

Reminder

Annual Membership Meeting is Friday, April 8, 2011 in All Regions

The **Eastern, Central and Western Regions** will be connected by telephonic hook-up for the April 8 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 p.m. (Eastern Time)

The **Eastern Regional Meeting** convenes at 2 p.m. (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 p.m. (Central Time) in the Member Center on the 1st Floor of the Equity Building, 557 West Randolph, Chicago, IL.

The **Western Regional Meeting** starts at 11 a.m. (Western Time) in the Bellamy Board Room on the 5th Floor of the Equity Office, 6755 Hollywood Blvd., Los Angeles, CA.

Your Income Tax

Let's Not and Say We Did

By Sandra Karas
VITA Site Coordinator

It can't be repeated too often that certain expenses most of us incur are simply NOT deductible on our income tax returns, regardless of what your roommate or uncle or the swing on your tour had to say! We hear them every day and we must respond with the same disappointing answers. So, on to what your acting coach (or your dad's golf buddy or your former professor) insists are tax deductions, that AREN'T:

1. Gym Memberships –

This is a popular expense and an equally non-deductible one for many of our members. Staying in shape and transforming yourself in those very important and highly employable ways may be the tickets to more work, but are considered personal expenses by the IRS. So,

enjoy your Pilates, yoga, spin classes and general exercise regimens, but don't include the gym membership as a business expense. The few exceptions to this rule are the specialty classes your gym offers that can be considered performance related (dance classes, martial arts, fencing and the like). Keep track of those individual receipts as they are considered performance training. General toning and fitness workouts, unfortunately, do not qualify. And, in spite of the name, health clubs do not qualify as medical expenses either, unless specifically prescribed by a medical practitioner to cure a medical problem or disease. (If it makes you feel any better, firefighters and police officers aren't allowed this deduction either.)

2. Hair Cuts – Your hair may be one of the most important aspects of how you present yourself, especially if you pass yourself off as St. Jimmy at all of your auditions (androgyny is totally in these days), but maintaining that look for your agent or while you're auditioning and interviewing for work is simply not a business deduction. But your agent made you do it!!! We know and we sympathize, but you can't take it off your taxes. There's an exception to this (as there always seems to be) for the cost of your hair care *only* when you are working and that's assuming the producer or employer does not provide you with a wig or a hair stylist (which they usually do). And we would argue that make-up and hair care for your head shots would also be deductible, but that's a one-time expense as well. Maintain your hair style, but don't tell your accountant about it unless you needed to keep it up while you were on a gig.

AEA's Council Elections: Get Ready to Vote

AEA's 2011 Council Elections are about to get underway. On Monday, April 11, 2011, ballots will be distributed by Election Services Solutions to all paid-up members.

There are three ways to vote:

E-Voting: If you registered for E-Voting prior to March 24, you will **not** receive a paper ballot. Instead, at approximately 11:50 p.m. on April 11, 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 actorsequityhelp@electionservicescorp.com.

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 www.actorsequity.org 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.

Paper Ballot: Paper Ballots will be mailed out on April 11. Fill out your paper ballot and return per the instructions provided.

NOTE: All ballots must be received by 5 p.m. (Eastern) on Friday, May 20, 2011.

Statements from Candidates for Election to Council (see page 5)



Equity Supports Workers' Rights to Collectively Bargain

Actors' Equity Association supports the right of all public and private sector unions to collectively bargain for wages, benefits and working conditions. These rights are a cornerstone of the American workforce and are fundamental to the labor movement. These rights are also the foundation of Actors' Equity. Pictured above are AEA members and staff at a Wisconsin rally.

3. Hair Coloring - Same rule holds for color maintenance as for the cuts and styles. Unless you have to pay for it while you're employed as an actor, it's considered a personal expense and not deductible. Theatres, studios and other venues generally provide for hair care, wigs, cuts, coloring, etc., so let them do the heavy lifting when you're working.

4. Make-Up - Who still buys "theatrical make-up" these days? Greasepaint and nose putty have given way to more natural and non-specialty products in the theatre, but actors are still required to provide their own kits for theatrical jobs. Generally, grooming is considered a personal expense and men and women in every walk of life engage in some kind of applications of grooming products in their everyday lives. Congress thinks this is just another personal choice and makes no provision for it on the tax return, unless your make-up

is clearly associated with a current job and is for use on the stage. Again, we find the maintenance of an actor's look, the requirements to successfully audition for on-camera work and stylized performances that require more than average street make-up to be necessary, but caution the deduction of those expenses. What we recommend is that you purchase or stock your "kit" every time you get a gig. This will allow you to associate the make-up, false eyelashes, and other applications with a specific job, one that requires you to wear make-up under bright, artificial stage lighting. (Note: most television and film gigs will provide make-up and a stylist, so there's usually no requirement to buy make-up for those jobs.)

5. Cosmetic Surgery and Dentistry - No tax savings here, my friends, just the sheer pleasure of showing your parents the new veneers, or your agent the rejuvenating ble-

pharoplasty (eye lift). In fact, cosmetic procedures are not even deductible as medical expenses, unless they are prescribed by a physician to correct an accidental, traumatic or congenital defect or disease. If you feel that surgical or other cosmetic enhancements or procedures will help you earn extra money in the biz, understand that you'll be doing it on your own nickel with no deduction to help you heal.

6. Audition Clothing - This is a favorite among our members who insist they wouldn't be caught dead in anything they have in their closets and insist on deducting clothing they are forced to wear just to get work. We feel your pain, but cannot provide any relief on your 1040 – sorry! The government approach to this is that every working American conforms to a dress code of one kind or another and is not allowed to deduct the cost of business or

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Workers' Rights Under Siege; Health Care Act Under Attack

At press time, state lawmakers across the nation were pushing forward bills that will directly impact the working lives of union members in both the private and public sector. It's well documented that the Governor of Wisconsin pushed through changes to a law that allowed him to move a bill through that would severely limit the rights of some public sector unions (while not attacking those unions that had shown support for his candidacy). In Indiana, there are numerous laws that will limit the ability of private sector unions to hold elections, collect dues and more. In Florida, there is a movement to move a bill through that would prohibit dues money to be used

for political activity without written authorization and would allow members to cancel their membership at any time. In Iowa and Michigan, there are bills that attack and eliminate collective bargaining rights for public sector. There are more than 100 bills pending in nearly 25 states that could change the way unions function and adversely affect the lives of their members while the focus on corporate greed and the causes of the economic downturn are redirected from Wall Street to middle class workers. At the federal level, some members of the House have made it clear that they are eyeing the salaries of federal workers.

Also at press time, elected

officials are looking at ways to defund the health care act. There are currently five provisions of a law that would be subject to annual appropriations review, if passed. The areas under attack are: grants for state-based health insurance exchanges; the Prevention and Public Health Fund; construction and capital costs fund for school-based health centers; state grants for sex education and "personal responsibility education;" and grants to establish or expand primary care residency programs in teaching health centers.

Watch for regular reports and updates in Equity News and on Equity's website: www.actorsequity.org.

Your Income Tax

Continued from page 1

work attire – so why should you be any different? The rule is that if it can be considered "street wear," it's not a business expense. The exception to this rule is for specialty costumes or uniforms (dance clothes and shoes, clown wear, doctor or nurse uniforms, police or fire uniforms, etc.). If you provide these specialized kinds of clothing on your gig, you may deduct them. You may also deduct the cost of dance wear generally, provided it is specialty dance clothing and not just the tights you bought at Macy's. You may also deduct the cost of cleaning and laundering your own clothing if you have to wear it on a job and the employer does not provide a laundry allowance.

7. 100% of Telephone Charges - How to apportion? Therein lies the rub! With a few Paleolithic exceptions, most of us no longer have land lines and use only one telephone for personal and business purposes. The rule states that the second line may be deducted as a business expense on tax returns – period. But if you don't have that second phone account, you can argue that your one phone account is used for business and hope for the best. You would then apportion your charges according to your business use of the single phone. There's no easy way to do this except to keep a representative log of your own as to how many calls you make or receive in a week that are business-related versus those that are personal. Do this a few times a year and you'll have some method whereby you can justify the portion you deducted for business. Your invoice will probably have a breakdown of the calls and you can do the math from there. Any specialty features, such as a data package are deductible if you purchased them for staying in touch with your agent, web site, on line services, etc., so don't overlook those additional charges.

8. 100% of Business Equipment - The same rule for apportioning your phone charges applies to equipment that you use both personally and professionally and this one's even tougher to calculate because there's no handy invoice to reference your business use. Again, keep a representative log of your use (a week's worth of "log" kept a few times during the year); you can do it by observing the hours you spend using the equipment for business purposes versus the personal stuff you do with family and friends. Computers, iPads, printers, monitors, Droids, iPhones, etc. are in this category. Observe your use habits and note them, then compare the business time to the personal use and

you have some method for explaining your deduction. Remember, the onus is on you to support the business expense and every actor is different, so don't rely on what your friends are claiming – rely on your own experience. The exception (isn't there always one?) to this rule is those items that are second or duplicate purchases (eg: you buy a new laptop for travel or simply to upgrade your capabilities, but you keep your current one for personal use – the second computer may be 100% business, if you indeed use it that way). Our Stage Managers often have duplicate equipment and can deduct the "second" purchases as business expenses. Keep those current items and it may make life easier when it comes to tax time.

We'll continue to monitor the trends and education in our audits and keep you posted. We hope to convince the IRS that more of these non-deductible expenses can be loosened for members of the entertainment industry.

Filling out your W-4 form

If you've ever been caught short and owe tax when filing your returns, you know how you wish you had more withholding last year. While you can't do anything about last year's withholding taxes, you can change things this year. When you get a gig, you fill out a W-4 form to tell your employer whether or not you're married and how many dependents you support. Our advice is to complete the form with your actual information. This means that if you are not married, check single. If you do not support any dependents, write zero or one at the most. Again, you should not rely on your roommate or your pals in line at the last EPA for advice in this area, unless of course, they want to pay your tax next year. When in doubt, check with a tax expert before you submit your withholding forms.

The VITA office is open Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays) from 10:30 to 4 on the 14th floor of the New York Equity building. Telephone 212-921-2548. Sandra Karas is Site Coordinator/Director of VITA, Secretary-Treasurer of Equity, a member of SAG and AFTRA and the embarrassed customer of not one, but two, land line telephone accounts.

NY Triangle Factory Fire Remembered; Impacted Labor Movement in US

The Triangle Shirtwaist Factory fire in New York City on March 25, 1911 was one of the largest industrial disasters in the history of the city. The fire, which killed 146 garment workers, most of them young, immigrant women, led to legislation requiring improved safety standards and helped spur the growth of the International Ladies' Garment Workers' Union, which fought for better and safer working



Firefighters try to contain the Triangle Shirtwaist Factory fire.

9th floor a stairway exit was locked, and the elevators, working for a while, couldn't handle the crowds and the weight and the rails eventually buckled from the heat. The Fire Department arrived but their ladders only reached to the 6th floor.

Many workers jumped to their deaths trying to escape as horrified crowds on the street watched. Other workers remained trapped inside and died of burns

or asphyxiation.

The fire became a rallying cry for the international labor movement and many of today's fire safety laws were enacted in response to this tragedy.

Special events, memorials, books and a documentary aired on Public Broadcasting celebrated the centennial of this disaster.

conditions for that industry.

The Triangle factory was housed on the 8th, 9th and 10th floors of a building on the corner of Washington Place and Greene Street, one block east of Washington Square Park. The fire broke out on the 8th floor. Workers raced to the fire escape, but it was poorly anchored, couldn't hold the weight and collapsed. On the



ACTORS'
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EQUITYNEWS

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2011 Annual Election Calendar

Friday, April 8, 2011	Annual National Membership Meeting (All Regions via teleconference). Candidate Speeches.
Monday, April 11, 2011	Distribution of ballots (from balloting company).
Friday, May 20, 2011	Deadline for receipt of ballots.
Saturday, May 21, 2011	Tabulation Day.

(Elections for Non-Councillor seats on the Central Regional Board will begin when Council elections have concluded.)

Have EPAs Helped You?

Equity News is doing a series called "EPA Success Stories" focusing on members who have gotten work as a result of attending EPAs. If EPAs have helped you get jobs and you would like to be interviewed for this series, contact Helaine Feldman at helpel22@aol.com.

BRIEF NOTES

• President Barack Obama presented the National Medal of Arts to Equity member **Meryl Streep** at a White House ceremony on March 2, 2011. "The National Medal of Arts recipients represent the many vibrant and diverse art forms thriving in America," said National Endowment for the Arts Chairman Rocco Landesman, whose organization manages the selection process. "From criticism to literature, music, poetry, sculpture and theatre, these honorees' devotion to shaping and sharing American art is unrivaled, and I join the President and the country in saluting them." Among the other honorees was Robert Brustein, founder of the Yale Repertory Theatre and the American Repertory Theatre.

• Chicago is mourning the passing, on February 3, 2011, of Joyce Sloane, known affectionately as the mother of **The Second City**. She was 80. Ms. Sloan was associated with Second City for all but one of its 50 years,

holding the titles of Associate Producer, Executive Producer, founder of the e.t.c. Company, founder of the national touring company, co-founder of the Toronto branch and Producer Emeritus. She also served on the board of the Victory Gardens Theatre, was a supporter of the Chicago Academy for the Arts and was instrumental in the development of many Off-Loop theatres in the 1970s and '80s.

• **Chanhasen Dinner Theatres**, Chanhasen, MN, held a food drive for the entire month of March to benefit Minnesota FoodShare, a local community service program. Every dollar given to the annual campaign goes directly to 300 local food shelves to purchase food for the hungry.

• Equity member Michelle Dyer, has launched **SurvivalJobsForActors.com**. Since November 2010, 250 resumes have been posted and actors can apply for part time and flexible work. It's free and Michelle also offers tips and tricks on the blog. Actors can create up to five different resumes, based on their skills sets.

A Look Back@Equity Milestones

75 Years Ago April 1936

• Approximately 250 members attend an informal meeting on April 3 to express concern over possible reductions in the number of actors to be employed for the government's Federal Theatre Project. Members present feel that Equity should do what it can to protect the jobs of its members. Members also discuss the possibility of Equity inaugurating a more vigorous effort to organize actors in the field of radio broadcasting.

• As the result of a situation where the cast of a play decides among themselves that half a week's salary would be acceptable payment for the filming of a Broadway play, Council passes a rule "which will govern all such cases in the future and the terms are set at one week's salary as a minimum for each day" of filming. The actors, however, "have the right, if they so desire, to bargain for more."

50 Years Ago April 1961

• Ralph Bellamy is elected to a fourth three-year term as Equity President. Ballots are tabulated by a Tellers' Committee, but the race for Recording Secretary is so close that a recount is ordered and ballots are re-tabulated by the American Arbitration Association. The Tellers' Committee recommends that "in future, elections of this importance be placed in the hands of a professional accounting firm."

• One hundred forty-six new members join the Association, bringing membership to more than 12,000.

• A recommendation from the Annual Membership Meeting to

the effect that "beginning January 1, 1962 no members of Actors' Equity shall perform in any theatre where discrimination or segregation is practiced against the actors or patrons of the theatre by reason of race, color or creed," is referred to Legal Counsel.

25 Years Ago April 1986

• Equity endorses hearings on the real estate crisis in New York, which has seen a building boom in the City displace small arts groups for high-rise offices and residential buildings.

• Members are urged to contact their Senators and Representatives regarding a proposed tax bill as it relates to freelance employees working under multiple employers in the entertainment industry. As currently proposed the bill is especially detrimental to performers. Members are asked to protest the elimination of itemized deductions; the change in deductibility of out of town living expenses; the taxing of unemployment insurance from the first dollar and elimination of tax averaging. (In October, President Reagan signs the Tax Reform Act of 1986, the most sweeping revision of the Federal Tax Code in more than 30 years. Equity and the performing unions claim a victory as the creation of the "Performing Artist" category recognizes the special needs of low-income performers.)

Ten Years Ago April 2001

• Equity signs its first contract created exclusively for use in Las Vegas, covering the production of *Men Are From Mars, Women Are From Venus* at the Flamingo Las Vegas Hotel and Casino.

From the PRESIDENT

Marching in Madison

By Nick Wyman

In what can only be described as union-busting, Wisconsin's Governor Walker last month pushed through legislation stripping state union workers of the right to collective bargaining. [For my views on this subject, see my essay "Which Side Are You On?" on our website: www.actorsequity.org.] Among the Equity members protesting this was a former castmate of mine, Actors' Equity/Alan Eisenberg Award winner Janine DiVita, who describes her experience:

"Sometimes things line up in the best way possible. I am currently on a National Tour, and our schedule brought us to Madison, Wisconsin during the height of the protest against Governor Walker's efforts to strip state union workers of the right to collective bargaining. Upon hearing the news and knowing we were to be right in the heart of the chaos, many actors and stagehands in my cast decided that we wanted to take part in the protests as represen-

tatives of our respective unions. The first day I spent in Madison, I could not help but notice the camaraderie among everyone in town. The energy was bustling, surprisingly positive, and nearly every shop, even chain-stores, displayed a sign in support of workers. There were signs all around town with slogans such as "It's not about the money." I kept asking myself, how did these people vote in such an extremist?

"On Wednesday February 23, as a proud member of Actors' Equity, I, along with cast members and stagehands from our show, NYC and Chicago AEA reps, Wisconsin actors and stagehands, marched together to show our support for our unions, for the representation of the worker, and for the fundamental right to democratic communication. We all crammed into the Capitol Building to listen to speakers. Members of the firefighters' union, who are not yet directly affected by the new bill, showed their support by marching through the streets playing their bagpipes.

"We all know how tight budgets are; politics aside, perhaps each side needs to give a little. However, I believe it is undemocratic to make decisions without fair negotiations and humane conversation. In my mind it was the least I could do to show my support for what Wisconsin unions are going through. Whether we want to face it or not, we must stand up for ourselves in times like these because once unions are attacked in one state, it is just a matter of time before our own union is threatened.

"The audiences in Madison were incredibly supportive and you could sense that they all needed a good laugh. It was a wonderful feeling to perform for a community that needed a night to forget the drama in their lives, and this made my job as an actor feel very worthwhile. My time spent in Madison is an experience I will never forget, and I have never been more proud to be a part of Actors' Equity Association—a union that recognizes and protects the dignity of actors."



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 150 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.

IN PRAISE OF VITA

Dear Editor:

I have been coming to VITA for 25 years as a member of SAG-AFTRA-AEA. At first the volunteers worked with calculators and a #2 pencil with rubber erasers. The office was an open area and everyone sat close together. Nevertheless, it was a warm and friendly place.

As the years past, everything changed. The volunteers were using computers and each year there were upgrades in the software. I thought this was the modern age of technology.

Today, I walk into a brand new world. Technology to the fullest. The office has been upgraded to private cubes and is totally professional looking. The volunteers now work with flat screen monitors and high-speed printers. Most importantly—everything is paperless. Forms are now e-mailed directly to the IRS—and you are given a disk as your backup. **WOW!!!!**

VITA has grown over the years. I honor the change and the hard work all the VITA volunteers and staff members do to make my life (financially speaking) better. Thank you for VITA.

Sudana Bobatoon

A TERRIFIC EXPERIENCE

Dear Editor:

I was thrilled to note on the front page of [the December] AEA newsletter that there were openings for members-at-large on the Nominating Committee for the Councillor election. One of the many perks was the opportunity to learn more about the workings of the Union. The best thing of all was a specification that the prospective member did not have to know a great deal about Union components to serve on the Committee. I was eminently qualified.

I can't express what a terrific experience being on the Committee has been. I have indeed learned a tremendous amount about the breadth of the work our Union does for us, about the high qualifications of its leadership, and about the opportunities to be a part of the process. I would encourage anyone who is able to serve on this, or any other committee, to do so.

What an exciting time to be around and to be of service.

Joann Yeoman

IN MEMORIAM

Dear Editor:

The Kansas City theatre

community lost a beloved member on March 1, 2011 when Karen Errington Fritts passed away after battling a recurrence of breast cancer. A vocal powerhouse with a larger than life personality both on-stage and off, Karen graced the stages of virtually every Equity house in the Kansas City area, including Quality Hill Playhouse, American Heartland Theatre, New Theatre Restaurant, Unicorn Theatre, Kansas City Actors Theatre and Heart of America Shakespeare Festival. Her last performance was a stirring portrayal of John Adams in an all-female version of 1776.

Karen leaves behind her husband, actor David Fritts; son Jack, and a host of friends and colleagues who will miss her voice, her laughter and her vivacious personality.

Contributions to her medical fund may be made by linking to the Kansas City Actors Theatre website (www.kcactors.org) and clicking on "Errington-Fritts Fund" through May 1, 2011.

Licia Watson

Kansas City Area Liaison

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Eastern Region

The Other Attraction in Freeport, Maine

L.L. Bean is not the only attraction in Freeport, Maine. True, the giant retailer has been there since 1912 and generates over a billion dollars in sales worldwide, but Freeport Shakespeare Festival, which arrived in 2009 is making its mark, as well. Of course, L.L. Bean is a big part of this.

"In August, 2008, we approached L.L. Bean with the idea of presenting free Shakespeare on their outdoor concert stage—a venue that has long featured concerts on Saturday nights in the summer," says Festival Artistic Director and Founder Julie George-Carlson. "Once L.L. Bean agreed to the idea, there was never a question about whether we would become



Equity members Dennis McLernon as Prospero with Jonathan P. Guimont as Antonio in FSF's production of *The Tempest*.

an Equity theatre. The success of the company depended on setting a professional standard for every element, and that included using professional actors. We want to be known as a place where actors can not only earn a living wage and work in a comfortable, safe environment, we want to be seen as an outstanding employer who values the work of professionals—whether they are actors, designers, directors or technicians. We are proud of our local performing arts community and we are very happy to be able to offer employment to so many creative people."

The town is an ideal location for a professional theatre company due to its position as a prime tourist destination—thanks to L.L. Bean. According to the Freeport Economic Development Corporation, Freeport welcomes 3.5 million visitors spending over \$300 million annually. The first production of the Freeport Shakespeare Festival, *The Tempest*, produced under an Equity Letter of Agreement (LOA) referenced to the LORT contract, opened to a crowd of over 2,500 people in four nights.

Dennis McLernon, an Equity member in *The Tempest* company says: "The advantages of the Freeport Shakespeare

Festival becoming an Equity theatre from its inception have been tremendous. Briefly, these manifest themselves through the quality of talent, the professionalism of stage management and production office, and the ability through a higher standard to attract fantastic corporate sponsorship and a loyal audience that comes with higher expectations. I am excitedly returning to the Freeport Shakespeare Festival for its second season having seen all of these benefits develop during our wonderful inaugural season under the leadership of Artistic Director Julie George-Carlson."

Myles C. Hatch, Production Stage Manager of *The Tempest*, adds: "Having been an Equity Stage Manager for 20 years (the past ten working in Maine), I am inspired by new opportunities for both myself and my fellow Equity members. Being a rural state, Maine has a limited number of Equity theatres, causing our resident membership to often look to other states for employment. With the addition of Freeport Shakespeare Festival, there is now more union work in Maine. Last summer I was the Production Stage Manager for *The Tempest* and Freeport Shakespeare Festival pulled out all the stops. As an outdoor theatre, they employed body mics, a full orchestra, three 16-foot tall puppets, a chorus of children and a cast the size of which you do not often see in theatre today. For an Equity Stage Manager, this is like a kid in a candy shop. The working environment is supportive and collaborative and I have found it very fulfilling to be part of a process that is not only the creation of theatre, but also molding a new performing arts organization. It is all a testament to the great work of founding Artistic Director Julie George-Carlson and Managing Director Bud Carlson who made it all happen. Julie and Bud have everyone's best interests at heart and are willing and able to work with the actors, technicians, staff, board and community to create the best possible product."

As for the future, Ms. George-Carlson says, "We know that it will take a while to add the number of contracts we'd like to offer every year, but we are off to a healthy start. In addition to our LOA for the main stage festival venue, we now have the opportunity of producing a new, year-round venue for smaller scale productions. We are excited about being able to offer a few Guest Artist contracts for the next couple of seasons in the new venue, and we expect to move towards an SPT contract as that venue finds an audience."

Central Region

What's Nu at Mu?

Mu Performing Arts in Minneapolis, MN is not new. It was founded as Theater Mu in 1992. What is new is the fact that the company just finished its first year as an Equity theatre, operating as a Small Professional Theatre and is looking ahead to its second year on an Equity SPT 2 contract.

"For an Asian American theatre company to go Equity in the Midwest is a major accomplishment if not a minor miracle," says Artistic Director Rick Shiomi. "Twenty years ago when Mu started, there were only a handful of Asian Americans interested in stage acting in the Twin Cities. Through regular main stage productions, ongoing training workshops, and the promotion of our actors for outside performance opportunities, Mu has developed an enviable list of talent and we are now regularly contacted by other companies for actor referrals and audition postings."

Mr. Shiomi adds: "As our talent pool increased in size and artistic prowess, some of our best actors began joining Equity. As more opportunities started opening up for them in bigger houses like The Guthrie Theater and other local Equity companies, we realized that in order to continue using our best talent, we had to be working with the Union. After three plus

years of financial planning and using Guest Artist contracts, we were finally ready to have the conversation to join. By going Equity, Mu can now offer actors the opportunity to start building up points to join the Union at some point in their career. They don't have to go some place else to get their union card. We see this as another way in which we are



Arnold Filzardo, Randy Reyes, Eric "Pogi" Sumangil and Sherwin Resurreccion in the Mu Performing Arts production of *The Romance of Magno Rubio*. (Photo: Michael Daniel 2009)

fulfilling our mission to provide Asian American actors more professional opportunities. And as our talent pool grows and more people join, we have the infrastructure to support them in their careers."

Mu (pronounced MOO) is the Korean pronunciation of the Chinese character the shaman/artist/warrior who connects the heavens and the earth through the tree of life. Mu Per-

forming Arts is now the second largest Pan-Asian performing arts organization in the U.S. and is home not only to Theater Mu, but also to Mu Daiko, a Japanese Taiko drumming group.

Mu Performing Arts presents four shows annually—three main-stage Theater Mu productions combining traditional Asian and Western theatre forms in both new works and recognized pieces from the standard canon of Asian theatre, and one main-stage Mu Daiko concert. Mu's

outreach programs and performances also bring theatre to schools, colleges, community organizations and corporations throughout the upper Midwest.

Randy Reyes has been a member of Equity for 12 years and has worked with Mu Performing Arts for the past five years.

"I am thrilled that Mu has taken its next professional step," he says. "This step coincides with the artistic growth that Mu has experienced within the last five years. It's great to officially have a home at Mu, after years of special contracts. Having an Equity Asian American theatre company in the Midwest is a landmark for American theatre and I am honored to be part of it."

Western Region

Dallas Theatre is Movin' Up

Uptown Players was founded in 2001 to provide quality theatre to the Uptown and Oak Lawn communities of Dallas. The first season began with four productions running nine performances each over a three-week period. Since then, the season, the venue, the audiences and the Equity casts have grown. Over the years, too, the theatre has garnered over 25



Melissa Farmer, Mary Margaret Pyatt and AEA members Pam Dougherty and BJ Cleveland in *Regrets Only* at Uptown Players. (Photo: Mike Morgan)

Leon Rabin Awards from the Dallas Theatre League, which celebrate diversity and excellence of live theatre in Dallas; several hundred "Column" Awards honoring the best theatrical productions in the Dallas-Fort Worth area; 14 Theatre Critics Forum Awards, and has been named the best theatre company by the Dallas Voice Readers (2006-2008) and by the Dallas Observer (2004, 2005).

"Uptown Players has always strived to produce high quality

productions," says Co-Producer Jeff Rane. "When we first started, our small black box venue allowed us to operate under the Dallas Umbrella Contract, which meant we were limited in the number of Equity contracts we could have because of the amount of revenue we could bring in and because of the limitations of that agreement. By making the move to the historic

Kalita Humphreys Theatre in Dallas and becoming a Small Professional Theatre Equity company, we now have the ability to hire more professional actors, actresses and stage managers to ensure that we have selected the best possible cast.

There is a tremendous amount of talent among the growing number of Equity members in the Dallas area and by offering them more local work opportunities, the community continues to grow and thrive. This is very important to the continued success of Uptown Players and the other professional theatre companies in the Dallas area. Having our audition notices posted on the Equity website (hotline) has also increased our exposure to Equity members who used to live in Dallas, but are now living in

other parts of the country and wish to return to Dallas by getting cast in an Uptown show at the Kalita Humphreys Theatre."

Former Councillor Pam Dougherty, Dallas/Fort Worth Area Liaison, has worked at Uptown Players, and says, "I'm thrilled with Uptown for having made the move from the Umbrella Agreement up to an SPT contract. It means that Equity members are gaining more work and health weeks and that's really important to the community. Uptown moved into a larger space and almost tripled their Equity commitment. It was a big step for them and they've been doing a great job. I worked at Uptown during the first season they were on a full contract and was really impressed with how much the producers and staff go out of their way to make sure all their actors' needs are met."

Equity member Wendy Welch has also worked at Uptown Players, and says: "I have worked under several union contracts for Uptown Players over the past few years, and have found the producers to demonstrate respect for actors and professionalism. They are now taking the required steps to offer the EMC program and to be positioned as one of the leading professional theatres in the Dallas/Ft. Worth area. In these times, when funding and budgets are being cut and the strength of unions is being threatened, Uptown Players is thriving and taking a bold and noble step. I applaud them."

Candidates for National Election

Submit Statements

EASTERN REGION

Principal Five - Year Term (Vote for no more than six)



By Petition

DOUGLAS LELAND

(Residence: New York, NY)

Contracts worked: LOA, CORST, LORT, Dinner Theatre, Guest Artist, Showcase

A proud Equity member for 30+ years. For 15 years, I have been a Volunteer Equity Monitor. I am at Equity and other audition venues several days a week,

interacting with actors and producers, hearing the concerns of both sides. I have become a "go to" person for their concerns. I have brought many important issues to Council's attention on their behalf.

EPAs and ECCs must be respected and guaranteed especially for our unrepresented members.

I will represent *all* regions, not just those who know me in the East. A longtime New Yorker, I originally came from the South!... South Philadelphia!

Electronic sign up and the constructive use of social networks, like Facebook and Twitter is important to Equity's future.

Fiscal responsibility is key. We need to hold the line and be *practical* and *responsive* to members needs and those theatres in current financially unstable times.

The strength of EPAs and ECCs must be respected and guaranteed especially for our unrepresented members.

I am a *3rd generation Union* member. I know how to get the job done. Who better to serve *you* on Council than a proactive, involved, experienced, "grassroots" Equity Member?

I have brought many important issues to Council's attention on member's behalf.

Please Vote for me. I need *all* your votes. As our beloved AEA President, Nick Wyman once said: "A vote for me... is a vote for me!"

For contract and committees info contact me on Facebook @ *Vote for Douglas Leland for Equity Council 2011*



By the Nominating Committee

JAMES LUDWIG (INCUMBENT)

(Residence: Newport News, VA)

Contracts worked: Production, LORT, Off-Broadway, Casino, LOA, Guest Artist, Workshop

The proverb/curse reads: "May you live in interesting times." These are definitely interesting times for Unions in our nation.

Now, more than ever, we must stand together as Brothers and Sisters of Organized Labor. And I have a track record that proves I can help.

My first term on Council has been a productive one: I set out to help move Equity Government into the new century by creating the New Technology Committee, then helped merge that body with Film/Taping to create the Equity Media Committee, a national group that monitors

New Media and New Technology in relation to our industry. We helped get a Media Payment into the Production/LORT contracts during our last negotiations. *We got our members paid for usage of their images in New Media.* Now we're working to move these rules across other contracts.

I want to continue to help us navigate these ever-changing waters. British and Canadian based companies are being seen in streaming performances of stage plays in American movie theatres. I will help create a standard by which Equity actors can be seen in these events and fairly compensated. I will use my experience to help our Members secure fair work with fair pay, and search for other ways that New Media can provide opportunities that, perhaps, we haven't even thought of yet.

I am asking for your vote. Let's keep this ball rolling.



By Petition

BRIAN MYERS COOPER (CURRENT CHORUS COUNCILLOR)

(Residence: New York, NY)

Contracts worked: Production, LORT, Off-Broadway, Mini, LOA-COST, Guest Artist, U/RTA, Special Appearance, Dinner Theatre, 29-Hour Reading, Showcase

I'm proud of the hundreds of hours I've dedicated to being your voice on Council, and there is much more work for me to do. I'm passionately committed to continuing my efforts to make a difference for you.

Currently, I serve on Council, the Eastern Regional Board, the President's Planning, House Affairs, Centennial and Production Committees. I chair the Election Procedures Committee, overseeing the Nominating and Officers Nominating Committees, and I'm Vice Chair of the ACCA, Off-Broadway, and Media Committees.

I've served on five negotiating teams, chaired the recent Off-Broadway negotiations, and was honored to be appointed Deputy Trustee of the Pension & Health Funds.

Here's just *some* of the work I love and want to continue:

- On Election Procedures, I pushed hard for election reforms to create transparency, and spearheaded the "Go Green" campaign which *doubled* eVoter registration this year, saving us thousands!
- In House Affairs, I'm pressing for better oversight in our budget process. Our core mission – defending wages & benefits, creating jobs, and protecting *you* – must get the priority it deserves, while reining in our deficit... *without increasing working dues.*
- In the Media Committee and negotiations, I helped create new media rules to protect and promote actors across all contracts.
- I drafted a plan to create online signups for EPAs and ECCs nationwide, finally moving this project forward!

You can find much more at www.brianmyerscooper.com/election. I humbly ask for your vote so I can keep fighting for you.



By the Nominating Committee

JULIA BREANETTA SIMPSON (INCUMBENT)

(Residence: New Rochelle, NY)

Contracts worked: LORT, Business Theatre, TYA, Guest Artist, Showcase, Staged Reading

Thank you for the privilege of representing you for eighteen years on the Council.

Through the years I have chaired and served on numerous committees and negotiating teams. It has been both rewarding and challenging working to strengthen not only our union but our industry.

As the Chair of the Developing Theatre Committee, I am passionate about improving wages and working conditions at our smaller theatres, as we seek to develop and organize new employment for our members around the country. As a member who is successfully producing my own work, it is my goal to work with Council and staff to simplify our agreements to make it easier for other members to do the same.

As the Co-Chair of the Equal Employment Opportunity Committee I advocate for equal protection under the law for all members in all contracts. I will continue to encourage Producers, Directors, Casting Directors and Agents to provide equal access in the audition process and to cast minorities, seniors, women and performers with disabilities non-traditionally whenever possible.

The Arts impact our nation's economy at every level and we must continue to be both a vocal and visible advocate of Arts Funding in the public policy arena. It is up to Actors' Equity Association to insure that live theatre not only survives but thrives as we enter our next 100 years. I am more committed than ever to achieving this goal.

Thank you for your continued support to keep us strong.



By the Nominating Committee

DANIEL ROBERT SULLIVAN

(Residence: New York, NY)

Contracts worked: Production, LORT, Canada's CTA, Canada's ITA, Dinner Theatre, SPT, Guest Artist, U/RTA, TYA Weekly, TYA Per Performance, CORST, Showcase, LOAs

I've great respect for those who devote the time to volunteer to serve the union. I've served on four Equity committees since

joining in 1999, but now am finally secure enough in my knowledge to serve on a higher level by running for Council for the first time. Thanks to the Nominating Committee for agreeing I might be a good fit.

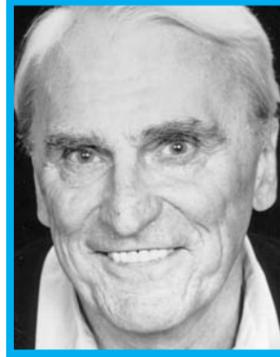
I worked a million small contracts all over the U.S. before getting a lead role in *Jersey Boys*, so I've experienced all sides of the theatre actor's lifestyle...from scrapping for work to signing autographs at the stage door! I love this union passionately, and can work passionately for it.

I believe strongly in *Solidarity*. (A threat of strike helped the recent COST negotiations, and I firmly support this tactic.)

I believe strongly in *Increasing Work Weeks* through whatever means possible. (Production work weeks are the highest in ten years as a direct result of the new touring agreement; we must continue to revise it because it clearly produces work for us.)

I believe strongly in *Increasing Communication*. (Equity did a lot to support the *Spider-man* cast, including cancelling shows and adding stage managers, but did you know about it?)

I believe strongly in *Increasing Fiscal Reporting*. (Health Fund trustees have saved it from bankruptcy countless times, and yet we all view the plan somewhat negatively. Why? Because we don't see the numbers clearly. Let's see *all* numbers for *all* union activities reported *all* the time, instead of once a year.)



By the Nominating Committee

GIL ROGERS (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Production, Touring, Off Broadway, Stock, Stock Tour, LORT, LORT Tour, LOA, SPT, Transition, Codes

Committees: Off Off Broadway (Chair), Housing (Vice Chair), Four Nominating (Chair once), Deputy, Off Broadway

Negotiating Team.

Having served on Council for 30 years, I have a pretty good idea of what the Union has been doing and many proposals for what to do in the months and years ahead. As past President and current Board Member of Actors Federal Credit Union my understanding of finances and budgeting can only help when Equity faces inevitable financial challenges of the near future.

My current passions are: the solidifying and advancement of the Off-Off B'way codes and code companies; better contact with our company Deputies to encourage them to be our Union's eyes and ears all over the country; and preparation to take full advantage of Equity's 100th Birthday in 2013. We need not only to remind ourselves of the progress we have made, but also to get the message across to our membership and the rest of the country that live theater has 3 major advantages for a community, 1) we encourage and raise cultural awareness, 2) we share the creative experience with our audience, and 3) the presence of theatre adds a lot of dollars to the local economy!

Please elect me and help me to see that these goals are achieved.



By the Nominating Committee

NANCY SLUSSER (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Off-Broadway, LORT, LOA-Referenced to LORT, Dinner Theatre, Guest Artist, U/RTA, TYA, Mid-Size, Menopause Special Agreement, Staged Reading, Showcase, NYMF Festival

I've been a proud member of Actors' Equity for 22 years. It's been my privilege to serve our membership for the last 5 years as a Principal Councillor. My Committees: Off-Broadway, Off-Off Broadway, Midsize, TYA, Member Education, LORT, Media and New Technology, Election Procedures, Parenting, two Nominating & Joint Officers Committees and 7 contract negotiating teams (3rd VC Off-Broadway). I've also been a VITA Volunteer in both Chicago and NYC. I've worked on both Principal and Chorus contracts, as an Understudy, a Dance Captain and I've served as Deputy on numerous productions.

As a member and Councillor I strive to help our members understand our rights and responsibilities while bridging communication between producers, our Equity offices and our members nationwide. We need to understand the contracts we work today in order to strengthen these contracts for future productions. This occurs at the show level, through committee and Council involvement, and contract negotiations. We each have a voice.

I Love our Union. I'm dedicated to maintaining the vitality of professional Theatre nationwide, keeping our Off-Broadway arena alive and securing rights for members who work in Festival venues. We also need to protect our images through any media packages that we negotiate with producers.

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



By the Nominating Committee

BOB KNAPP (INCUMBENT)

(Residence: New York, NY)

Contracts worked: Special Appearance, Guest Artist, TYA, SPT, LOA, Dinner Theatre, Mini, NYMF, Showcase

Committees: EPA (Vice-Chair), Monitor (Chair), Agency (Vice-Chair), LORT, Developing Theatre, Off-Off B'way, Housing.

Whether currently employed in a show, or standing on line, waiting to audition, we're all members of this Union. At a time when Unions are under attack, I'm convinced our Union's solidarity depends on both what we achieve for working Actors and how we help Actors between jobs.

I've dedicated fourteen years on Council to improving the quality of life for my fellow members. I've always been committed to creating better conditions for working Actors and developing opportunities for under-employed and under-represented Actors.

I'm proud to have spearheaded the creation of the Agent Access Auditions in New York, and hope to see this service provided nationally in the future.

I helped establish EPAs for all LORT Theatres.

I actively participate in the Developing Theatre Committee, helping to improve contracts and nurture theatre growth in the Eastern Region, and I've served on numerous NEAT negotiating teams.

On the EPA Committee, I continue to strive toward developing the rapport between producers, casting personnel, and Equity, so that our required auditions become a more meaningful part of the casting process. I've, also, diligently worked to insure that local audition opportunities exist for Actors living throughout my region.

I proudly serve as an Equity audition monitor, where I hear, firsthand, the concerns of a large portion of our membership. I've always devoted myself to being responsive to those concerns and, with your support, I'll continue addressing them on Council.

Chorus Five - Year Term (Vote for no more than two)



By Petition

AL BUNDONIS

(Residence: New York, NY)

Contracts worked: Production, Production Tiered Tour, WCLO, Off-Broadway, Mini, Dinner Theater, LORT, COST, LOA, SPT, Workshop, Guest Artist

Nothing embodies the meaning of UNION better than the chorus: a body of individuals speaking as one.

As a Chorus Councillor, I will work with passion and tenacity to protect our rights and serve all members – whether Principal, Stage Management or Chorus.

By protecting Chorus contracts, we protect the entire membership. We need better guidelines for understudies, swings and dance captains. We need protection for parts payments. We need to increase the number of Chorus contracts throughout all three regions.

We need increased member services that will enhance our careers and personal finances. We should expand on the success of VITA and the Agent Access program and partner with The Actors Fund and AFCU to bring more classes and seminars to our members.

The members of AEA generate substantial revenue for the cities we live in. We need to do more to use that leverage to increase affordable housing specifically for actors and stage managers.

Equity has over 50 separate contracts. Some of these bring little to no money into members' pockets or the union coffer, yet administering these contracts is not without cost. We need to reexamine our priorities and discover where we can create new income for our members.

We need better communication between membership and Council. Members need to be able to impact the process, not just accept the results. With greater access to information, we can achieve better control over the issues that affect us personally.

For Council, vote for Al Bundonis.



By the Nominating Committee

FRANCIS JUE (CURRENT PRINCIPAL COUNCILLOR)

(Residence: New York, NY)

Contracts worked: Production, LORT, Off-Broadway, MSUA, WCLO, COST, ANTC, Dinner Theatre, Business Theatre, TYA, BAT, SPT, Guest Artist, Showcase

Committees served: Production, LORT, New Media, Organizing, Strategic Alliance/Merger, President's Planning, Membership Education, Agency, National Public Policy, National Health, Pension and Health, 401K, Centennial, Executive Director Search, Production Negotiating, LORT Negotiating.

I love being an Actor. Since joining Equity in 1984, I have done both Chorus and Principal work all over the country, in big theatre venues and small, performing in both plays and musicals. As a Deputy for many of these gigs, I learned firsthand how Equity has played an important role in growing the theatre industry and protecting the dignity of theatre artists. It has been an honor to serve as one of your elected Councillors since 2003. With unions and workers' rights currently under attack, Equity must increase its leverage at the negotiating table and within the industry. More jobs under contract, adapting to the impact of new media on theatre, evolving alongside economic and political realities – all these are essential to maintain Equity's ability to fight for its members. Equity needs to do more with less. But I am confident that we have the capacity to grow into a more efficient, more responsive, more powerful union. Please vote, and exercise your right to a collective voice!



By the Nominating Committee

RONALD L. BROWN

(Residence: New York, NY)

Contracts worked: Production (National Tour), LORT, COST, CORST, SPT, Dinner Theatre, Guest Artist, U/RTA, Business Theatre, LOA, Special Agreement

Committees: Advisory Committee on Chorus Affairs, LORT, Developing Theatre, Membership Education, SETA, EPA,

Dinner Theatre.

With our country's continuing economic struggles and recent anti-union rhetoric, it is crucial that we stand strong in support of AEA and the objectives for which we strive: adequate wages, increased work opportunities, safe and sanitary working and living conditions, artistic protection, and sufficient health and pension benefits.

I serve on several committees, regularly act as Deputy on my contracts, and for several years have volunteered as an Equity auditions monitor. As a Councillor, I look to be a recognizable and approachable face of Equity, and promise to continue working for our members towards the goal most important to us all: Getting the jobs!

I have worked both Principal and Chorus contracts. While each Councillor represents the entire membership, I am proud to be running for a Chorus seat. I strongly value the work of our Chorus performers and believe that, particularly in regional theatres, this area is where the most gains can be made regarding increasing work weeks.

Finally, as we approach AEA's centennial, we should take the time to celebrate our rich history, and embrace the opportunities to project in theatrical communities across the country, as well as on Broadway, that Equity stands for excellence and professionalism in actors and stage managers.

Please exercise your right to vote.

Stage Manager Five - Year Term

(Vote for no more than one)



By the Nominating Committee

JASON A. QUINN

(Residence: Yonkers, NY)

Contracts worked: Production, Production Tiered Tour, LORT, COST, Off-Broadway, Cabaret, SPT, Mini, Transition, Workshop, NYMF, Showcase, Staged Reading

Having served on the three previous Nominating Committees I am honored to receive the imprimatur of this year's

committee.

Nearing our centennial, Actors' Equity has made enormous strides as a business, as a union and as a community, but we still have more ground to cover. Bonded League producers still have stakes in non-union ventures; we still have members on contract who earn less than they could on unemployment. The ground we've gained by speaking as a collective has given artists an active voice in our contracts, salaries, and working conditions but we *can* do better and we *must* do better.

My voice and perspective are unique: I'm younger than many who've been serving you for years. Like most of our members I work job to job and usually for scale.

I'm a consistently working stage manager; in the last year I've worked around the country in plays and musicals, up and down the pay scale from full scale Broadway to tiny readings, and I take great pride in earning my living through Equity work.

The service we offer is intangible—it exists only in the moment of creation and in memory—but the service we offer is vital. As a stage manager I work in the best interest and safety of our membership day after day; as a committee member I work toward the betterment of our union as a whole and I welcome the opportunity to continue that service by lending my voice and experience to Council.

Thank you.



By Petition

TOM HELMER

(Residence: Willingboro, NJ)

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

Principal Councillor from 2004 -2009. Committees: Developing Theatre, National Public Policy, Area Liaison Affairs, Liaison Chair of Philadelphia Area Liaison

Committee.

Diversity can be contemplated in many ways as it concerns the make-up of Equity's Council. Our National Representation Plan of 1992 created a structured diversity of three regions. We have the diversity of Principal, Chorus and Stage Manager Councillors, male and female, but a lack of diversity in that there are many Caucasians but few Latin, Asian and African Americans.

As proud and dedicated union members, we must always be diligent in strengthening our contracts with appropriate salary and benefits, assuring our workplace is safe and repelling the attacks to our inalienable rights for all unions in every state to collectively bargain.

However, there are other aspects of this association that need our support. I run to strengthen the *diversity* of voices throughout the regions *outside our main office cities*.

SAG and AFTRA have elected representatives from Philadelphia.

With over 1000 members and many AEA theatres residing within 50 miles of Philadelphia, I believe there should always be an AEA Councillor from *Philadelphia* and other Liaison Areas such as *Boston* and *Minneapolis/St. Paul*.

Until the day our membership makes the choice to *amend* its Constitution to *assure* there will always be a significant, valued *diversity* of voices on Council from outside NYC, Los Angeles and Chicago, I ask for your vote to remind our membership that those voices *exist* and are ready to *serve*.

CENTRAL REGION

Principal Five - Year Term

(Vote for no more than one)



By the Nominating Committee

MARK DAVID KAPLAN

(Residence: Chicago, IL)

Contracts worked: Production, LORT, CAT, Dinner Theatre, RMTA, TYA, Off-Broadway, Cabaret, U/RTA, SPT, Guest Artist, Staged Reading

My fellow members - I take great pride and humility in pursuing this Council position. For 14 years I have served as a Principal Board member in the Central Region, where I've taken part in negotiations for Production, Dinner Theatre, CAT, U/RTA, CORST, TYA and MSUA contracts. My committee work includes Membership Ed, EEO and Codes – where much information has been provided to our members through successful, collaborative workshops. It seems a logical progression to continue and enhance my union work through Council.

Those who know me recognize my passion for our membership, and the matters that are paramount to us.

The respect of our employers, through proper wages and reverence for our physical selves is at the top of the list. Ideas for improving our national communication, as well as strengthening our relationship with other Unions also remain important.

These issues have no regional or contract boundaries. Through the improvement of working conditions, we provide for our families and our futures.

Though I reside in Chicago, I have spent many years living and seeking work across the country. I've gotten to know many of you. I will continue to listen and learn from your experiences. I share your concerns. You have my attention – and my voice.

There's much more, I know! – I welcome your questions.

mark.kaplan@sbcglobal.net

As I celebrate my 25th year in AEA, I'm both proud and excited at the prospect of serving as your Councillor. And I thank you for your consideration.



By Petition

DANIEL MOONEY (INCUMBENT)

(Residence: Milwaukee, WI)

Contracts worked: LORT, Production, CAT, SPT, TYA, CORST, Dinner Theater, Guest Artist, LOA

I am pleased to be running for re-election for my second term serving you on Council from the Central Region. As Liaison I represent more than just Wisconsin members.

I am voice for all of us living outside of the office cities. I am active in AFTRA and SAG and was recently elected to the Chicago AFTRA Board. Two years ago I served as Co-Chair of Equity's LORT negotiation team. Next year, when that contract will be opened again I believe that continuity is crucial. It is important that our voice be clear at that table. It is my continued promise to serve you forcefully to achieve the goals we set at the last election. If you have questions or concerns contact me at mooneydaniel@mac.com. At this time when unions are under attack it is vital that we be strong and united. Please vote! Let your voice be heard.

WESTERN REGION

Principal Five - Year Term

(Vote for no more than one)



By the Nominating Committee

LARRY CAHN (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: Production (Broadway, National Tour, Bus and Truck) Special Production, LORT, Off-Broadway, Stock (Non-Resident Dramatic), Stock (Indoor Musical), Business Theatre, Dinner Theatre, Guest Artist, TYA, LOA, Showcase

Thank you for the privilege of representing you on the Council for 29 years.

We all recognize that this is becoming a very different business from the one many of us entered. In recent years, Equity's reaction to the changes and challenges in the industry has been to bend over backwards, doing everything we can to get our members on a stage. Having done so, we may be faced with the unintended consequences of good intentions.

These efforts may have put more of us on stages more often, but at what price? The contract that now provides our members the third most work weeks, the SPT, does not pay a living wage. Los Angeles, the self-proclaimed "Entertainment Capital of the World" has, at the time of this writing, a total of only 24 actors making decent salaries under Equity contract, while perhaps hundreds take the stage for \$9 a show. Throughout the country, too many of our members are forced to choose work opportunities based not on the project, not even on the salary, but on the health weeks. Is this really what we want?

I believe we can do better than this. We are the best in the world at what we do. We need not sacrifice our dignity as craftspeople and artists in exchange for the opportunity to practice that craft. We can reverse the downward spiral not just of salaries and benefits, but of opportunities as well. As always, I will continue to fight *for that*.



By Petition

STEPHEN PAWLEY

(Residence: San Francisco, CA)

Contracts worked: LORT, WCLO, TYA, BAT, MBAT, BAPP, Staged Reading

Missouri-Born & Bred, lived in Chicago and San Diego before making San Francisco home in late 1991. BFA/Acting, Stephens College. Currently First Vice-Chair of the Bay

Area Advisory Committee. Member of Developing Theatre, WCLO, TYA and BAT contract committees. 2010 BAT negotiating team. Member of SAG/AFTRA.

Unions and their membership are under fierce attack in all regions and areas of work. AEA wouldn't exist today had we not been supported by many others during our formative years. I will work on Council to ensure AEA's leadership takes an active role in defending the rights and jobs of AEA members and union workers in every walk of life.

I was asked recently if there was one thing Actors' Equity could do for members living outside an office city what it would be.

Simple.

We all need more work weeks! We need regional organizing support to help regain work that has been lost and to encourage new development. AEA should be fighting cuts in arts funding on the national, state and local level. Members in Liaison Cities and smaller communities should have their voices heard without having to shout! I will work on Council to bring those voices forward, to increase AEA's organizing capacity and enhance our ability to reach out to the press and public across the country. Even in San Francisco (or Houston or Nashville or Kansas City or ...), if it's not Equity, it's not Professional Theatre.

Chorus Five - Year Term

(Vote for no more than one)



By the Nominating Committee

JENNIE FORD (CURRENT PRINCIPAL COUNCILLOR)

(Residence: Burbank, CA)

Contracts worked: Production, LORT, SPT, Guest Artist, LOA

I have lived and worked in NY, LA and have toured across the country. I have performed

every function of the Chorus from understudying, to swinging, to Dance Captain. I am on a number of committees, but my current passions are poured into a few particular areas.

Health: I believe it is a basic human right. It should not be a privilege, granted to you based on how much money you make or the workweeks you obtain. Everyone should have equal access to quality care. Year after year, we sacrifice our salaries because of the uncontrollable costs of health insurance...not health care! I am fighting for a sustainable, secure and just system.

Arts funding: Our committee is looking at ways to increase jobs in the arts and raise awareness to the economic impact that the arts has on a community.

Membership Education: As the new Chair of the Western committee, I can tell you we are dedicated to increasing our use of technology and live interaction. We are working to offer the members services in career development, education about the history of AEA and how we can make it better, a mentorship program, and building a sense of community and pride among our members. We can't just give out an Equity Card and not give a member the tools to compete as a professional working actor. I have been honored to serve this union and I am passionate about helping this union grow in the future.



By Petition

SCOTT WATANABE (CURRENT EASTERN CHORUS COUNCILLOR)

(Residence: Las Vegas, NV)

Contracts worked: Production, LORT, Stock, 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-present PHANTOM-Las Vegas, 2000, '04 & '08 Production, 2005 LORT, 2005 MSUA, Canada CTA & ELA.

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 Councillor, I have had the opportunity to listen to the concerns of our membership and to address many of 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 for all Actors.

I believe in promoting professionalism and conduct from both Producers and our membership in a dedication of our industry to 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 the contractual gains achieved and in the promotion of dignity in our profession and continue to serve the membership in being an advocate for our mutual benefit.

Thank you for your kind consideration.

Stage Manager Five - Year Term

(Vote for no more than two)



By the Nominating Committee

D. CHRISTIAN BOLENDER

(Residence: Ashland, OR)

Contracts worked: LORT, LORT modified, LOA-LORT, SPT, U/RTA

A struggling economy; legislation that contains 'union busting' language proposed and debated in a number of states; theatres closing in cities across the country – it's a tough time to be a theatrical artist. What can we do? Continue to strengthen our Union.

Having worked in many theatres in both the Western and Central regions, I would like to bring my experience to the National Council. I will work hard to help our Union not only survive, but thrive through these tough times.

For the past nine years I have been one of the resident Stage Managers at Oregon Shakespeare Festival (OSF), serving on the last two LORT rider negotiation teams. Here in Ashland, it can be easy to practice our craft in an insulated bubble, sometimes unaware of issues that may be affecting AEA as a whole. On the other hand, the 70-90 AEA members, working 3000+ work weeks annually, encounter a unique set of challenges here - a complex rider modifying the LORT contract, 11 shows in rep, transfers to other LORT theatres, etc. The bubble can work both ways, and some of these issues do not see national attention.

Piercing that bubble and helping to establish a conduit of information flow is an additional reason I am running for Council. I want to be a voice on the national scene for the many AEA members working at OSF, and help bring national issues to the attention of those same members.

Thank you for your consideration.



By the Nominating Committee

VERNON WILLET (INCUMBENT)

(Residence: Los Angeles, CA)

Contracts worked: Special Production, WCLO, LORT, HAT, SPT, Dinner Theatre, Guest Artist, TYA, Periodic Performance and LOAs

I am a working Stage Manager in the Western Region. I am the 2nd Vice Chair of the Western Regional Board and serve as

Chair or Vice Chair on *many* committees.

I am proud to have served on several Negotiating Teams either as Chair or member and consider this an area of expertise.

Creating jobs for our members. That's my #1 priority.

I am fair. I listen. I care. I work hard for you.

Please let me continue to do so.

Thank you,
Vernon Willet



By Petition

PAT LOEB

(Residence: Los Angeles, CA)

Contracts worked: SPT, HAT, LORT, BAT, WCLO, TYA, U/RTA, Special Appearance, Periodic Performance, Staged Readings

Committees: Stage Managers (Vice Chair), Developing Theaters, Monitor/Auditions (Vice Chair), Membership Ed, Entry to Equity, Nominating/Joint Nominating, EEO (Vice Chair), 99 Seat. National: Tri-Union PWD; Tri-Union IAMPWD. Subcommittee National ASM/ASM responsibilities; Chair: SPT vacation rules; Webinars; Lucy Jordan Award. Tri-Union Diversity Award Chair. SM Mentoring packet.

I stand for those afraid to speak. I show up. I follow through. I am proactive. I am passionate about our union and will work to represent everyone, especially the underrepresented.

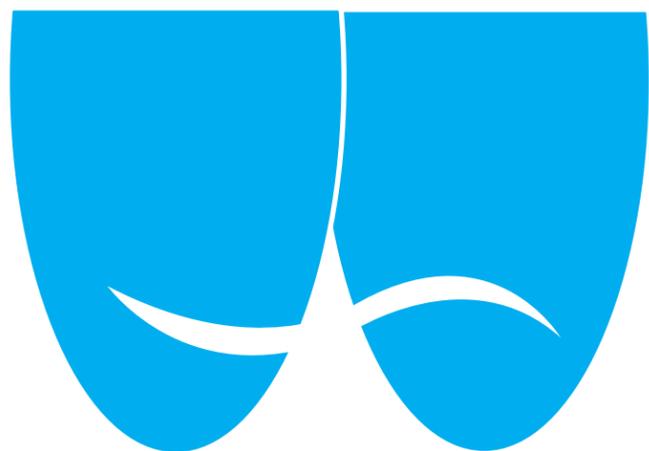
I have been a working AEA Stage Manager for nearly 30 years, mostly (though not exclusively) in the Western Region, touring and in midsize and small theaters, many of whose existences depend on compromise. I would be honored to take the next step and bring this voice to the national level.

Bringing members' issues to contract committees, heading events such as chairing/ producing the Tri-Union Diversity Awards, and exploring ideas like webinars illustrate my focus: to educate, encourage participation by and provide better working conditions for current and future members.

In a time of tremendous challenge and overwhelming contradictions, it is vital that we stand up for our profession and our union, making it clear that what we do requires training, perseverance and skill, and deserves fair pay.

Specific interests: Generating more and better work without compromising our gains for the sake of health and pension, branding, member participation, health benefits, exploring viable solutions, mentoring, supporting – and not losing – current jobs, working with our sister unions and encouraging mutual respect.

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



**ACTORS'
EQUITY**
ASSOCIATION 1913



NATIONAL NEWS

New York

Judith Light Welcomes New Members

By Stephanie Masucci
Communications
Associate

The Eastern Region Membership Education Committee hosted a reception in January for Equity's newest members. For the more than 50 attendees, the highlight of the evening was guest speaker Judith Light, currently starring in the Broadway hit, *Lombardi*.

"Welcome to this grand and glorious organization, it's pretty terrific," Ms. Light began. "The reason that I'm here and the reason that I really wanted to do

this is, I feel very strongly about what we do. What we do is not just about acting. It's a real personal calling."

She then shared her perspective on breaking into the business.

"Everybody's trajectory is completely different. The thing that I've done, that's really been helpful, is to stop trying to control my career. I had a really good idea

of what I should be doing, and what the universe should be giving me, and I had a really hard time when it wasn't happening. If you are like me and you had this image that you were only going to do theatre and feature films, you are going to be very unhappy when that doesn't happen. If you can be grateful for what you do have and what is given you, it is a fantastic business."

Ms. Light acknowledged that there was a time in her life where she was ready to walk away from the business. "For me, it was a very specific moment. I was leaving the business and I had gone into therapy. I don't know whether my therapist was a psychic or not but he said to me, 'Don't leave the business until you see me next week, something is going to happen.'" During that week, she was offered an audition for an understudy role on *One Life to Live*. "I had said I was never going to do a soap opera; I also said I was never going to do a sitcom. But I had to start listening. You can't orchestrate

this thing. It's too big. So I started to let go of control.

"The real issue was that I needed to discover why I was an Actor. Up to that point in time, it had only been about me, about my ego... I needed to shift the context of why I was actually in this business."

When asked for insight on how an Actor can find meaning in a project not considered "high art," Ms. Light recounted a review she received from a TV Guide reporter when she was starring as Angela Bower on *Who's The Boss*. "He said 'she doesn't look



Judith Light at the Eastern Region new member reception.

down at her material.' As I said, I was a snob. I only wanted to do theatre and feature films. So when I did the soap and sitcom, I asked myself, 'How can I bring the training, and the personal dedication that I have in this business to this medium?' There is no medium in our business that you ever have to consider beneath you. When you bring your grace and your generosity and your intelligence to the role, you have no idea who you are going to elevate or uplift, including yourself. What matters is how you view it and what you bring to it."

Ms. Light also shared her opinion on the recession when asked how she feels it is affecting the theatre industry. "During the times of the Great Depression in this country, entertainment was always there for people. We are in a service business, remember that's what you bring to this world right now, service, a way for people to have a moment away from their struggle, and it will be ever thus.

My manager, Herb Hamsher

always says to me and to other people, 'Stop doing what doesn't work.' Worrying doesn't work. What will serve you is to turn the worrying into something that moves you, your life and the world in a positive direction. I promise you, by shifting your energy, you will make a difference in your own life, and you'll make a difference in other people's lives."

When asked what her most fulfilling experience as an actor was, Ms. Light explained, "The thing that I am doing at the moment is the most fulfilling because I am in the moment. So *Lombardi* is really fulfilling for me and that's my context for it too.

From the beginning of the rehearsal process, all the way through to last night (which was our 143rd performance), the richness of it and the moments on stage and constantly sharing the stage with this cast I adore, is at the moment the most fulfilling. And of course, doing the play *Wit* changed my life."

Much to the disappointment of the members in the room, the questioning had to

end. Ms. Light read a toast and then a quote from George Bernard Shaw:

This is the true joy of life, the being used up for a purpose recognized by yourself as a mighty one; being a force of nature instead of a feverish, selfish little clod of ailments and grievances, complaining that the world will not devote itself to making you happy.

I am of the opinion that my life

St. Louis

Kevin Kline Awards Shine on Local Theatres

By Kari Ely
St. Louis Liaison
Committee

One hundred eighteen productions from 39 companies were evaluated for the 6th Annual Kevin Kline Awards honoring excellence in St. Louis theatre (both Equity and non) and presented by the Professional Theatre Awards Council. (For a list of all nominees visit

www.kevinklineawards.org.) The Munny received the most nominations for its 2010 season. *Promises, Promises* at Stages received the most nominations for any individual musical, while *High* at the Repertory Theatre garnered the most nominations for any straight play.

Speaking of *High*, it is headed to Broadway and one of the producers is The Repertory Theatre of St. Louis. It opens April 19 at the Booth Theatre, starring Kathleen Turner and Evan Jonigkeit under the direction of Rob Ruggiero.

Artistic Director of The New Jewish Theatre, Kathleen Sitzer, is this year's recipient of Grand Center's 2011 Visionary Award as Outstanding Arts Professional. Quoting from the Grand Center Inc.

belongs to the community, and as long as I live, it is my privilege to do for it whatever I can. I want to be thoroughly used up when I die, for the harder I work, the more I live.

Life is no "brief candle" to me. It is a sort of splendid torch which I have got hold of for a moment, and I want to make it burn as brightly as possible before handing it on to future generations.

Ms. Light then left our newest members with these final words, "Godspeed and Good luck. Break legs and welcome."

Judith Light is currently starring on Broadway in *Lombardi* at Circle In The Square. She made her Broadway debut in *A Doll's House*, with Liv Ullman. Other Broadway, Off-Broadway and regional credits include Hedda Gabler, Company,

announcement, "For 13 years, Kathleen has been at the helm of the New Jewish Theatre, and in that time, she has taken it from an obscure, unattended theatre and refashioned it as a professional, culturally relevant mainstay in the St. Louis performing arts. Kathleen's vision is to reach across the cultural divide and build bridges for multicultural tolerance and understanding."

Last, but certainly not least, Avalon Theatre raised \$500 in donations for The Actors Fund. "We raised \$500 during the eight performances of *The Good Doctor* in our 75-seat theatre in November. The money was raised through audience appeals and 50% of Avalon's concession sales," said Erin Kelley, managing director and co-founder with husband Larry Mabrey. "We are proud to be able to make a difference in the lives of a stage manager, a dancer or perhaps an actor. We are touched that in these economic times our theatre patrons continue to be generous and giving." Our hats are off to all theatres that commit themselves to educating audiences about the outreach programs of The Actors Fund.

A Streetcar Named Desire, Sorrows and Rejoicing, Colder than Here (MCC), Children (Westport and Williamstown), and the Pulitzer Prize winning hit *Wit*. On television, she has portrayed Karen Wolek on *One Life to Live*, and Angela Bower on *Who's The Boss*? Most recently she has starred as Claire Meade in *Ugly Betty* and been featured on *Law & Order: Special Victims Unit*. She has starred in numerous television movies, often taking on projects that shed light on social issues. Some film credits include; *Save Me* which premiered at Sundance in 2007 in which she starred and also produced and *Ira and Abby*. She is a Board Member and an advocate for many organizations and charities representing AIDS-related and Human Rights issues.

Kansas City

EARTH Project Reaps Raves

Kip Niven, a member of the Kansas City Area Liaison Committee reports that response to the new EARTH (Equity Actors' Readers' Theatre) project initiated in October, 2011 has been "remarkable." This series of one-night-only concert-style staged readings of under-produced plays (Giraudoux's *The Madwoman of Chaillot*, Kaufman & Hart's *The Man Who Came to Dinner*, Gogol's *The Government*

Inspector) features the talents of Kansas City's professional theatre artists. In April, Paddy Chayefsky's *Gideon* will be presented and Fredrick Durrenmatt's *The Physicists* follows in May.

To date, says Mr. Niven, over 80% of each cast has been AEA Members or Membership Candidates. "The audience response has been extremely enthusiastic. And the support and response from the Kansas City

theatre community has been remarkable. Every member of the company of each presentation has had a tremendous time working and performing with their professional colleagues on this exciting theatrical material."

EARTH readings are presented in association with Kansas City Young Audiences, under the AEA Members' Project Code, under the auspices of AEA's Kansas City Area Liaison Committee.

For information, contact KCALC Chair Licia Watson at liciarenee@juno.com

South Florida**Solidarity Stressed at Tri-Union Picnic**

By Irene Adjan
South Florida Area Liaison

The second annual South Florida Tri-Union Picnic was held on Presidents' Day, February 21, 2011. The event was, once again, organized by

February weather in Florida is perfect for a picnic and it was a beautiful day at Greynolds Park in North Miami. Members of all three unions gathered to spend a relaxing holiday afternoon sharing sandwiches,



Attending the Tri-Union picnic are: (l to r) Peter Haig, Steve Gladstone, Ed Limia, Irene Adjan, Kim Ostrenko, Dave Corey and Terry Hardcastle.

the Florida Branch of the Screen Actors Guild. Leslie Krensky, Screen Actors Guild South Region Director and Florida Executive Director, headed up the organizing. Invitations were sent out via email to members of Equity and AFTRA and members were contacted by Herta Suarez, AFTRA Miami Local Executive Director and Southeast Regional Director.

chips, fruit, cookies and even popcorn and cotton candy. The event was a great opportunity to remind us that we may belong to different unions, but we are all union members. In light of the activity in Wisconsin, I think that is a timely and important fact. With Florida a right-to-work state and one that often harbors anti-union sentiment, it was comforting to feel the solidarity the afternoon provided.

Washington/Baltimore**AEA Makes a Difference Through Dignity Drive**

By Barbara Pinolini
Treasurer, Area Liaison Committee

Equity members in the DC/Baltimore region came together this past holiday season for the first Annual AEA

Rana Kay and Ilona Dulaski.

Donation boxes were strategically placed at several area theatres and supported by the actors and staff members at Arena Stage, Woolly Mammoth, Signature Theatre, Studio Theatre, Imagination Stage,



Washington/Baltimore members with some Dignity Drive packages are: (l to r) David Elias, Rana Kay, Emily Townley, Ilona Dulaski and Laura Giannarelli.

Liaison Committee Dignity Drive, an effort to supply much needed new and packaged underclothing and baby supplies to local area homeless shelters. Liaison Committee Secretary Emily Townley shepherded the event, with assistance from Committee members Barbara Pinolini, Peter Boyer, Laura Giannarelli, David Elias, Bill Largess, Jenna Henderson,

Ford's Theatre and Everyman Theatre. Over 2,000 items totaling more than \$1,800 were donated, sorted and delivered to N Street Village for Women and the DC Coalition for the Homeless, which runs 13 area shelters for homeless families. Next year we hope to double the numbers to make a difference to those folks in our community who continue to struggle.

New York, Los Angeles**The Actors Fund Work Program: 25 Years of Keeping Our Community Working**

For 25 years and counting, The Actors Fund Work Program (AWP) has been on the job. As the premier employment and training program for everyone in entertainment, AWP assists the entertainment community—including not only those on stage and on camera, but also those behind the scenes and below the line—through career counseling, job training and job development.

This unique workforce development program recognizes the need for alternative employment to complement a career in the arts. Work for actors can be largely short term and project-based and for most performing arts professionals, this means seeking supplemental employment. The good news is that actors are continually developing skills and experience in their field that are valued in other work settings. The Fund's AWP staff is there to help Equity members create stable, healthy careers and lives.

Equity creates AWP

Created in 1986 by Joan Lowell and the Equity Council, AWP responded to a critical need for employment among mature and aging professionals in the entertainment industry, and the need for them to remain vital and active members of the community. These professionals faced challenges in finding rewarding secondary jobs in the quickly evolving modern "technology" workplace. Ms. Lowell and AWP's founding Career Counselor

Ronda J. Ormont, created a place where union members could meet to explore career alternatives through education and training.

Originally supported by Equity and the New York City Department of Aging, AWP quickly gained support from the other performers' unions, government agencies and industry organizations like Broadway Cares/Equity Fights AIDS, a longstanding funder of AWP. In 1997, AWP was incorporated into The Actors Fund's full spectrum of services, where it continues to evolve and serve the needs of the entertainment community at large.

In 1998, AWP embarked on a joint venture with The Fund's HIV/AIDS Initiative to form the AIDS Training and Education Project (ATEP). ATEP helped hundreds of people living with HIV/AIDS who, thanks to advances in the fight against the disease, were well enough to consider returning to work or to participate in meaningful activities. Today, service for HIV/AIDS Initiative clients are fully integrated into all AWP programs.

A leader in workforce development

Today, too, The Actors Fund Work Program is a leader in workforce development. In the ever-changing economy, finding employment takes fortitude and skill. AWP empowers members by helping them make positive adjustments to their careers and work lives. Over the past 25

years, AWP has been there to respond to increases in need, whether it's industry slow-downs, unexpected events such as 9/11 or Hurricane Katrina or the recent downturn in the economy. AWP is there to help all Equity members find work that complements an acting career, or use their creative talents in new careers.

AWP "members" are: contributing to the development of students in public schools as certified teachers and teaching artists; performing managerial, program creation and administrative support in financial, legal and non-profit offices; providing health care services in such diverse occupations as nursing, massage arts therapy and health administration; and managing their own small businesses—ranging from graphic arts and web design services to school-based arts programs and small manufacturing ventures.

For an introduction to all Actors Fund Work Program services, drop by on a Monday for "Orientation" to say Happy 25th. You'll learn about AWP group and individual career counseling, job training and education, financial assistance and job placement services—all free services for Equity members. Orientation is held every Monday except for legal holidays. No reservation or pre-registration required.

AWP offices are located at The Actors Fund, 729 Seventh Avenue, 11th Floor (between 48th and 49th Streets) in New York (800-221-7303) and in Los Angeles, at 5757 Wilshire Boulevard, Suite 400 (888-825-0911). For more information, visit www.actorsfund.org.

Burbank, CA**"Candle" Company Digs Deep for BC/EFA**

Through their own donations, the cast and crew of *Bell, Book and Candle* at the 276-seat Colony Theatre raised \$266 for Broadway Cares/Equity Fights AIDS during the holidays. Production Stage Manager Leesa A. Freed said, "We asked anyone who had money on them, from the Executive Director, to the producer, to the cast and crew, and for anything they had—dollar bills to the change in their wallets." This is the third year the company has dug into their own pockets to help BC/EFA and Leesa said she is happy to do it. "As long as I'm stage managing a show, we will be honoring an appeal."

**Letters**

Continued from page 3

Dear Editor:

Christine Lavren, my dear teacher, mentor and friend, passed away on October 30, 2010 from cancer. Christine was a brilliant actor, writer, director, producer and teacher. She debuted on Broadway in 1971 in *Four on a Garden* directed by Abe Burrows and starring Sid Caesar and Carol Channing—

not bad company for her first time out. Her television career included playing Hildy James on the soap opera, *Somerset*, and numerous commercials and voiceovers.

During the late 1970s, I had the privilege of studying acting with her at her theatre on West 46th and 8th Avenue—right across from Jimmy Ray's, the actors' haunt (where we'd head right after class to schmooze and talk about the work). Some

of my fondest memories took place there with Christine and the other devoted students, many of whose names became celebrated in every medium.

Christine used to say, "I don't teach acting, I teach survival!" She taught me that and so much more. A true original. She is deeply missed.

John Jamiel
Associate Professor Theatre
Wagner College, Staten
Island, NY