Equity’s Audition Center in Los Angeles Opens

C

is another way that Equity is building a strong foothold in the Western Region for union actors and stage managers.

The 850-square-foot center features fabric sound attenuation panels, double stud wall systems, independent climate control, double barre, separate auditions entry and more. Additionally, Equity is making this space available for union theaters at a fraction of the cost of other area audition centers, which is a great benefit for members.

“This new audition space will allow actors to have an optimal audition situation,” said member Michael Dotson. “Members will be able to go to an audition, pay their dues, attend a union meeting and visit the credit union all in one location.”

Aside from the audition rooms, the center hosts a waiting area for members, a physical warm-up space and both male and female changing rooms.

“Los Angeles finally has an audition space that will set the bar for all other audition spaces around town,” Dotson said.

With ease for members, the Equity office is conveniently located near bus and metro transit and easily accessible to the 101, 134 and 170 freeways. For more information regarding the audition center, visit actorsequality.org.

Equity Declares Ask If It’s Equity Day

July 8, 2015, was officially declared Ask If It’s Equity Day by the union to celebrate its members on tour. Meant to encourage audience members to inquire if the show they are seeing is a union production, Ask If It’s Equity is part of the union’s ongoing efforts to take back control of the road and strengthen conditions for members on tour.

Actors, stage managers and members-at-large, along with audiences, embraced the Equity campaign by going to social media to show their union pride and support. Other unions, including the IATSE Young Workers and the AFL-CIO’s Department for Professional Employees, also joined in the social celebration with retweets and favorites. With members reminding friends, family, fans and audience members to Ask If It’s Equity, the day-long campaign garnered tweets that were seen over 83,000 times and over 2,500 Equity.com page views (of which 92% were first-time site visitors). Additionally, the accompanying Facebook post was viewed more than 23,000 times, receiving close to 500 likes.

#EquityWorks: Theater News & Notes

Burbank, CA - The Colony Theatre has moved from LOA/HAT to the newly available two-year SPT agreement for 2015-16, offering a 7% annual salary increase for members.

Cincinnati, OH - AEA welcomes Diogenes Theatre Company as a new SPT.

Cincinnati Shakespeare Company will add 28 workweeks in 2015-16, plus an overall increase in the minimum number of contracts for the 2016-17 season.

Chicago, IL - Remy Bumppo Theatre, operating on the CAT agreement, added three additional contracts to the upcoming season resulting in 30 additional member appearances on Equity.

Hollywood, CA - The Los Angeles Philharmonic Hollywood Bowl Agreement (WCO) was re-negotiated for Monty Python’s SPAMALOT with 6.67% salary increase for 21 actors plus three stage managers.

Lexington, KY - Hope College proudly joins the Summer Repertory Theatre, an Equity family to mark its 44th season.

Production Contract Negotiations Update

I press time, the negotiations for the Production Contract continue. Meetings with The Broadway League are scheduled throughout August.

The goal of the negotiations is to improve the terms and conditions under which our members work and address more remunerative compensation and quality of life issues. The current contract expires September 27, 2015.
Equity Celebrates the Legalization of Same-Sex Marriage

After the Supreme Court’s June 26, 2015, ruling legitimizing same-sex marriage, Equity released the following statement: “Actors’ Equity Association is pleased that the nation’s highest court has ruled that same-sex marriage is now a constitutional right. This is a landmark decision that makes same-sex marriage legal across the country. Equity President and marriage equality advocate Kate Shindle said: ‘I speak not only for Actors, but for the overwhelming majority of our industry when I say ‘FINALLY!’ Actors’ Equity Association has been advocating for marriage equality since the passage of Proposition 8 took this right away. With all the rhetoric and fearmongering surrounding the issue, it’s important to remember what this is really about: loving, consenting adults who want to commit their lives to each other. And that is always a good thing. AEA is proud to be part of this tremendous, historic moment. This monumental declaration of equal rights not only has great significance for our LGBTQ members, it is symbolic of our union’s hard-fought civil rights history. We stand united with tremendous pride for our brothers and sisters everywhere in the LGBTQ community.”

Equity has unanimously passed resolutions to support marriage equality in any state legislature or elective body and that the national policy of Council include support for human rights for all individuals including the right to freedom of association and marriage equality for all Americans.
Equity Attends (continued from page 2)

seems to come in the form of tax breaks.

Another topic that was
discussed both in a working
session and as delegates met
informally throughout the
days was the object of wages. In
the session “Low Pay, No
Pay,” Mary McColl joined UK
Equity’s Assistant General
Secretary Stephen Spence and
others to discuss how the unions
tackle the overarching impact low
wages and the willingness of
some performers to appear
without compensation in the form
of wages has on the theater
industry. Spence and McColl
were also the guests on a
popular radio program, “The
Green Room,” were they
continued the discussion.

“FIA is one of the most
interesting and important things
we participate in as a union and
for me personally,” said Jordan.
“It’s the coming together and
sharing with other performing
arts unions from around the
globe—ideas, strategy,
challenges and opportunities.
We are 50,000 strong and fighting
for many things. But some unions are 700
or less and fighting for human
rights and the right of free
speech. It is important to get out
of your own back yard and see a
bigger picture of the labor
movement and of humanity.”

By Kate Shindle
I got my Equity card at 22. At
the time, I was just
graduating from
Northwestern University, and I
didn’t know much about Actors’
Equity Association—or unions
in general. All I knew was that I
had auditioned for a summer stock
production of a new opera called
‘Fixing the Funding Leak’ by
Stewart Wallace and
ᇰwhich
(we had what I felt was a very
productive conversation. In the
meantime, there are still things
for us to celebrate in Los Angeles.
In June, Tom and Barry 2 Nights
(Orly) (Hollywood Fringe Festival
was the first show to be
produced under the new 99-
Sister Immacula.

The creatures were
searching for someone with a
3-to-4 octave singing range. I
remember the music to be
emotionally powerful and the
book to be absurdly
humorous.

I was thrilled and incredibly
grateful to have been cast in
the role because it allowed me
to secure my Equity card. It
meant that I had a chance to
be seen for major shows on
and off Broadway. I felt like I
had won a medal. My Equity
card became my prized
possession. It meant that I had
a chance to succeed in this
dazzling business; I finally got
my foot in the door and was
now playing in “The Big
Leagues.”

About a year or so later,
after my trial and error and
a great deal of positive
affirmations and

visualizations, auditions were
being held for a new
musical called City of
Angels, written by Larry Gelbart,
with music by Cy Coleman and
lyrics by David Zippel. The
team was having challenges
casting a Marilyn Monroe-type
character named Mallory/April.
My agent wasn’t able to get
me seen for the role until
they opened up the door to
some unknown talent. I
sang a scat song made
famous by Elia Fitzgerald
called “Blue Lou” and
made sure to be fully
prepared with all of the given
sides. I got the part.
I am still a proud member of
Actors’ Equity Association.
My card represents a standard
of quality and excellence that I
hope we as a community
continue to honor, value and
uphold.
Rachel York is currently
starring in the summer
production of Grey Gardens
The Musical opposite Betty
Buckley at Bay Street Theater
(Sag Harbor, NY) through
August 30.

What has been a surprising stage encounter while performing in an outdoor venue?

KELSEY SAPP
“On our deck outside where we rehearsed at the Forestburgh Playhouse in New York, we had a bug zapper that helped keep bugs away—and it zapped all the time. So I am sure you can imagine the situation when there are bugs getting zapped during a tension-filled murder mystery or, say, My Fair Lady.”
Moving Out for the Summer

Three Equity members talk about their experiences working in Summer Theater

For stage manager Tiffany Mann, when settling into an unfamiliar city and trying to make it feel homier, she does one thing first: She talks to the tech crew.

“They always know the best places to hang;” she said. Though Mann isn’t leaving her New York City apartment this summer, she is a veteran at travelling for her job, having worked in Dallas, San Jose and Pennsylvania, to name a few. When it comes to making himself feel at home in a new city, Equity member Jim J. Bullock admittedly spends a good chunk of his free time browsing and shopping at local drugstore and supermarket chains.

“Cogsworth” (along with a few other roles), will settle down in Utah for six months — two months of rehearsal and four months of performances throughout October.

For some members, fleeing the nest, even if for a brief amount of time, isn’t just about discovering a home-away-from-home, but also about packing up some of their own home.

With a self-admitted “type A” personality, member De’Adre Aziza makes sure that she has everything she could possibly need before hitting the road, which this year led her to Williamstown, Massachusetts for the second time.

“I’m all about décor,” said Aziza, who recently portrayed “Silver” in a production of Dominique Morisseau’s Paradise Blue for a 15-show run. “Whether the theater is in NYC or out of town, I make sure I have items that make my dressing room cozy. When I’m leaving town, I scan my entire apartment — room to room, every drawer, nook and cranny — to make sure that I haven’t left anything behind. I’m a homebody and easily homesick, so to make the transition easier, I find that method puts me at ease.”

Of course, with the anxiety of a temporary move comes the thrill of a new job — and knowing that one’s castmates are right along with them for the duration of the run. For all three, in addition to living in a new part of the country, each summer brings the chance to meet their union brothers and sisters. And, naturally, which means a lot of bonding with the cast and crew.

For Bullock, bonding time is over drinks; Aziza soaks up some sun, while Mann finds a body of water and spends time outside — far away from the rehearsal room.

One of the wonderfully strange things about this business is getting to meet, know and work with so many different people from all over the place,” Bullock said. “We all come together for an intense, creative combined group effort to hopefully make magic and then we all go home. It’s a very unique experience.”

“You lean on each other throughout the process,” Mann said. “They understand exactly what you’re going through at the moment. You end up with quite a few inside jokes and crazy stories of shenanigans.”

And for those who might be travelling for the first time or might need a refresh on settling in someplace new for a bit, all three offer great advice: Whether it’s remembering to unplug all outlets and providing someone a spare set of keys before the trek; or getting out, exploring and talking to locals: They believe that the summer is really all about taking a moment to grow and learn from the experience and the people working alongside of you.

After all is said and done, “it can be pretty nice creating that family feel. And there’s nothing more amazing than making lifelong friends.”

Sunscreen, Hydration and of an Outdoor Theater Season

We asked the staff at the Idaho Shakespeare Festival to tell us about the theater; this is what they had to say:

“Lighthouse, Sun 115 and Ferdinand Elevator Up. … Hold! Hold, please. Raccoon on the elevator, raccoon on the elevator. Can we get him clear and we’ll reset. Thanks.”

Of the many anecdotes I could share about outdoor theater, this is neither the tamest nor the first or last time I encountered something of this ilk. Outdoor theater, in some way or fashion, is something that has been a recurring part of my life. Stage managers get to work in so many different kinds of theaters. Between living in Denver, many cities in California, Pennsylvania and New York — along with four national tours — I have seen many of them from the grotesque to the glorious. And all of them prepare you, and inform you, in different ways for the next. They spark your “necessity is the mother of invention” spirit as you brave the elements, the wild life, the personalities who think they can hack it and remind you of the magical reasons you decided to be part of this business.

Some things might seem a very quiet necessity.

With the Roof off Idaho’s Shakes

“Our working relationship with Equity turned into a rewarding journey for both the Festival and its artists,” says Fee. “Twenty-four years after our first agreement, the Festival now offers a LORT B level of compensation to ten times the number of contracts first offered.”

Since its two-week origin in 1977, the Festival has performed in temporary locations provided by Boise business leaders. A “quiet” $1.5 million campaign, launched in 1995, led the Festival toward two goals: a permanent home and employment of Equity members. This latter goal was achieved through the efforts of Western Regional Board and Equity business representatives, who offered their wisdom over many years beginning in 1992.

What has been a surprising stage encounter while performing in an outdoor venue?

“I was going to answer that with a roofless moment but that was taken care of,” says Fee, with a laugh.

“With the Ro"
Raccoons as a backdrop, the Idaho Shakespeare Festival keeps growing

![Photo of raccoons by Idaho Shakespeare Festival](image)

The Idaho Shakespeare Festival Amphitheater

Tripling the company’s annual operations, paying off construction financing and receipt of contributions exceeding $12.9 million. Creating 166 mainstage productions and 44 educational tours, the Festival has developed into a nationally-recognized organization, directly serving more than 100,000 people annually. The Festival’s outreach efforts are extensive and varied. Combined, the company’s Shakespearience and Idaho Shakespeare Festival Summer Camps and Public Performances; classes, intensives, summer school and workshops, in conjunction with the Idaho Shakespeare Festival’s Apprentice Trains and the Idaho Shakespeare Festival’s Outreach is a collaboration of the Idaho Shakespeare Festival and the Idaho Shakespeare Festival Summer Camps and Public Performances; classes, intensives, summer school, and workshops, in conjunction with the Idaho Shakespeare Festival’s Apprentice Train and the Idaho Shakespeare Festival’s Outreach.

One of the Festival’s most popular events is the Idaho Shakespeare Festival’s Outdoor Theatre, which has been producing plays outdoors for over 60 years. The Festival has also launched a successful youth programming initiative, Idaho Shakespeare Festival for Youth, which offers educational resources and performance opportunities for students of all ages.

The Festival has received numerous awards, including the American Theatre Wing’s Annual Awards Program, the National Endowment for the Arts’ Regional Touring Grant, and the Idaho Arts Council’s Excellence in the Arts Award. The Festival has also been recognized by the Idaho Department of Education for its commitment to education and community outreach.

In addition to its mainstage productions, the Festival produces a variety of educational programs and public events. These include summer camp programs for children, workshops for adults, and public performances throughout the state.

The Festival’s success is due in large part to the dedicated workers who make it possible. The Festival’s staff includes over 100 full-time and part-time employees, as well as hundreds of volunteers and contributors.

As the Festival continues to grow, it is committed to providing high-quality productions and educational programs that inspire and entertain audiences of all ages. The Festival is a driving force in the Idaho arts community, and continues to be an important part of the state’s cultural landscape.

(continues on page 8)
**New York City**

**BC/EFA Contributes $100,000 to The Dancers’ Resource to Celebrate Broadway Bares Success**

To mark the 25th anniversary edition of Broadway Bares, and to celebrate the 228 dancers and 22 choreographers whose brilliant work created the evening’s success, BC/EFA has made a special $100,000 contribution to The Dancers’ Resource of The Actors Fund.

Recently, a group of this year’s dancers and choreographers came together with two-time Tony Award winner and dancer Jerry Mitchell to present a ‘big check’ to two-time Tony Award winner, Actors Fund Trustee and founder of The Dancers’ Resource, Bebe Neuwirth and Amy Wilder, Dancers’ Resource director.

Hundreds of dancers and choreographers made 25 editions of Broadway Bares an extraordinary fundraiser for BC/EFA. “We salute them all,” said Executive Director Tom Viola, “and celebrate the sexy energy and fantastic talents they have shared with a happily eager and raucous audience these many years!”

He added, “May the safety net of services of The Dancers’ Resource always be there for them.”

**Chicago, Los Angeles**

**Fee-Free ATMs in NOHO, Chicago**

ActorsFCU has announced the addition of its latest ATMs, now in Equity buildings in Chicago and North Hollywood. These machines bring the grand total of ActorsFCU-owned ATMs to 267.

According to the Credit Union’s Chief Operations Officer Steven Goldberger, “Service to our core members is always our priority. It’s great to be able to provide fee-free ATM access to members who frequent Equity offices in Chicago and North Hollywood.”

Credit Union members have fee-free access to 30,000 ATMs nationwide via the CO-OP Network.

**New Orleans, Louisiana**

**New Orleans Shakespeare Festival at Tulane Celebrates Actors’ Equity and EMCs**

On Friday, June 12, 2015, the New Orleans Area Liaison Committee hosted an Actors’ Equity and EMC evening, which included a preview performance of Cymbeline by The New Orleans Shakespeare Festival at Tulane. The festival utilizes Equity’s New Orleans Louisiana Agreement (NOLA) and featured local Equity members and EMCs.

The festival’s mission is to awaken new generations to the power of language and literacy through live, professional performances of Shakespeare’s plays. In 2014, the festival was one of 14 festivals in North America visited by a team from the University of Warwick and the Shakespeare Birthplace Trust, based in Shakespeare’s hometown of Stratford-upon-Avon. The New Orleans Shakespeare Festival will be given a commemorative plaque to mark the visit, and materials from The New Orleans Shakespeare Festival were deposited into the Trust’s permanent archives.

The New Orleans Liaison Area Committee welcomed the audience to the theater industry preview performance with a message of encouragement and support for local EMCs. The event had an excellent turn out of well over 50 in attendance and included a reception with the festival company.

**Buffalo/Rochester, New York**

**25th Annual Artie Awards**

By Don Gervasi, Area Liaison

The 25th Annual Artie Awards were held at 710 Main Theatre (formerly Studio Arena Theatre) in Buffalo, New York on June 1, 2015, honoring local productions and performers from the 2014-2015 theater season. Affectionately known as the Artie Awards, the awards were started in 1991 by Anthony Chase, theater editor of Artvoice, a weekly newspaper dedicated to the arts in Western New York. The Artie Awards are given annually to artists and productions to honor their achievements in the arts in Western New York.

Equity member John Fredo was awarded the Artie for Outstanding Actor in a Play for his portrayal of the iconic Willy Loman in Irish Classical Theatre’s Death of a Salesman, which also won Outstanding Production of a Play, Member Ellen Horst, who played Linda Loman, earned a nomination for Outstanding Actress in a Play. Other Equity members that were nominated for Arties were jeg Brandjes (Journey’s End, Kavinoky Theatre), Christopher Evans (After Miss Julie, Irish Classical Theatre), Josephine Hogan (The Beauty Queen of Leenane, Irish Classical Theatre), Brian Mistry (Beau Jest, Jewish Repertory Theatre of WNY), Tom Owen (She Loves Me, Kavinoky Theatre), Norman Sham (She Loves Me, Kavinoky Theatre) and Guy Wagner (All Quiet on the Western Front, New Phoenix Theatre).

Also, one of this year’s recipients of the Katherine Cornell Award for Outstanding Contribution by a Visiting Artist was member Kate LoConti (After Miss Julie, Irish Classical Theatre). More than 500 people attended this year’s Artie Awards, with over $10,000 raised for Immunodeficiency Services at ECMC. Over the last 25 years the Artvoice Theatre Awards (and the connected sale of red ribbons) has raised close to $250,000 for AIDS-related causes.

**Chicago, Los Angeles**

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**What has been a surprising stage encounter while performing in an outdoor venue?**

**JOE LUACES**

“The entire cast of Seussical at The Muny in St. Louis was downstage, when, mid show, a raccoon nonchalantly shuffled along stage left and then up an enormous tree center stage. We never saw him, but the audience sure did. Apparently he has made guest star appearances in several shows throughout the years.”

**Los Angeles**

**Taking the Tonys to LA**

On June 7, 2015, over 40 Equity members gathered to watch the 2015 annual Tony Awards, hosted by members Kristin Chenoweth and Alan Cumming. Gathering at the local hotspot Pig ‘N Whistle, members were awarded with Tony-centric swag for various raffles and trivia questions throughout the celebratory night.
Houston/Galveston, Texas
From Deluge to Dessert

The Houston/Galveston Area Liaison Committee hosted an Equity Membership Candidate reception on June 1, 2015, at Stages Repertory Theatre, now in its 36th year in the historic Star Engraving Building on Allen Parkway. The meeting took place on the heels of the flooding the region received.

For anyone who saw photographs of the flood in Houston, many of them were taken along Allen Parkway, right by Stages. Following the torrential rains and horrible flood — the wettest May ever recorded in Texas — the evening couldn’t have been lovelier. The committee set up in the courtyard at the theater, and the clear evening skies made the conditions ideal for what was billed as an “ice cream social.”

With Equity swag in hand, EMs asked questions regarding the union; however, the main topic was how everyone fared during the storm, and, luckily, all those present came through unscathed. The modest, but very respectable turnout was filled with familiar faces to Houston’s theater scene and a few new ones, too. The party was a nice first foray into hosting an EMC reception by the local committee and, hopefully, it will become an annual event.

Chicago
Central Region Discusses Working with Dignity

Actors’ Equity Association wants to know what acting with dignity means to its members.

Equity, along with the National Equal Employment Opportunity Committee, presented “Acting with Dignity: A Resource for the Working Actor” on June 27, 2015, at the Mercury Theatre in Chicago. The second in a series of career empowerment workshops, this panel was designed to have actors, theater and union professionals share insight on how to achieve and ensure a work environment that is not only safe, but also supportive.

The panel of six included Elizabeth Auman, TimeLine Theatre Managing Director; Steven Haught, Director of Social Services at The Actors Fund; and David Wooley, fight choreographer and theater professor at Columbia College. Also on the panel: Sandra Marquez, Equity actor and Amanda Weener-Frederick, Equity stage manager; and Christian Haina, Equity Senior Business Representative. The event was moderated by CRB non-Councillor E. Faye Butler.

The panelists were chosen as each have experience dealing with various, sometimes hazardous theatrical situations.

The first lesson: Be proactive. If there is an issue, the first thing members should do is call the union and speak with their business representative.

Advice about issues such as how to handle rehearsing difficult or intimate scenes, the willingness and the proper tactics to say “no,” utilizing important resources such as the Equity deputy and stage manager and, of course, being a team player.

“Acting with dignity,” said Marquez, “is having respect for my team and myself — and knowing that I’m safe and OK.”

New York City
Equity Stage Managers Honored with Del Hughes Award

On May 11, 2015, three Equity stage managers were honored by the Stage Manager’s Association with the Del Hughes Award for Lifetime Achievement in the Art of Stage Management. Former Western Region Councillor Jill Rendall, former Eastern Region Councillor Frank D. Hartenstein and member Craig Jacobs were awarded the annual honor.

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

“It was a wonderful honor to receive the Del Hughes Award from an association of my peers for doing the work I love in regional theaters,” said Rendall.

This award was established by Julie Hughes and Barry Moss to honor Hughes’s father, who had a longstanding career as a stage manager.

New York City
Annual iPod Drive to Bring Music to Alzheimer’s Patients

Now in its fourth year, the Broadway Alzheimer’s iPod Drive will be collecting iPods from August 1-19, 2015, to help bring the gift of music to those who are suffering with Alzheimer’s and other forms of dementia.

Having collected hundreds of devices for those suffering, it’s the intention of David Roth, founder of the drive, to raise awareness about this disease. Supported by the Broadway Green Alliance and Music & Memory, a nonprofit organization that brings personalized music into the lives of those who are suffering, there are numerous ways to donate IPods. For more information, visit facebook.com/BroadwayAlzheimersIPodDrive.

New York City
Actors Federal Credit Union CEO Announces Retirement

Having served the ActorsFCU for nearly 38 years, Jeff Rodman announced his retirement as CEO, a position he’s held for 32 years. He began his time at ActorsFCU as a volunteer on the credit union’s board of directors and credit committee.

Under Rodman’s leadership, the credit union has grown from a small financial institution with savings accounts into an organization that now offers full-service banking for its 85,000 members across the nation. From one small office in New York City, the credit union has grown to two branches in Manhattan, not to mention additional branches in Chicago, Los Angeles and North Hollywood.

What has been a surprising stage encounter while performing in an outdoor venue?

JOANNE JAVIEN

“During our last performance of Miss Saigon at The Muny in St. Louis, we had to stop the show before the very last scene because of a thunderstorm, which we had hoped was just going to pass by. Well, we never finished the show! Kim’s life was spared; it’s the only time I’ve ever done Miss Saigon where Kim lived!”
Spotlight

Broadway Bares celebrated 25 years with its latest sizzling edition, Top Bottoms of Burlesque, on June 21, 2015, with a colorful cast of iconic theater characters including ripped dancers, studied stagehands and sumptuous showgirls. The electrifying spectacle shook up New York City’s Hammerstein Ballroom in two standing-room only shows and raised a record-breaking $1,598,501 to benefit Broadway Cares/Equity Fights AIDS. This year’s extravaganza featured 228 of New York’s oldest and most talented Equity performers who delivered a Broadway Bares spin on the classic musical 42nd Street. For a complete story, more pictures and video from the show, visit broadwaycares.org/bares2015.

Theodore Bikel (continued from page 1)

Theodore Bikel, who died on Sept. 4, 2015. (Check with the local office for the specific days of the week they will be closed.)