

"The theatre has been  
my church. I don't hesitate  
to say that I found  
God in the theatre."  
— Julie Harris  
1925-2013

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## First Membership Meetings of the 2013-2014 Season will be held on

Monday, October 7, 2013 – Western Region (11 am)  
Monday, October 7, 2013 – Central Region (6:30 pm)  
Friday, October 11, 2013 – Eastern Region (2 pm)

The **Western Regional Membership Meeting** will convene on Monday, October 7, 2013 at 11 am in the Bellamy Board Room in the Equity office, 6755 Hollywood Boulevard, 5th Floor, Hollywood, CA

### The agenda will include:

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

The **Central Regional Membership Meeting** will convene on Monday, October 7, 2013 at 6:30 pm in the Member Center at the Equity Building, 557 West Randolph, Chicago, IL

### The agenda will include:

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

The **Eastern Regional Membership Meeting** will convene on Friday, October 11, 2013 at 2 pm in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY

### The agenda will include:

- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Presentation of the Paul Robeson Citation
- Membership Discussion Period in accordance with the By-Laws  
(A sign interpreter will be present on request.)

Future Membership Meetings will be held on Friday, January 10, 2014 in the Eastern Region and Monday, January 13, 2014 in the Central and Western Regions. The Annual Meeting will be held on Friday, April 11, 2014 in all Regions.

## Christine Provost Steps Down as Central Regional Director

After 17 years on staff, Central Regional Director Christine Provost's last day at Equity

was August 30, 2013.

In her letter of resignation, Ms. Provost expressed her enormous respect for Equity, its leadership and members and its dedicated staff. She also expressed her strong belief in Equity's mission and said she has been proud to participate in the work Equity does for its membership and the industry.

"Chris has been a dedicated member of the staff and has worked tirelessly on behalf of the membership and the Association," said Ms. McColl. "We wish her well as she embraces the next opportunities and milestones in her career."

Chris joined the Equity staff in 1996 as a Business Rep and was promoted to Senior Business Rep four years later. In 2012, she assumed the position of Central Regional Director. Prior to joining Equity, Chris, who received her Bachelor of Arts from the University of Pennsylvania and her Juris Doctor from Northwestern University School of Law, was a litigation associate at a large Chicago law firm.

## U.S. Department of Labor Inducts Equity Into Centennial Honor Roll

The U.S. Department of Labor, which is celebrating its 100th anniversary this year, has inducted Equity into the department's "Century of Service Honor Roll of American Labor Organizations." The ceremony was a special part of the DC-Baltimore liaison party held July 29, 2013 at Arena Stage.

Carl Fillichio, chairman of the department's centennial and senior advisor for public affairs and communications, presented the award to Mary McColl, Equity's Executive Director. In his presentation, Mr. Fillichio said, "Actors' Equity has not just made life and work better for those who hold an Equity card. For the past 100 years, this union has made life and work better for every stage actor and stage manager in America. And the best is yet to come."

The "Century of Service



Executive Director Mary McColl accepts the Century of Service Award from the Department of Labor's Carl Fillichio.

Honor Roll of American Labor Organizations" honors labor unions that have reached their 100th anniversary. The Honor Roll, which originated in 1992 under Secretary of Labor Lynn Martin, now has more than 45

unions that have marked their centennial. The "Century of Service" is a special permanent exhibit and is located in the North Plaza of the U.S. Department of Labor's Frances Perkins Building.

## Equity Leaders Address IATSE and AFM Conventions

Equity representatives were very much in demand this summer as guest speakers at union conventions. In July, President Nick Wyman addressed the IATSE 67th Quadrennial Convention. During the same week, Eastern Regional Director and General Counsel Tom Carpenter spoke to the delegates of the AFM's 99th Convention.

The themes of protecting wages, working conditions and benefits were emphasized in both speeches. So, too, was the very important message

that unions must stand together to challenge and reverse the attacks on the rights of union members and the continued rollbacks of support for the arts.

Invited by IATSE International President Matthew Loeb to speak to the 800 delegates gathered in Boston, President Wyman was among a small group of distinguished speakers including U.S. Senator Elizabeth Warren, DGA President Paris Barclay, former Secretary of Labor Hilda Solis and Christine Bond, President

of BECTU, the UK's media and entertainment trade union. In his speech, President Wyman spoke of the "family of labor," his favorite metaphor for the entertainment industry, saying everyone was critical to the success of theatrical production and that each depends on the other individual's professionalism and skills.

Mr. Wyman pointed to the rise of anti-union sentiment and the shift in the public's view that "unions are the bad guys." He emphasized the need of unions to stand firm with each other as each union faces increased attacks on workers' rights. He challenged the audience to spread the word to members, future members, the employers and the general public that union members are the "good guys." He also spoke of the IATSE Local 500 fight with the Kravis Center in West

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President Nick Wyman (r) with IATSE International President Matthew Loeb and former Secretary of Labor Hilda Solis.

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## Area Liaison Hotline system

Call 877-AEA-1913

Equity has a National toll-free hotline system for members who live in Area Liaison and office cities. The number is 877-AEA-1913 (honoring the year of Equity's founding). Each Area Liaison city has its own extension, where members can access news and information in their region.

(1) Dial 877-AEA-1913

(2) Dial your city extension:

811 Atlanta  
812 Austin/San Antonio  
813 Boston  
814 Buffalo/Rochester  
815 Chicago  
816 Cincinnati/Louisville  
817 Cleveland  
818 Dallas/Fort Worth  
819 Denver  
820 Detroit  
821 Florida – Central  
822 Florida – South  
823 Houston  
824 Kansas City  
825 Las Vegas  
826 Los Angeles  
827 Milwaukee/Madison  
828 Minneapolis/St Paul  
829 Nashville  
830 New Orleans  
831 New York  
832 Philadelphia  
833 Phoenix/Tucson  
834 Pittsburgh  
835 San Diego  
836 San Francisco  
837 Seattle  
838 St. Louis  
839 Washington DC/Baltimore

## Equity Lands on Black Theatre Holy Ground

By Luther Goins

August 2013 marked and celebrated the 13th National Black Theatre Festival (NBTF). Nationally accepted as the Black Theatre Holy Ground, this highly acclaimed week-long Winston-Salem, NC festival attracts more than 65,000 people.

In 1989, Larry Leon Hamlin, founder of the North Carolina Black Repertory Company, had a dream. He wanted a national festival that would acknowledge both the power of black theatre and the amazing abilities and talents of black theatre professionals. Twenty-four years later, his dream has become a highly anticipated (and treasured) reality.

Now recognized as an International Celebration and Reunion of Spirit, this amazing

biennial festival opens with a star-studded Gala and a glorious Celebrity Award Presentation at the M.C. Benton, Jr. Convention Center. Equity member Chester Gregory stole the night with his dynamic one-man show, *The Eve of Jackie* (A Tribute to Jackie Wilson). Productions from across the country, workshops, seminars, a new play reading series, Midnight Poetry Jams, actor and director networking opportunities, the Larry Leon Hamlin Solo Performance Series, dance workshops and events, and daily activities and workshops for children completed the rest of the highly charged week.

The Larry Leon Hamlin/Actors' Equity Code, which was designed to support and guarantee festival

participation for any and all Equity members (especially members of color), also presents numerous opportunities for minority-based, non-Equity theatre companies to discuss the possibilities of working with Equity actors and Equity contracts during their regular seasons.

Along with the continued celebration, and use of, the Larry Leon Hamlin / Actors' Equity Code (approved by Council in 2009) Councillor Julia Breaunetta Simpson and I present two highly anticipated Equity workshops. The Equity workshops include "Celebrity Talk" and "Hear the Truth." "Celebrity Talk" gives festival celebrities the opportunity to discuss their careers and their personal journeys to becoming professional actors and Equity

members. "Hear the Truth," designed to encourage open discussions about when and how to join the union, also presents the opportunity to remove many negative myths about working and living as a union member and about Actors' Equity as an organization.

2013 NBTF Celebrity Awards were presented to the following Equity members: Hal Williams received the Sidney Poitier Lifelong Achievement Award. Starletta DuPois received a Living Legend Award, and S. Epatha Merkerson received a Special Recognition Award. Equity member, and Tony Award recipient Tonya Pinkins acted as a 2013 NBTF Co-Chair.

NBTF Coordinators are already discussing Equity's participation, and presence, at the 2015 festival.



### Central Region

## New Jewish Theatre: A Niche Venue Grows in St. Louis

You don't have to be Jewish to love Levy's Rye Bread—or The New Jewish Theatre in St. Louis. Everyone does. Here's what some Equity members have to say about it:

Kari Ely (Chair Equity Liaison Committee): "I relish my experiences at The New Jewish Theatre both as a performer and an audience member. Kathleen [Sitzer] has taken the time to build a theatre that works to bring the highest quality theatre

to the St. Louis area. Although the new space is larger and finally flexible for staging, it still remains truly an intimate experience for everything. The play selection has grown to embrace, not only those that tell and remind us of the Holocaust experience, but encompass the modern Jewish joys and struggles as well. As a shiksa I consider myself very lucky and blessed to have been considered a part of the 'family' at NJT."

Gary Barker: "The New Jewish Theatre is one of my favorite places to perform in St. Louis. It is a highly professional organization that values actors. The audiences are like none other within the city of St. Louis. They are highly engaged during a performance. You know immediately if you are succeeding or failing to keep their interest. And no theatre

15+ productions for this theatre and am looking forward to 15+ more. I consider NJT my home and am extremely proud to be associated with a company that continues to produce such high quality work and attracts the best local talent in both design and performance."

Jerry Vogel: "It seems like every time I do a role with NJT it's a challenging character in a



Bobby Miller and Jerry Vogel in *Awake and Sing!* at The New Jewish Theatre.

has a more active group of patrons eager to stay for talkbacks to explore ideas and themes engendered by a production. The New Jewish Theatre is a gem in the St. Louis theatrical crown."

MJ Probst: Kathleen Sitzer and New Jewish Theatre gave me my first professional stage management contract. The year was 2004 and for the first two seasons I worked for her, I was non-Equity and New Jewish was only hiring Equity members on Special Appearance contracts. Kathleen worked very hard to bring the theatre up to an SPT II contract, employing more Equity stage managers and actors each season. I got my card in 2006 and have stage managed

play about an important issue or time in history. From Shylock to the present Israeli-Palestine conflict, or the Dark Ages to World War II, I am always stretched as an actor. Any St. Louis actor covets a chance to work at NJT. We know it will be a great play, with a great cast and director, performed in a professional theatre dedicated to the highest standards. I've learned so much from my time at NJT I have been designated 'an honorary Jew,' a title I accept with pride."

Bobby Miller (actor, director and NJT Artistic Associate): "Though I work often at every Equity theatre in St. Louis, there's something about

(continued on page 3)

### BRIEF NOTES

• Former Councillor **André De Shields** will be the featured speaker at the Conference of the International Council of Fine Arts Deans (ICFAD) on October 25, 2013 in New Orleans. Mr. De Shields, who has served as Visiting Professor at several universities, will speak on "The Artist As Alchemist." The presentation will be attended by more than 100 Deans and administrators of fine arts colleges and universities from around the world.

• Equity member **Harvey Fierstein** joined Theatre Communications Group (TCG), the national organization for theatre; The Broadway League; religious institutions and professional sports leagues supporting "Pardon The Interruption," a Capitol Hill Forum to protect wireless microphones from the threat of harmful interference posed by the reorganization of

the broadcast spectrum and a new generation of electronic devices. The Forum, to raise awareness of the valuable contributions that wireless microphones make in enabling theatre, amusement park, convention center, museum and religious concert performances, was held on July 29, 2013.

• Equity mourns the passing of friend, neighbor in the New York Equity Building and legendary publicist **Shirley Herz** on August 11, 2013. In a career that spanned nearly 65 years, Ms. Herz received numerous honors, including a special Tony Award; served for many years on the Board of Governors of the Association of Theatrical Press Agents and Managers (ATPAM); was on the American Theatre Wing's Advisory Committee for more than 25 years, and donated her services for numerous AIDS benefits, including Equity's *The Best of the Best* fundraiser in 1985, among many other activities.



ACTORS'  
EQUITY  
ASSOCIATION  
1913-2013

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EQUITY NEWS (ISSN: 00924520) is published monthly except for combined issues in Jan./Feb., July/Aug., Oct./Nov., by Actors' Equity Association, 165 West 46th Street, New York, NY 10036. Telephone: (212) 869-8530. Periodicals postage paid at New York, NY, and additional mailing offices. Copyright 2003, Actors' Equity Association. Subscription price for non-members of Actors' Equity Association: \$25 per year. Postmaster: Send address changes to Equity News, 165 West 46th St., New York, NY 10036.

## New Jewish Theatre

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returning to The New Jewish Theatre that always feels a little bit like coming home. It's a family that has attracted the best creative artists in town that are nurtured, cared for, and treated with a magical respect that brings forth our best work. Every show generates its own special buzz of excitement in



**Bobby Miller and Kari Ely in New Jewish Theatre production of Sirens.**

the community, giving new meaning to the idea "if you build it, they will come." It doesn't get better than that."

The New Jewish Theatre was founded in 1997 as an outgrowth of a small theatre program at the Jewish Community Center in St. Louis. During its 16-year history it has increased in professionalism (it hired its first Equity actor in its fifth season under a Special Appearance contract), as well as in size and stature. It now produces a five show season with a strong subscription base and is a fully contracted Small Professional Theatre (SPT) Equity company. Artistic Director

Kathleen Sitzer is an Equity member herself, and says, "It has always been a priority for me to ensure that all of the artists are compensated for their work. And it was a long range goal from the outset to eventually become an Equity company. I feel it is important both for the theatre community and the public to present theatre at the highest level of artistic excellence within our financial capabilities."

Sitzer has been at the helm of NJT from the beginning. "I find it so rewarding to look back and see how dramatically we have grown and matured," she says. "Being a culturally specific niche theatre, I had concerns in the beginning about being able to make an impact in the regional cultural landscape. But we clearly have." This is evidenced by the fact that the award-winning company (Kevin Kline Awards, St. Louis Theater Circle Awards) is acknowledged as St. Louis' premiere Small Professional Theatre.

Its success has been such that the St. Louis JCC in its recent renovations built a state-of-the-art 125-seat black box theatre exclusively for the company's use. It has been a draw to many of the area's top theatre professionals, both actors and designers, and has enhanced the already strong draw that the theatre has had for the artistic community. NJT continues to give the St. Louis community theatre at the highest level of artistic excellence and to provide opportunities to many members of Equity.



# At the Big Table

By Nick Wyman

I recently took time out from my national barnstorming tour of Equity Centennial celebrations to attend the Quadrennial Convention in Boston of the IA. The IA is the International Alliance of Theatrical and Stage Employees, and they are the folks who work with us and alongside us as stagehands, dressers, publicists, box office staff, hairdressers, ushers, and company managers. IA members also work on film and TV sets as gaffers, grips, makeup artists, cinematographers, etc.

Matt Loeb, the international president of the IA had invited me to speak, and I thought it only fair to share the pain — AEA members should not be the only ones to have to suffer from a Nick Wyman speech.

The tenor of my speech was that we are Family. We are Brothers and Sisters (a locution commonly used at the IA and many other unions) in the Family of Labor. This is a bit of a change from past AEA attitudes towards Labor. From our very beginnings in 1913, there have been those at AEA who have been uncomfortable with the idea of aligning or identifying with the "workers" of Labor. "After all," I hear people say to this day, "we are creative artists, not laborers." I also hear people

say, "Equity is so weak. Why aren't they strong like the IA." Well, I completely disagree that AEA is weak (talk to any number of producers who see us as a bully or the 500 pound gorilla), but clearly a coy, diffident or ambivalent attitude towards unionism on the part of one's members does not make for a strong union.

Regardless of how weak or strong we may be at the moment, we plan to be stronger as we move forward. After a history in which we connected circuitously and third-hand to the AFL through first the Four As (Associated Actors and Artistes of America) and then through the Department for Professional Employees, we recently received a direct charter from the AFL-CIO. We are one of 57 labor unions with a seat at the big table. That's a great metaphor. Think of us as having graduated from the children's table to the adult's table at the Family of Labor's Thanksgiving dinner.

As part of our big-table presence, AEA leaders will attend this fall's AFL-CIO convention in Los Angeles. We will make connections. We will find future allies. We will learn strategies for dealing with employers, for dealing with technological innovation, for dealing with government regulation.

It is time to step up. We are asserting our standing as workers who deserve respect, fair wages, and protection. We are making the case that unions deserve support even from non-union workers because unions raise the working conditions and standards for everyone. If Adam Smith's "invisible hand" were truly allowed to control the marketplace, the laws of supply and demand would crush actors' salaries and reduce our compensation to a pittance. Acting would become a sideline, a dilettante's pastime, the province everywhere of amateurs.

We are professionals, and it is Actors' Equity that makes this a profession. Those non-union actors whom we sometimes refer to as non-professional — but who see themselves as professional because they make a salary — owe that putative professionalism entirely to AEA because without our force and efforts in the marketplace, those salaries would shrink to the vanishing point. Unions work for every worker not just the union member. We are casting off whatever ambivalence we may have had in the past about whether we are workers or artists. We are workers. We are union. We are proud. We are carrying that identity of proud union workers into our next century. Excelsior!



## How I Got My Equity Card

Dane Knell



By Dane Knell

I came to New York in September of 1952 after spending the summer doing an outdoor pageant called Thunderland in Asheville, North Carolina. I was 19. An actor I'd worked with that summer introduced me to his agent and I was sent to audition for a new play titled *See the Jaguar* by N. Richard Nash. The director was Michael Gordon. I read for the role of Wally. Gordon said I wasn't quite right for the part, but he told me to wait. A few minutes later he, Nash and the producer Lemuel Ayres called me back in and asked if I would be interested in doing the role of Jee Jee. Jee Jee, as originally written, was meant to be played by an older

actor, but they said the part was mine if I would be willing to understudy Wally as well. Of course I said yes. But there was a problem: I wasn't Equity. When I told them that, I expected to be shown the door. But instead, Ayers said to me, "Well, you are now." Two weeks later, after paying my \$100 initiation fee, I received my card.

*See the Jaguar* opened at the Cort Theatre on December 3, 1952. It ran five performances. Wally was James Dean.

A few weeks after *Jaguar* closed I was drafted into the army and sent to Germany where I spent most of my tour attached to US Army Special Services, doing a number of shows for the troops stationed

## A Look Back@Equity Milestones

### 75 Years Ago September 1938

- Nearly 700 members attend the first quarterly membership meeting on September 23 to hear reports from officers concerning the current theatrical situation and Equity's policies and to adopt a suggestion that the American Theatre Council be asked to appoint a committee to bring about closer cooperation between the legitimate theatre and the motion picture industry.

- Thornton Wilder joins Equity as a Junior Resident Member. His play, *Our Town*, wins the Pulitzer Prize in 1938. He plays the role of the Stage Manager briefly on Broadway and later in summer stock. Another play, *The Skin of Our Teeth*, wins the 1942 Pulitzer Prize.

there. In 1957, I got an Honorable Withdrawal from Equity. I worked a number of civilian jobs in order to feed my children. I returned to the

### 50 Years Ago September 1963

- Equity hails the creation by the U.S. State Department of a special drama panel to study cultural exchange and the problems of presenting professional performances abroad.
- Effective September 1, weekly minimum salary in both musical and dramatic productions Off-Broadway goes from \$45 to \$50. Rehearsal pay also goes to \$50.

### 25 Years Ago September 1988

- A U.S. District Court Judge refuses the preliminary injunction sought by 15 Equity members for the purpose of stopping the 99-Seat Theatre Plan from going into effect in

business in 1980 where I have worked ever since in regional theatre mostly, but also on and Off-Broadway. At this point in time (I'm 80) I am collecting a

Los Angeles.

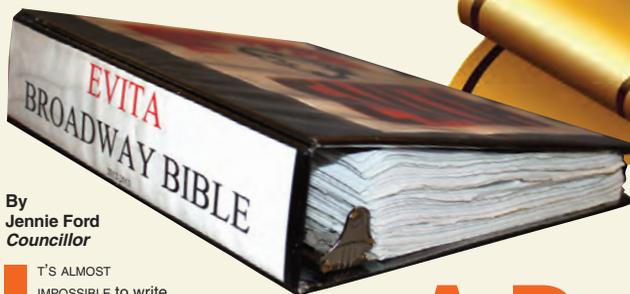
- In response to questions from Equity News, Vice President George Bush and Massachusetts Governor Michael Dukakis offer, for publication, their views on the subjects of importance to the theatrical community.

### 10 Years Ago September 2003

- Equity announces major moves to raise awareness of members' rights under Workers' Compensation.
- A New Member Center opens in the Chicago office to house auditions, seminars and new member orientation sessions.
- Western Civic Light Opera (WCLLO) theatres ratify a new three-year agreement raising salaries 9% over the duration of the contract. Health payments also go up and a 401(k) contribution provision is achieved.

pension from Equity. I am most appreciative and very proud to call myself an Actors' Equity member.

Evita material and notations printed with permission of choreographer Rob Ashford.



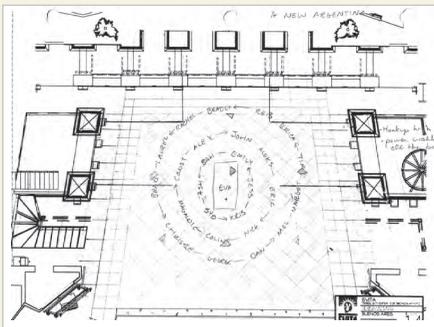
By  
Jennie Ford  
Councillor

IT'S ALMOST IMPOSSIBLE to write about "a day in the life of the dance captain." It wouldn't capture the full scope of what we do to write about one day. Every

day is different from the next. It might be simpler to ask, "What *doesn't* a dance captain do?" Not only do you have to dance, but you also have to be a clear communicator, a teacher, a mediator, an organizer, a quick thinker, a problem-solver, a confidante, a multi-tasker and a good listener.

Here are some typical expectations ranging from rehearsal to after opening:

**Making a Show Bible:** You find some stage diagrams to start notating the staging and choreography so you don't forget the details. You try to learn everyone's names quickly to notate where each actor is placed at all times. This can take weeks or months to perfect.



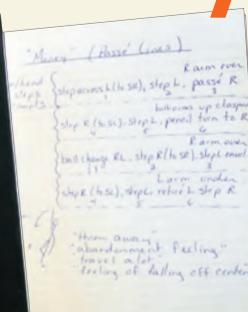
Stage Chart.

**Tech rehearsal:** The choreographer is working on a number and some actors don't remember where they go. You are asked where people were in the studio. You look at your bible and tell Sally she was "stage right 7 with heels on the track." The choreographer decides it could be pictured differently so every actor gets moved to a different place on the stage. You quickly notate

# A Day in the Life of



Evita notebook.



those changes.

An actor has to go for a costume fitting during the afternoon and the swing has to step in for the first time.

You work with the swing to make sure he or she is comfortable. You make sure they know where to go and grab their partner to help them work together for the first time.

## Rehearsals during previews:

The creative team tried a new number for three days and now thinks it doesn't work. They want to go back to the way it was but the actors don't remember. You are glad you didn't throw out your old notes, because you are asked to remind them what they did before.

**"Noting" the show:** The creative team has left. Now it's time to make sure their vision is maintained and every audience gets to see it as if it was opening night. You watch the show and notate what needs to be fixed. At intermission, Beth tells you Greg keeps kicking her in one number but she

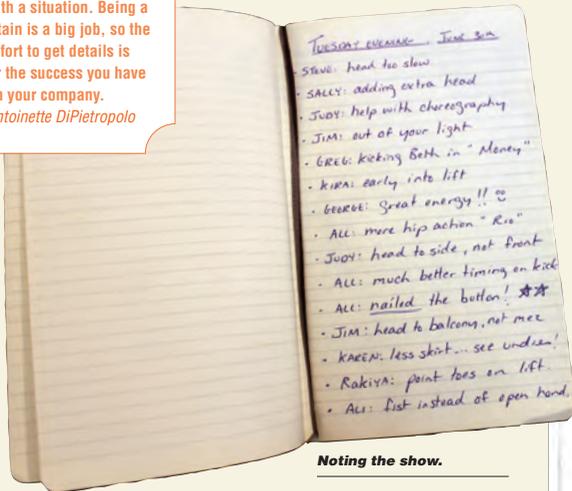


A peek inside the bible.

doesn't know why. You write it all down on your note pad for tomorrow.

**Giving out notes:** You arrive an hour and a half before the show because you have 25 notes to give out. You tell Steve that he could turn his

"One of my favorite things is working with all ranges of people: 8 to 68 years old, sensitive to tough. To make a company happy you must learn the details early, stick to the integrity of the piece and listen to all sides of the story when dealing with a situation. Being a dance captain is a big job, so the extra effort to get details is crucial for the success you have with your company."  
— Antoinette DiPietropolo



Noting the show.

head a little quicker to match the others. You tell Sally her extra head movements look great on her, but she is now the only thing you watch onstage. Judy rushes in and although you have five things that she could work on, you give her one for her performance for tonight. (Then praise her tomorrow for doing it and give her the next.) As you go from room to room, Lilla tells you that she doesn't feel safe in a lift. The rest of the notes wait while this becomes priority.



# f a Dance Captain

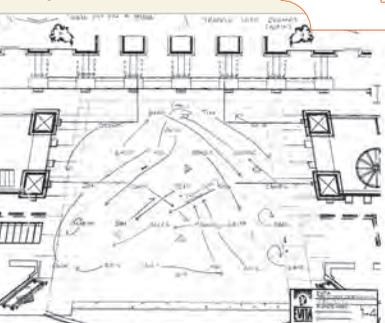
"The most interesting part is figuring out what the choreographer wants from you. Some don't want to be bothered by small details and want you to clean the choreography and make decisions. Some want you to note any questions and check in with them before locking things in. Talk to your choreographer; if you've never worked with them before, and find out what they want from their dance captain."  
— Ariane Dolan

You find her partner and rehearse the lift until both are happy. You look at your bible to see why Jim is out of the light. He is on the correct number but has migrated downstage. You tell him that if he took a big step upstage, he would be lit and all his terrific acting would not be lost. The rest of the notes will have to wait.

Don't be shy about giving out the good notes! It goes a long way. There are endless notes of improvement that go out daily but it's important for the morale of the company to remind them that they are doing right and how amazing they are!

**Running auditions:** You go to the studio from 10 am-6 pm to audition 300 actors

**Stage chart.**

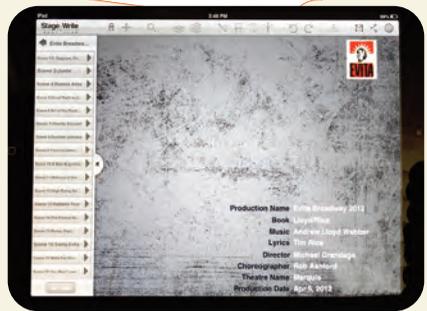


who want to be in the show. You teach the combination and then dance with each group to help give them the best chance of remembering it. You dance full out many

times to "save face" and then you go home and take an epsom salt bath before the evening show.

**Cut-shows:**

The stage manager calls you two hours before the show and says four people are out sick tonight because the flu is going around. There aren't enough actors to cover the show so you have to figure out what

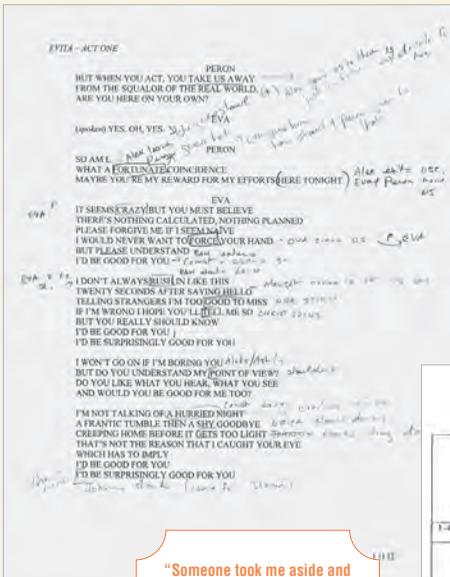


**New iPad show bible.**

**Scheduling:** To create a weekly schedule, you look at what the understudies need to learn, what the swings need help with, who is going on vacation and how to be prepared for that, and if you need to rehearse specific areas of the show that can't be fixed with notes.

**Teaching replacements:** You go to the theatre for five hours and teach Tiffany's replacement. You teach where she enters and exits the stage, where to grab props, where to change, where to stand onstage, traffic patterns, director and choreographer's intentions and other tips. There will just be you, the pianist and her. You find yourself singing and dancing all the parts to help her. It makes for a lot of knowledge to be stored in your head or easily referenced in your show bible.

It helps to look at every actor as a multi-talented person who is always trying to do his or her best. It's hard to get a note when you are trying your best, so it's important to be kind and never let your ego get in the way. A dance captain's day is never dull!



"Someone took me aside and said he was really upset that I noted him on his 'attitude' and he hoped he never gave off bad energy. It took me a second to realize what he was talking about and then I couldn't stop laughing. He misunderstood my note on his '(leg) attitude.'"  
— Sarah O'Gleby

adjustments to make. You grab your bible and see who could be cut in each number, who manages what props and how you can get through the show. You let the stage manager know what you need to rehearse before the show to make it work. You go to the show early to tell everyone what their alterations will be for that show.

**EVITA**  
Broadway Revival 2012  
*(Printed with permission of choreographer Rob Ashford)*

**And The Money Kept Rolling In**

(The Chorus Exit) EVA: I learned CHE: I'll imagine my intrusion but fire as those sentiments sound. Little has changed for us peasants down here on the ground.	EVA: standing SL ERIC(A): Enter slowly upstage through catancombs — group exiting balcony to change. Catincombs are hanging outside to the small town's square. Everyone appears with hope yet questioning. "Where are all the political promises?" Eva and her foundation are coming to town today. ALL: land upstage after 1 <sup>st</sup> "kick tracker" (don't walk on the track) CHE: SR EVA: SL
CHE: I hate to seem Charlich, ungrateful. I don't like to mean but do you have regretment anyone's cause but your own?	1 <sup>st</sup> group (A): standing still upstage 1 <sup>st</sup> group (B): enter slowly through catancombs (Catincombs, Sydney, Abba, Fern, Eric) ALL: move to DS position during 2 <sup>nd</sup> "kick tracker" ERIC(A): double check that small trunk is beside Eva's QC trunk as when it's open the lid can rest on trunk and not tip over. EVA: moves to center CHE: SR ALL: still
EVA: Everything done will be justified by my foundation. CHE: and the money kept rolling in from every side. Eva's pretty hands reached out and they reached wide.	CHE: SR and starts to move SL with same feet rhythm (RER, LRL, ) ALL: come into EVA RER. LRL to get money EVA: go up to audience, open it, pretend to give money while you Quick change. ALEX: shifts SL, ease on into piece. ALEX: grabs crumpled letter off ground and puts in pocket QC. Eva: ends trousseau on the way up and take off earrings while slipping off shoes. Throw earrings in trunk. Sydney unbuttons/unhooks skirt and pulls it down. Cheat skirt and put it on. Sydney will do it up while you slip on shoes. Put jacket on and do up from. Put on earrings. Catincombs from Laurel. (move case open) Johnny unhook and open trunk, takes Eva's shoes out and sets them on ground facing tools away from Eva and gives Laurel SSS. Help Eva with jacket if needed then handle her earrings from his pocket. Sydney unhook Eva's skirt strap and helps her with her shoes. Do up Eva's skirt and then put her jacket on her. Throw everything in case.

**(Above and above I): Two types of notations.**



# NATIONAL NEWS

## New York/Los Angeles

### Free Flu Shot Program Set to Begin

About to begin its 16th year, the Annual Broadway and Off-Broadway Free Flu Shot Program is brought to you by Physician Volunteers for the Arts, funded by Broadway Cares/Equity Fights AIDS, and sponsored by Actors' Equity.

The time to get a flu shot to protect against flu is September-December.

Every winter from late December through March

emphysema, other respiratory illnesses; immune defects; and HIV. It is also highly recommended for people who live or work with anyone at high risk as well as for people who are exposed to large groups or work in close quarters such as backstage. Receiving the flu shot can protect you from flu and help you avoid time off due to illness this winter. The shot is safe for everyone except those who are

Equity Office in LA in October and November. The specific dates will be posted on the Equity website and will also be announced through e-mail blasts well in advance.

The cost of the flu vaccine is primarily funded by a generous \$55,000 grant from Broadway Cares/Equity Fights AIDS, with supplemental funding from BWAY (Better Wellness and You).

Flu shots for the 2013 flu season will begin as soon as vaccine is delivered. We are anticipating delivery in early September, 2013. If you have any questions regarding the flu vaccine, you can discuss them with Dr. Kohn when he and other volunteer physicians visit your theatre, office or theatre company. Check with your stage manager or office manager for scheduled times or call Equity for open dates for flu vaccine. If you have specific questions, you can reach Dr. Kohn at (323) 207-6822 or [Barrykohnmd@gmail.com](mailto:Barrykohnmd@gmail.com).

In 2012, the Annual Broadway and Off-Broadway Free Flu Shot Program provided 5,000 free seasonal flu vaccinations to the Broadway and Off-Broadway community. This year it is hoped even more will be immunized.

## New York/Los Angeles

### Actors Fund Sets New Season of Free Workshops, Seminars

Check out the new season of free workshops, groups and seminars being offered by The Actors Fund in New York and Los Angeles. Subjects include career assessment, job search strategies, exploring employment trends, mastering cash flow, résumé writing, reviewing affordable housing options, social networking, and much more.

For information, dates and times, visit the website [www.actorsfund.org](http://www.actorsfund.org) or call 212-221-7300 in New York or 323-933-9244 in Los Angeles.

## New York

### Celebri-TEE Golf & Tennis Outing Raises Funds for Actors Fund Home

The Actors Fund's Jock Duncan Celebri-TEE Golf & Tennis Outing drew more than 100 golfers and tennis enthusiasts to the Knickerbocker Country Club in Tenafly, New Jersey to raise funds to support the Lillian Booth Actors Home in Englewood, NJ. For the third year in a row, the event was led by Tennis Chair Liz Callaway and Golf Chair Peter Gallagher. Equity members and Broadway shows represented on the

course included two-time Tony Award winner Judy Kaye, Tony winner Len Cariou, producers and cast from *Kinky Boots*, as well as producers from *Once*, *Motown The Musical*, *Jersey Boys* and *Matilda*, while Liz Callaway and Stephen Schwartz enjoyed tennis with donors. (Pictured are l to r: Actors Fund Chairman Brian Stokes Mitchell, Liz Callaway and Peter Gallagher. Photo: Jay Brady Photography)



### Actors Fund's E-Learning Center Offers Health Care Information

Baffled by Medicare and stumped by new health care regulations? Equity members now have online access to information, resources and practical tips on the changing landscape of health care via The Actors Fund's new e-Learning Center.

The Fund's Artists Health Insurance Resource Center (AHIRC) has produced four online tutorials (*Medicare Basics*, *Help with Medicare Costs*, *Getting Medications Discounted or Free* and *Healthcare Reform Basics*), based on seminars offered in their New York and Los Angeles offices. The series includes a brief video welcome from Laura Linney.

"Webinars and seminars require that you be in a certain place at a certain time," says Renata Marino, AHIRC's Director of Health Services/Eastern Region.

"People in our community have dynamic schedules and might not be able to make it to one of them. These tutorials allow you to access the information anytime.

"Viewers also have more control over the pace of the presentation," she adds. "You can linger on a slide or skip slides you're not interested in, and share these resources with friends. And unlike a presentation where you might not remember what you've learned if you didn't take good notes, you continue to have access to the online content and resources via the website, or you can download the entire presentation as a powerpoint file to your home computer."

To view the series, visit [www.actorsfund.org/e-learning](http://www.actorsfund.org/e-learning). Of course, The Fund is always available for individual counseling as well.



Dr. Barry Kohn (r) administers a flu shot to Tony recipient Billy Porter (*Kinky Boots*) as Tony nominee Stark Sands (*Kinky Boots*) assists.

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

The flu vaccine is essential for certain high risk groups, including everyone over age 50; pregnant women; people with diabetes, heart disease, asthma,

allergic to eggs. This year, the recommendation is that everyone over six months of age receive a flu shot containing this year's new vaccine.

Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, will make "house calls" to Broadway and Off-Broadway shows, not-for-profit theatre companies and many of the theatrical union offices to provide free flu shots to any cast, crew or staff members who requests a shot. PVA has ordered enough vaccine to immunize the entire theatre community. Dr. Kohn and other volunteer doctors will be visiting theatres and theatre companies and union offices throughout the fall.

In addition, Dr. Kohn will be on the 14th Floor at the Equity Building in NY with free flu shots on a walk-in basis for all members of the theatre community from 10 am until 3 pm on Friday, September 27; Monday, October 14; Thursday, November 7; and Thursday, December 5, 2013. Dr. Kohn will also travel to Los Angeles to provide free flu shots at the



New York

# Broadway Takes Center Stage at Fire Island Dance Festival



Equity dancers and choreographers shared the stage with renowned concert dance companies at the 19th annual edition of *Fire Island Dance Festival* on July 19-21, 2013. The event was produced by and benefitted Dancers Responding to AIDS, a program of Broadway Cares/Equity Fights AIDS that reaches into the NYC and national concert dance communities.

The weekend-long festival featured more Equity members than ever before among the concert dancers from ten

companies who performed the choreography of Broadway's *Al Blackstone*, Jeremy McQueen



and Josh Prince.

As a special surprise addition to the show, Mr. Blackstone, formerly of Broadway's *Wicked* and a choreographer on "So You Think You Can Dance" created a whimsical version of *Promises, Promises*' "Turkey Lurkey Time" (1) featuring host Mo Rocca and Equity members Christopher Vo and Antuan Raimone. Josh Prince, founder of The Broadway Dance Lab and choreographer of *Shrek the Musical*, drafted six of Broadway's best to celebrate the repeal of the U.S. military's



"Don't Ask, Don't Tell" policy (2) in an exuberant theatrical piece honoring soldiers' right to serve and to love. Jeremy McQueen, who performed in the national tours of *Wicked* and *The Color Purple*, emerged as a new, exciting concert choreographer in his tour de force "Only the Beginning," (3) featuring a host of Equity's finest joining dancers from Ballet Hispanico and Alvin Ailey American Dance Theater.

For the third year in a row the festival set a fundraising record,

reaching \$393,647. In its 19 editions, *Fire Island Dance Festival* has raised \$3.3 million helping to ensure life-saving medications and health care, nutritious meals, counseling and emergency financial assistance as provided by The Actors Fund and more than 450 AIDS and family service organizations funded by BC/EFA.

(To see photos and video, go to [dradance.org](http://dradance.org).) Photos by Rosalie O'Conner.

Chicago

## Suggestions Sought for Second City Agreement

Equity's Second City Theatre, Inc., Agreement expires on Sunday, April 13, 2014. In the coming months, a survey will be sent to those members who have worked under this agreement during the term of the current agreement and you are urged to complete it. Your

comments regarding work under this agreement are very important and will aid staff as they formulate proposals for the upcoming negotiations. All information is confidential.

If you have any concerns regarding working conditions, rehearsals, stage management issues, or any union matter specific to the Second Theatre, Inc., Agreement, contact Central Business Representative Cynthia E. Hanks at 312-641-0393, ext. 239 or via email at [chanks@actorsequity.org](mailto:chanks@actorsequity.org).



Chicago

## "Cymbeline" Raises Funds for Season of Concern

First Folio Theatre's cast of *Cymbeline: A Musical Folk Tale* used the final week of their outdoor run to make the company's collection for Season of Concern. With a post-show appeal from Equity actors Ronald Keaton

(Morgan), Lia Mortensen (Queen), and James Earl Jones II (Iachimo/Archangel/Gabriel), the cast was able to raise \$777.77 for the Chicago area charity which provides compassionate care to those in the theatre industry who

are experiencing the effects of catastrophic illness, including HIV/AIDS. First Folio Theatre, located in Oak Brook, Illinois, has been collecting annually for Season of Concern since the theatre was founded in 1997.

Equity Leaders

continued from page 1

Palm Beach that lasted for more than a decade, and with the help of Equity and the touring cast of *Jersey Boys* as well as other unions, the Local reached a settlement. That's solidarity, he said, to an enthusiastic delegation.

Across the country, in Las Vegas, Eastern Regional Director and General Counsel Tom Carpenter, at the invitation of AFM President Ray Hair, addressed the AFM executive board and the more than 200 delegates in attendance at the AFM's 99th Convention. In his remarks, Mr. Carpenter drew a parallel between actors and musicians, saying they create "beauty," "art" and "joy for audiences" each time they perform. He also said that the protection of wages and working conditions for actors and musicians is critical so they can continue to enrich our lives.

Mr. Carpenter spoke of the

challenges that commercial theatrical productions face; the industry has not bounced back like other sectors and that struggle is impacting the wages and employment of the unions. He also called for continued support among the entertainment unions, saying that together we can meet head on the attacks and challenges faced by unions and the performing arts. Mr. Carpenter, too, cited the IATSE Local 500 situation, telling the audience how the musicians and actors would not cross the picket line and how that became the impetus for the positive settlement for the local.

President Wyman and Eastern Regional Director Carpenter both spoke of Equity's Centennial, which received a round of applause from the assembled delegates. Their presence at the conventions and the passion of their speeches further solidified Equity's leadership position in the entertainment industry.

## 18 Actors and Artists' Teams Unite to End Alzheimer's

From four teams in 2011, Actors and Artists Unite to End Alzheimer's ("Actors and Artists Unite") has grown at press time to eighteen teams (including three in New York City) that will participate in the Alzheimer's Association Walk to End Alzheimer's® this year. The walks, which will take place in more than 600 communities across the country beginning in September, are the nation's largest event to raise awareness and funds for Alzheimer's care, support and research.

Councillor Nancy Daly started the original teams to honor her parents, and now "Actors and Artists Unite" has teams in 15 different cities. This

year, "Actors and Artists Unite" has become a full National Team ("Actors and Artists Unite To End Alzheimer's") and is the only national Friends and Family team for the National Walk to End Alzheimer's®. Members interested in donating, starting their own team, or joining one of the thirteen scheduled "Actors and Artists Unite" team walks can log on to [www.alz.org/ActorsUnite](http://www.alz.org/ActorsUnite) to learn more.

Upcoming team walks include: San Francisco-Saturday, September 21; Seattle - Saturday, September 21; Thousand Oaks, CA - Saturday, September 21; Jefferson City, MO - Sunday, September 22; Hartford, CT - Sunday, September 22; Boston- Sunday,

September 29; Chicago-Sunday, September 29; Santa Barbara-Saturday, October 5; Oxnard, CA - Saturday, October 5; Long Beach, CA - Saturday, October 19; New York City-Sunday, October 20; Toledo, OH - Sunday, October 20; Washington DC-Saturday, October 26; Hollywood, FL/Miami - Saturday, October 26; Los Angeles-Sunday, November 3; and Monroe, LA-Saturday November 9.

There is no fee to register and each participant is encouraged to fundraise (every little bit helps!) in order to contribute to the cause and raise awareness. For more information on "Actors and Artists Unite," contact Nancy, who serves as the National Captain and Team Coordinator, at [sassyblonde3@att.net](mailto:sassyblonde3@att.net).

## Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, the following people have dormant accounts that have not been used for three years. If you are listed or know someone

appearing on the list, contact Member Services at Actors FCU: 212-869-8926, option 6. If the money is unclaimed ActorsFCU is required by law to send it to the State of New York.

Bradley C. Aikman  
Narda E. Alcorn  
Marilyn Alex  
Kelly Alexander  
Yvonne Afano  
Christopher M. Allport  
Benjamin Arellano  
Gwen Arment  
David Arrow  
Laura L. Aswad  
Margaret Auerbach  
Edward C. Bachman  
Christopher E. Bailey  
Benjamin R. Bailey  
Renee Barkan  
Tamara L. Baron  
Sheri Barron  
Clare Bathe  
David J. Beach  
Laura Beattie  
Tamara C. Bechara  
Brooke J. Behmke  
Monday Sessions Media  
Margaret Benczak  
Rande Benedict  
Ira S. Bitner  
Cynthia Blackman  
Susan Blackwell  
Jason M. Blair  
Mary L. Blanks  
Nancy Blechman  
Teresa M. Boggess  
Joseph Bongiorno  
Susan Bougett  
Cherie L. Bower  
Donald Brassington  
Ralph H. Braun  
Kyle A. Brenn  
Jasper Briggs  
Broadway Hype LLC  
Thomas Brouard  
David A. Browde  
James C. Brown  
Ron Bruncati  
Patti M. Butler  
L. S. Caldwell  
William Carden  
Doug Carfrae  
Allan Carlsen  
Joel R. Carlton  
Charles L. Carrington  
Kelly Carrol  
Carolyn L. Cartwright  
Janie Casserly  
Martha Cataldo  
Cello

David J. Cerutti  
Steven Chaikelson  
Kim L. Chang  
Cynthia Chapman  
Judy Chesnutt  
Laurie C. Churba  
Vincent E. Citarelli  
Peter Clark  
Matthew T. Clemons  
David Clennon  
Kevin Cobb  
Joanna Cocca  
Leslie M. Collins  
Lesley Collis  
Composers Group International  
Sid Conrad  
Sharon E. Cooper  
Meryl Cooper  
Paul M. Cornillon  
Donald Corren  
George Costacos  
Wendell L. Craig  
Elizabeth A. Crommett  
Elizabeth Crook  
Anne S. Crow  
John Cunningham  
Jo A. Cunningham  
Jack Daboudy, Jr  
Lynn S. Day  
Deidre Daly  
Craig H. D'amico  
Matthew V. Daugherty  
Lloyd Davis Jr  
Karen S. Day  
Robertson Dean  
Teri L. Deaver  
Piet Hein Dekker  
Michael Deleget  
Erik C. Della Penna  
Bruce Dent  
Richard Derry  
Ronald Devito  
Kerian Di Bari-Oberle  
Frank Diffilia  
Sharon D. Dively  
Matthew Dixon  
William Dolive, Jr  
Joy Donohue  
Amy Dorris  
John P. Dougherty  
Stephanie Douglas  
Tahmohkhe A. Dukharrar  
Herbert Duncan  
Christopher Durang  
Michael V. Duzer

Melissa D. Dye  
Kevin Earley  
John Eckert  
Daniel E. Edelstein  
Patricia Edens  
Susan Edwards  
Malik B. El Amin  
Merav P. Elbaz  
Mikael Elisla  
Barry Ernst  
Michael R. Escamilla  
Tony Farentino  
Russell M. Farrar  
Irving Street Rep Inc.  
Stephanie Feyne  
Edwina N. Findley  
Doris F. Firkser  
Dawn H. Fisher  
James P. Flynn  
David W. Fonteno  
Elliott Forrest  
Brian J. Fowler  
George M. Fraggos  
Harold S. Freedman  
Dan Frick  
James R. Fryer  
Jennifer R. Fujita  
Anthony M. Gamieli  
Robin Gammell  
Morison C. Gampel  
Jacki Garland  
Nick Garzillo  
Shirley T. Genus  
Timothy Gibbs  
Christopher J. Gillespie  
Ken Glickfield  
Charles E. Goff  
Robert J. Gore  
Breon Gorman  
Suzanna Granfield  
Jeanne Grant  
Michael K. Green  
Lawrence A. Greene  
Virginia Gregory  
Zach Grenier  
Gregory Grove  
Reed P. Grudin  
Marie L. Guinier  
Robert J. Hackworth  
Mary P. Hall  
Frantz G. Hall  
Kelly P. Hall-Tompkins  
Linda K. Hamil  
Stephen J. Hamm  
Matt Hankle  
Kenneth Hanson

James Harned  
Matthew Harrington  
Steven M. Harris  
Paul W. Hartis  
Michelle F. Hartley  
Eric Hatch  
William L. Hauser  
Robert Hebert  
Jamie L. Hector  
Nevin W. Hedley  
John N. Hefti  
Teresa Y Hegji  
Nina Hennessey  
Elizabeth F. Henney  
Sandra L. Herron  
Dennis Higgins  
Jack H. Hirschorn  
Andrew Hoffman  
Andrew K. Holmes  
Barbara Houston  
Merry J. Howard  
Gaye Huston  
Victor Hyams  
Fernando Isella  
Sarah E. Jackson  
Clory C. Jackson  
Kevin Jeffers  
Kenneth Jennings  
Stephen Johns  
Lisa Johnson  
Rebekah J. Johnson  
Grace M. Johnson  
Parker R. Johnson  
Roy L. Jones  
Aurora Jones  
Carolyn R. Kallis  
Sabine Karten  
David Katzenberg  
Eric H. Kaufman  
Art Kempf  
Joy Kenner  
Joshua W. Kessler  
Loren Kidd  
Floyd King  
Kurtz Kingsley  
Kenneth J. Klem  
Samuel M. Kline  
Nicholas M. Kline  
Arthur B. Koenig  
Shane D. Koss  
Albert W. Kuether  
Kyle Kulish  
L. & L. Productions  
Emma H. Lam  
Gloria Lambert  
David B. Lambertson  
Valerie Lamour  
Timothy Landfield  
Mara Landi  
Michelle Lane  
Bobbi Lange  
Richard Larkin  
Mark W. Lazar  
James A. L'ecuyer  
Jason Lee  
Melissa Leebaert  
John Lenartz  
Richard Lester

James R. Lettis  
James Leverett  
Marie F. Levesque  
Howard Levy  
Annette S. Lewis  
Michael S. Lewis  
Dylan E. Long  
Lisa Loomer  
Martin Lowry  
Don Lucas  
Christopher T. Luckenbill  
Theodore T. Madison  
Sean Mahony  
Zairi Malcolm  
Beth A. Malone  
Louis M. Markert  
Jennifer K. Marshall  
William Mason  
Ana C. Massette  
Theodore B. Mather  
Richard T. Mathews  
Deborah Mathews  
Steven Mattila  
Valentine Mayer  
Bill Mccallum  
Nancy G. McCloud  
Charles McCollister  
Crystal N. McCreary  
Beth McDonald  
Marissa E. McGowan  
Sterling P. McKinney  
William Metz  
Martin Meyers  
Leslie D. Middlebrook  
Alyssa F. Milano  
Randy Miles  
Margaret A. Miley  
Pilar Millhollen  
Marcy Mirkin  
Jodi Moccia  
Wilma Mond  
Moocow, LLC  
Nandi S. Morake  
Nicholas A. Moran  
Elizabeth A. Morgan  
Tracy A. Moroney  
Annie E. Mosbacher  
John Mosca  
Jeanne Mouchet  
Loretto M. Muir  
Krys Murphy  
Laurent E. Nahon  
Napama, Inc.  
Kuniko Narai  
Luis R. Negrón  
Leslie A. Nelson  
Leslie C. Nemet  
Sha Newman  
Liam Norton  
James N. Nutt Jr  
Elinore J. O'Connell  
Joyce O'Connell  
Chinasa D. Ogbuagu  
David H. Okarski  
Steven K. Olson  
Andrew Parker  
William Parry  
James J. Parsons

Cleo D. Partington  
Michael Parva  
John Patti  
Michael R. Pauley  
Pamela Peadon  
Clifford A. Pellow  
Jose Perez  
William Perez  
Christopher M. Persil  
Rosemary Peters  
Susan Phillips  
Wendell Pierce  
Richard Pilcher  
Ron Polao  
Michelle Polins  
Don Potter  
Michelle J. Powers  
Matthew R. Praet  
Ian C. Pratt  
Faith E. Prince  
Thms F. Priscilla  
John Prosky  
Richard W. Pugh  
Bruce Racond  
Sheryl L. Ralph  
Monte Ralstin  
Ricki G. Ravitts  
Kit Reed  
Joshua E. Reese  
John M. Remme  
Gregory Reuter  
Pearl Revels-Bey  
Paul Reynolds  
Dawn M. Riley  
Ruth E. Rinklin  
Rhonda Ritchie  
Margaret H. Ritter  
Laura M. Rivera  
Lisa L. Robins  
Jerome Rockwood  
Lynne Rogers  
Ann Roggen  
Anne M. Roller  
Susan Rosenstock  
Kathryn M. Rossetter  
Dominique P. Roy  
Nancy Rozakis  
Carol L. Rubury  
RWS & Associates  
David A. Samuels  
Megan A. Saraceni  
Umamaheswari Sarada  
Hilari B. Scarl  
Ann L. Schaut  
Bethann Schebece  
Carl R. Schiebler  
Gregory S. Schild  
Brian L. Schneider  
Jared Schonig  
Joseph Schulte  
William T. Schutte  
Alicia Sedwick  
Nestor Serrano  
James A. Shadood  
Kelly M. Shain Tyree  
Thomas E. Sharkey  
Karen L. Sharpe  
Joseph Sheridan

Brian Sherratt  
Armin Shimmerman  
David L. Shroder  
Julia B. Simpson  
Michael R. Sinks  
Emily Skeggs  
Donald S. Smyth  
David Snell  
Ingrid Sonnichsen  
Lucy M. Sorlucco  
George Spencer  
Doug Spingler  
Daniel Stanton  
Jess R. Stevens  
Grant Stewart  
Seth Stewart  
Daniel Sturges  
Rachel Styne  
Radha A. Sukhu  
Kelly Sullivan  
Jason Sutton  
Doug Swetow  
Barbara J. Swift  
Carole Sylvan  
Marie Takazawa  
Jo A. Tanner  
Priscilla A. Taylor  
Linda J. Taylor  
Rosalie Tenseth  
Eileen S. Tepper  
Ricardo Thomas  
Matt Tingley  
Tom Todoroff  
Dolph Traymon  
T. R. Treece  
Betsy True  
Laura Turnbull  
Traci L. Valenzano  
Loretta M. Vasquez  
Roberta L. Vatske  
Bonnie Walker  
Clifton Walker  
Patricia A. Wallace  
Michael J. Walsh  
Karen B. Walsh Rullman  
Monrico T. Ward  
Timothy Warmen  
Marsha Warner  
David Wasson  
Samuel A. Waterston  
Janet L. Watson  
John T. Weissner  
Vernon Willet  
Melanie F. Williams  
Leslie F. Williams  
Regina M. Williams  
John T. Wilson  
Dion M. Wilson  
Douglas G. Winston  
Christopher E. Wiss  
George C. Woodworth IV  
Mitchell R. Yaven  
Fung Yee-Borchert  
Yellin Productions, Inc.  
Gerri I. Yoshida  
Bryan Young  
Susan Zaguirre  
Saami Zain

## Letters to The Editor

Letters received from paid-up members on subjects of concern to Equity members will be considered for publication in Equity News, provided that they are no greater than 175 words in length. Letters selected for publication may be edited for space requirements. Actors' Equity Association reserves the right to decline to publish letters at its sole discretion. When multiple letters on the same topic are submitted, the Editor may decide to select a smaller number of representative letters for publication. Letters must be signed and must provide preferred contact information for verification purposes, but names may be withheld from publication in certain limited circumstances, at a member's request. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

### DEE-LIGHTED

Dear Equity:

I attended "Working with the Musical: From Audition to Closing," [at the Goodman Theatre in Chicago] and was delighted such an opportunity had been arranged for area AEA members. I'm grateful for the time and efforts of fellow union members of the AEA Equal Employment Opportunity Committee and the Goodman for making this event possible. It was perfect timing for me, just perfect.

How lucky for me that,

although I currently find I need to work a full-time job outside the entertainment industry, my union provides me with specifically scheduled times to audition for companies looking to hire AEA talent. I've attended over 20 auditions since mid-December. Thank you and your staff for arranging these auditions. It's up to me to do better at my audition, and I'm confident that I will get better at doing them. My union has given me the chance to audition for jobs I hope to be hired for, in such a convenient way to boot,

and is helping me improve my auditioning skills. Wow! I am just dee-lighted!

Frank Farrell

### IN MEMORIAM

To the Editor:

Richard Starr died unexpectedly on July 8, 2013 at age 62. He is missed and mourned by his family and legions of friends who flocked to "Hollywood Sheet Music" to reap the benefits of his extraordinary knowledge of classic popular song and theatre music. Rick was a pillar of the entertainment community, offering his expertise to TV and film projects, superstar recording artists, and every newcomer to the Los Angeles theatrical community equally. In 2007, Actors' Equity awarded him the Lucy Jordan Recognition Award "for going above and beyond." His life was defined by a

unique kindness, generosity, and a deep love of the musical art he performed so vibrantly and supported for so many.

An event to celebrate Rick's life and contributions will take place at El Portal Theatre in North Hollywood on October 6, 2013 at 5 pm. Memorial contributions may be made to The Actors Fund in gratitude for their excellent care and service: The Actors Fund, 5757 Wilshire Blvd., Suite 400, Los Angeles, CA 90036, 323-933-9244.

Pamela F. Starr

Dear Editor:

Paul Ainsley = Big! Paul Ainsley had perhaps the Biggest personality of anyone I knew. He was Big of heart, performance, laughter, life and love. As the original Broadway "Herod" in *Jesus Christ Superstar* he played his Big-ness. At 6'3",

wearing platform shoes and a headress that shattered the ozone level, Paul was Big.

Our friendship was strong, intimate and at times, fierce. When we fought (and what friends don't?), it would anger me further to mention his name to anyone who knew him, and be faced with a huge grin and the comment, "I love Paul!!" Yes, he was universally loved.

On January 20, he passed. His brother Mark may have said it best: "Paul's heart was so big, both spiritually and physically, that it just couldn't work that hard anymore." He is missed and he has left a Big hole in the hearts of all who knew him, on stage, in the halls of the Equity offices, in his many haunts in New York or Los Angeles: We miss you BIG, Our Paul!!

Carol Swarbrick