

George Ives was my friend. I loved him and mourn his passing. George was a

wonderful man who cared deeply for our Union and its members. Throughout my time on Council and as Chair of the Western Region LORT Committee, I spent many hours with George, in committee meetings and on trips to New York, especially when we were negotiating the LORT Contract. He was, by the way, a great advocate. One of my proudest votes as a Councillor came when I helped George become the Western Regional Director.

Our friendship continued over the years with regular phone conversations, in which we would share what we were doing, talking about his LA Lakers, but never about politics. Since he had a sweet tooth and loved chocolate, he always looked forward, at Christmas, to receiving his stash of Turtles, made by my sister-in-law from Florida. I was happy to share my Christmas present with him. I will miss him very much, in spite of having more Turtles to eat myself, and I celebrate his life.

Rod Loomis  
Fair Oaks, CA