

"Each age has deemed
the new-born year
The fittest time for
festal cheer."

—Sir Walter Scott

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Membership Meetings in All Regions Will Elect Nominating Committees

Equity's 2011 National Election gets underway at upcoming Membership Meetings in each Region. Included on each agenda is a Special Order of Business to nominate and select the membership portion of the Regional Nominating Committees.

The **EASTERN REGIONAL MEMBERSHIP MEETING** will be held on Friday, January 7, 2011 at 2 p.m. in the Council Room (14th Floor) of the Equity Building, 165 West 46th Street, New York

The agenda includes:

- Presentation of the St. Clair Bayfield Award.
- Presentation of the Joe A. Callaway Award.
- **Special Order of Business** to nominate and select the membership portion of the 2011 Eastern Regional Nominating Committee.
- Membership Discussion Period in accordance with the By-Laws.

(A Sign Interpreter will be present on request.)

Equity's TDD telephone number—Telecommunication Device for the Deaf—is: 212-302-4306.)

The **CENTRAL REGIONAL MEMBERSHIP MEETING** will be held on Monday, January 10, 2011 at 7 p.m. in the Member Center at the Actors' Equity Building, 557 W. Randolph Street, Chicago

The agenda includes:

- **Special Order of Business** to nominate and select the membership portion of the 2011 Central Regional Nominating Committee.
- **Special Order of Business** to solicit suggestions for the Chicago Area Theatre Agreement, which expires on June 26, 2011.
- Report of the Central Region Vice President.
- Report of the Central Regional Director.
- Membership Discussion Period in accordance with the By-Laws.

The **WESTERN REGIONAL MEMBERSHIP MEETING** will be held on Monday, January 10, 2011 at 11 a.m. in the Bellamy Room at the Equity office, 6755 Hollywood Blvd., Los Angeles

The agenda includes:

- **Special Order of Business** to nominate and select the membership portion of the 2011 Western Regional Nominating Committee.
- Report of the Western Region Vice President.
- Report of the Western Regional Director.
- Membership Discussion Period in accordance with the By-Laws.

The Annual Membership Meeting will be held on Friday, April 8, 2011. The Regions will be connected by telephonic hook-up in order that members in all Regions may hear the statements of candidates running for election to Council.

Equity Hosts Grand Opening of New Equity Building in Chicago

Symbol of Equity's Growth and Future in the Central Region, 557 West Randolph is "Newest Asset" for AEA's Entire Membership

On Monday, November 1, 2010, AEA President Nick Wyman and Central Regional Vice President Dev Kennedy cut the ribbon and dedicated the Actors' Equity Building, AEA's new Central Regional headquarters at 557 West Randolph Street in Chicago. The event was attended by 150 VIPs from Equity's National Council and Central Regional Board, Senior Staff, union leaders and members of the Chicago theatrical community.

President Wyman kicked things off with a rousing welcome and proudly noted that, "In the changing, evanescent and undependable world of theatre, here is something for Equity Actors and Stage Managers to hang onto. This building is literally a physical investment in our membership and in particular the thriving Chicago theatrical community. In the Theatre of Chicago, this is the Green Room."

Acting Executive Director Carol Waaser agreed, saying "This building marks a significant step in securing Equity's future." She added: "I'm proud and

as Equity's "newest asset" for the entire membership: "I see our building as the embodiment of Equity's importance to the ever expanding theatre scene in



WRD Mary Lou Westerfield, Chicago Shakespeare Theatre ED Criss Henderson, Acting ED Carol Waaser, CRVP Dev Kennedy, President Nick Wyman, Steppenwolf Theatre ED David Hawkanson, CRD Kathryn V. Lamkey, Assistant ED for Finance & Administration Steven DiPaola and ERD Rick Berg cut the ribbon at the new Equity building. (Photo: Tripp Chamberlain)

pleased we now have not just an office but a real home for theatre professionals in Chicago."

In his remarks, Mr. Kennedy referred to 557 West Randolph

Chicago and the Central Region...and Equity is at the forefront of that growth."

He echoed the sentiments of
(continued on page 3)

2011 Annual Election Gets Underway; 14 Council Seats Open

The 2011 Equity elections are just around the corner, and now is your chance to step up and be a part of the action. Even if you don't see yourself actually running for office, you can still make your mark on the 2011 Elections by serving on your Regional Nominating Committee!

Nominating Committees

The "Nom Com" (as it's affectionately called) acts as a filter to help inform the election process. It interviews prospective candidates and selects a slate of nominees for the various Council positions available in this year's election. Serving on the Nom Com is a great way to delve into the inner workings of Equity's leadership, understand the issues we face, and hear firsthand from the people who want to lead Equity for the next five years.

The member-at-large portions of the Regional Nom Coms are selected at the January 2011 Membership Meetings: Eastern—January 7; Central and Western—January 10. To serve, you need to be a paid up member in good standing and eligible under one of the three employment categories: Principal, Cho-

rus or Stage Manager. You don't even have to be at the Membership Meeting if you send a letter or email of acceptance to the election staff in your region's office city before the meeting and have someone nominate you at the meeting. Don't worry if you haven't served on a committee before—this is a terrific way to get your feet wet, learn a lot and put your experience to work for your Union.

The time commitment is short—just a few weeks of interviews and deliberations from late January through late February, so Nom Com is great for members who can't commit long term but who still want to get involved. This year's deadline for the first meeting of the Regional Nominating Committees is January 20, 2011 and the deadline for the Committees' reports is Tuesday, February 22, 2011. The number of meetings depends on the number of potential candidates who submit themselves to be interviewed.

The **Eastern Regional Nominating Committee** has 17 members: six members from the Eastern Regional Board, Councillors and Officers resident in the Eastern Region (three Prin-

cipals, two Chorus, and one Stage Manager) and 11 members-at-large (seven Principals, three Chorus and one Stage Manager).

The **Central Regional Nominating Committee** has ten members: four members selected from the Central Regional Board, Councillors and Officers resident in the Central Region (two Principals, one Chorus, and one Stage Manager) and six members-at-large (four Principals, one Chorus and one Stage Manager).

The **Western Regional Nominating Committee** has 13 members: four members selected from the Western Regional Board, Councillors and Officers resident in the Western Region
(continued on page 2)

E-voting: It's The Way To Go

Don't forget to vote in the AEA elections! And to make it even easier (and greener) you can E-vote online if you register NOW!



However, your dues must be paid up by March 24, 2011 in order for you to register to vote electronically. You must also be paid up by March 24 in order to

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EQUITY NEWS

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Annual Election

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(two Principals, one Chorus, and one Stage Manager) and nine members-at-large (seven Principals, one Chorus and one Stage Manager).

Seats Available

There are 14 Council seats open in this year's election. In the Eastern Region, there are six Principal category seats, all of which are five-year terms, two Chorus category seats for five-year terms, and one five-year seat for a Stage Manager. In the Central Region, there is one five-year Principal seat available. (There are no Central Region Chorus or Stage Manager seats available this year.) In the Western Region, there is one five-year Principal seat available, one five-year Chorus Seat, and two five-year Stage Manager seats available.

Candidate (and Nom Com) Qualifications

General Criteria: Only a member who is in good standing, who has attained the age of 18 and has been in good standing for the two-years prior to nomination, shall be eligible to be an Officer, Councillor or Regional Board member. Candidates must also meet the qualifications for the applicable employment category (Principal, Chorus or Stage Manager) as defined below.

Principal Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Principal category must be a member in good standing who has performed Principal work under no less than two Equity contracts or who has

worked no less than one Equity contract performing Principal work for no less than ten weeks.

Chorus Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Chorus category must be a member in good standing who has performed Chorus work within five years preceding the nomination or appointment to office (for the 2011 election this date is June 1, 2006) provided the member has not worked as a Principal performer for a total of 52 weeks within two years prior to such nomination or appointment to office (for the 2011 election this date is June 1, 2009).

Stage Manager Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Stage Manager category must be a member in good standing who has worked as a Stage Manager five years preceding the nomination or appointment to office (for the 2011 election this date is June 1, 2006): (1) under Equity contract for at least 30 weeks solely as a Stage Manager or Assistant Stage Manager; or (2) under no less than five Equity contracts solely as a Stage Manager or Assistant Stage Manager.

Becoming a Councillor

To run for Council, you must first be nominated, either by the Nominating Committee or by Independent Petition.

Nomination by the Nominating Committee

If you wish to be nominated for a Council seat by a Nominating Committee, you must submit a letter of intent, requesting such consideration, to the Equity office in your geographic Region. Your letter of intent should state (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) if nominated by a Nominating Committee you agree to run for a designated term and (4) if elected you will serve. Upon receipt of your letter, an Election Packet will be sent to you, and the appropriate Nominating Committee Chair or Equity Staff will contact you to set up an interview with the Committee. The Election Packet contains forms on which you must indicate the employment category (Principal, Chorus, Stage Manager) for which you wish to run and written documentation of your eligibility to run for that seat as defined in the Candidate Qualifications section above. Interviews are held in person, or by telephonic hook-up for Members living and/or working outside their Equity office city.

You must submit your completed Election Packet forms to the applicable Equity office by the deadline and **prior** to your interview day. **This year's deadline for submission to a Nominating Committee is Monday, February 7, 2011 (by**

2011 Annual Election Calendar

Friday, January 7, 2010	Eastern Regional Membership Meeting
Monday, January 10, 2011	Central, Western Regional Membership Meetings
No later than Monday, January 10, 2010	Counting of ballots for Eastern Regional Nominating Committee, if necessary
No later than Tuesday, January 11, 2011	Counting of ballots for Central/Western Regional Nominating Committee, if necessary
Thursday, January 20, 2011	Deadline for seating of Regional Nominating Committees
Monday, February 7, 2011	Final day for submission to all Nominating Committees (Materials due in all three Regional Offices by 5 p.m. Eastern Time)
Tuesday, February 22, 2011	Deadline for Reports of all Nominating Committees
Friday, March 4, 2011	Deadline for Nominations by Independent Petition (Materials due in all three Regional Offices by 2 p.m. Eastern Time)
Wednesday, March 9, 2011	Deadline for Candidates' Statements for Equity News, Equity Website and Ballot Brochure (Due in all three Regional Offices by 2 p.m. Eastern Time) Lottery for Ballot Placement (National Office)
Thursday, March 24, 2011	Deadline for registration to vote electronically
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

5:00 PM EST in all offices).

Nomination by Independent Petition

Members may also be nominated to run for the Council by Independent Petition. Seventeen members in good standing, from the applicable Region, must sign this petition. Candidates nominated by Independent Petition must meet the same criteria as those nominated by a Nominating Committee. Any eligible member is free to run for office by Independent Petition rather than by the Nominating Committee process, and by doing so ensures the membership will have real choices when they receive their ballots. Candidates who are not selected by a Nominating Committee are also free to run by Independent Petition.

If you would like to run by Independent Petition, you must submit a letter of intent stating

that: (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) you are willing to be nominated and placed on the ballot and (4) if elected you will serve. Upon receipt of your letter, you will be sent an Election Packet, which includes the same forms and documentation to be completed and submitted as described in the Nomination by Nominating Committee section above, as well as the Independent Petition Nomination Form, included in the packet. You must submit your Independent Petition, signed by at least 17 members in good standing resident in the applicable region, along with the other Election Packet forms **by Friday, March 4, 2011 (by 2:00 PM EST in all offices).**

What Region Are You In?

Eastern Region

Alabama – AL
Connecticut – CT
Delaware – DE
District of Columbia – DC
Florida – FL
Georgia – GA
Maine – ME
Massachusetts – MA
Maryland – MD
Mississippi – MS
New Hampshire – NH
New Jersey – NJ
New York – NY
North Carolina – NC
Pennsylvania – PA
Rhode Island – RI
South Carolina – SC
Tennessee – TN
Virginia – VA
Vermont – VT
West Virginia – WV
Canada*

Central Region

Arkansas – AR
Illinois – IL
Indiana – IN
Iowa – IO
Kansas – KS
Kentucky – KY
Louisiana – LA
Michigan – MI
Minnesota – MN
Missouri – MO
Nebraska – NE
North Dakota – ND
Ohio – OH
Oklahoma – OK
South Dakota – SD
Wisconsin – WI

Western Region

Alaska – AK
Arizona – AZ
California – CA
Colorado – CO
Hawaii – HI
Idaho – ID
Montana – MT
New Mexico – NM
Nevada – NV
Oregon – OR
Texas – TX
Utah – UT
Washington – WA
Wyoming – WY

Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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



ACTORS'
EQUITY
ASSOCIATION 1913

EQUITYNEWS

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Grand Opening

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the other speakers, saying: "The members owe a huge debt of gratitude to Assistant Executive Director/Finance and Administration Steve DiPaola and Central Regional Director Kathryn Lamkey. I also want to single out Councillors Tom Joyce, Madeleine Fallon, Dan Mooney, Tom Murray, Malcolm Ewen, and David Girolmo for their support, as well as the entire Regional Board and Staff."

Producers Association of Chicago-Area Theaters (PACT) Co-Presidents Criss Henderson (Chicago Shakespeare Theatre) and David Hawkanson (Steppenwolf Theatre) spoke about the importance of AEA to the membership and its positive relationship with Chicago's theatres and producers.

"As I was walking through the floors just now, I couldn't help but flash back 25 years ago when as a young Stage Manager at Immediate Theatre Company, I went to 203 North Wabash to pick up my Equity card," said Mr. Henderson. "There was something about stepping into that building that told me that that was where my professional life was going to begin. Now, as I admire this amazing new space, it's thrilling to think that generations of young Actors and Stage Managers will come here to 557 West Randolph to sign on for a life in the professional theatre. It's terribly fitting that as Equity begins to plan its Centennial, that now, here alongside the amazing theatres that have been built in the last 25 years, sits a building dedicated to another 100 years of supporting the Actor with a capital A."

Central Regional Director Kathryn Lamkey welcomed guests saying: "The renovation of the Actors' Equity Building can be viewed as emblematic of the

Association as it moves forward into its second century. We have taken an old structure that was basically sound after more than 150 years and created within it a new space that will serve the membership of Equity for decades to come. In doing so, we shored up the infrastructure where it was needed in order to bear the weight of our future plans. We kept elements from the building's past as they remind us of the beauty of things from the past. At the same time, we melded those older elements with the need to be responsible with our resources. We recycled elements of the building and utilized sustainable, 'green' products throughout. We opened the light shaft and added numerous skylights and in doing so, we broadened our vision of the world. We have created a building that brings the past into the future, a building that has kept the best of the old and bravely embraced the best of the new.

"Actors' Equity will be 100 years old in 2013. I fervently hope that all those who are shaping the next 100 years for Equity will find this building to be a beacon for all and a symbol of the strength and foresight that it takes to keep the union vibrant and alive and serving the membership in the best way possible."

Guests included: Former CRB member Dan Procter, Dennis Zacek and Jan Kallish, Victory Gardens Theatre; Ilyssa Fradin, President, SAG Chicago; Ra Joy, E.D. Illinois Arts Alliance; Jorge Ramirez, President, Chicago Federation of Labor; and Susan Haimes, Past President, Joseph Jefferson Awards. The cocktail hour was sponsored by Three Olive Vodkas and the event was catered by The Hearty Boys.

For additional photos and information, visit the website: www.actorsequity.org.

Council Seats Reallocated According to Constitution

In accordance with Article III, Section 2(c) of Equity's Constitution, Council Seat Certification is required every six years. It was last done in November 2004.

The Constitution mandates that there be 75 Council seats distributed according to region and job category. This year's certification study shows that the Eastern Region will lose one Chorus seat and gain one Stage Manager seat of its total of 47 seats; the Central Region allocation of six seats is unchanged; and the Western Region will lose one Principal seat, but gain an additional

Chorus Seat for its total of 22 seats.

These totals are calculated by determining the average percentage of paid-up members living in each region, the average percentage of Principal, Chorus and Stage Manager work weeks, and the average percentage of work weeks by each job category in each region during the previous six-year period.

The following table represents the new distribution of Council seats across region and job category beginning with the 2011 election:

2010	Eastern	Central	Western	Totals
Principal	28	4	15	47
Chorus	12	1	3	16
Stage Manager	7	1	4	12
Total	47	6	22	75

By Nick Wyman

I was talking to a fellow yesterday in the Big House – no, not Sing-Sing (the Feds haven't caught me yet), but rather the University of Michigan football stadium. He was explaining how Michigan was using folks from the theatre department to teach business students how to present themselves more effectively ("The Bard in the Boardroom," etc.) Great, I said, but let's also see the converse: I want the business students and faculty to train and coach theatre majors how to market themselves and become more business-savvy.

By business-savvy, I don't just mean learning more about the business (though that is a significant part of my MBA – Masters in the Business of Acting – program.) I mean learning to treat one's acting or stage managing career as the small business that it is. If you are acting for a living – whether you are 18 or 78 – you would be well advised to have a one-year plan, a five-year plan, and a ten-year plan: know where you're heading and what steps are necessary to get there.

Know what you're selling: what is your strength, your long suit, the sweet spot in your casting profile? What roles are you hammer-on-the-head-of-the-nail, dead solid perfect for? What well-known actors have your career, playing the roles

From the
PRESIDENT

Earn Your "MBA"

you could do? Of course, I know – we're ACTORS! We can play anything! (I'm still mad at Olga Merediz for beating me out for Abuelita in *In the Heights*.) But unless you're already in a repertory company, you need to develop your career with what you do best and then expand your range to take advantage of your chameleon-like gifts.

Know the market: know what's being produced where. Know the material: know which plays and musicals have roles that are really right for you. Know the players: who's the director? The casting person? The musical director? The stage manager?

This brings us to the most important adjuration: Network. This is a people business; you need to make connections. "Only connect," says E.M. Forster (fabulously successful actor). Meet people. Shake hands. Smile. Get your name, your face, your credits in front of as many people as possible – business cards, e-mail, postcards, Facebook, LinkedIn, Plaxo, etc. (A young actor of my acquaintance keeps me apprised via Facebook of every job he does; I have no idea if he has any talent, but his marketing drive makes me think he'll be successful.)

Your network should have breadth, height and depth: not just all your fellow actors and as many casting people, directors and producers as you can meet,

but stage managers, accompanists, technical directors, costumers. When the soubrette breaks her arm in tech rehearsals, the replacement may come down to the lighting designer saying, "I just worked with a fabulous Ado Annie." Networking is completely critical for a stage manager: referrals are the lifeblood of the craft. Get to know as many other stage managers as you can. Get to know and attach yourself to talented young directors.

Speaking of young people, be very, very nice to the assistants, the receptionists, the interns. "Today's gofers are tomorrow's *machers*" (Yiddish for powerful people). They'll remember you if you treat them well – and they'll remember you if you're a jerk. And don't just look beneath you on the age continuum, look up. Find a mentor, someone a level or two up from you on the show biz food chain to advise you – and not necessarily an actor or a stage manager: it could be a producer, a musical director, whoever.

I hope these ideas have stimulated your business instincts. We at Equity are working on some clever interactive ways for you to mentor or to be mentored, to share your wisdom or to learn more about Mastering the Business of Acting. Remember, it's not show art, it's show business.

Officers, Councillors, Staff Exchange Ideas With Leaders of Canadian Equity

As part of the ongoing Joint Standing Committee of Equity and Canadian Equity, several officers and staff went to Toronto in November for a day-long session with our sister Union.

Representing Equity were President Nick Wyman, First Vice President Paige Price, Third Vice President Ira Mont, Councillor John Atherlay, Acting Executive Director Carol Waaser, Eastern Regional Director Rick Berg, Senior Business Reps Kimberly Rimbald and Russell Lehrer, and National Director/ Organizing and Special Projects Flora Stamatiades. Councillor Kevin McMahon, who was in Toronto with the *Wicked* company, attended as an observer. In attendance for Canadian Equity were President Alan Teichman, First Vice President Kerry Davidson, Second Vice President Kerry Ann Doherty,

Secretary/ Treasurer Virginia Reh, Executive Director Arden Ryshpan, Controller Doug Irons, Director of Business Rep Services Keith Davidson, Director of Communications Lynn McQueen, and Senior Executive Assistant Elona Nago.

The agenda included issues important to both Unions and offered the opportunity to exchange practical ideas on the various topics. The two Unions reviewed the Reciprocal Agreement, determining that the language should be updated to reflect the changing nature of the business. One staff member from each Union will work together to propose revisions. There was a lengthy examination of Equity's new touring agreements, and discussion of how to maintain the viability of Union touring shows so our members can work under contract. Organizing issues were also an important topic: the two

Unions compared the similar challenges each faces and shared the best solutions each has employed. The discussion of Canadian Equity's "Diversity of Practice and Show Development," which is akin to our Showcase Code and member ensembles, allowed both Unions to examine how the development of a show works differently, and ideas were exchanged on ways a show can be flexible in its development while protecting members.

President Wyman said of the meeting, "Our sister Union to the North provides us with a fascinating mirror in which to examine our organizational goals and achievements. It was very useful to spend time with President Teichman and Executive Director Ryshpan."

The next meeting of the Joint Committee is tentatively scheduled for the Spring.

Equity Pension & Health Trustees Report to Council

Pension Fund Remains Strong; Cost Containment, Wellness Continue as Priorities for Health Fund

(Madeleine Fallon, Chair of the Equity portion of the Equity-League Pension & Health Trust Fund, made the following report to Council on November 16, 2010)

The Equity Trustees are pleased to report to the Council that the Pension Plan continues to reside in the “green zone” as established by the Pension Protection Act of 2006 (PPA). According to the certification of our actuaries, the Pension Plan began the current plan year of June 1, 2010 with a market value of assets of \$1,092,000,000 and a PPA funded percentage of 121%. As of our most recent quarter, ending September 30, 2010, the market value has grown by another \$49 million (to \$1,141,000,000). As was discussed in last year’s report to the Council, no pension plan emerged unscathed from the financial meltdown of 2008. Despite the market losses of that tumultuous year, our plan is in a much stronger financial position than most pension programs and the Trustees are carefully monitoring the funding status. Credit must be given to the excellent stewardship of the Fund’s Investment Committee and their prudent investment policy.

It will come as no surprise that the Health Fund has commanded a significant amount of the Trustees’ attention. The cost of health care in the U.S has achieved the dubious distinction of being the most expensive in the world. Medical costs are rising at more than twice the rate of inflation and accounts for one sixth of the U.S. economy. The cost of health care in this country is simply out of control.

Our health fund has remained stable and we currently have sixteen months of reserves despite a decline of 6% in work weeks attached to health.

The Trustees’ 2009 report to the Council detailed concerted cost containment efforts that had already been made or were soon to be instituted. Administrative costs had been scrutinized and significantly reduced. In April of this year the web site SAGWatch published administrative costs compared to benefits paid in the health plans for SAG, AFTRA and Equity. The results were: SAG, 17.8%; AFTRA, 16.4% and Equity, 6.1%.

It is necessary for Trustees to know what the main cost drivers in a plan are and to take what steps are available to curtail those costs. To that end we conducted a detailed review of our medical claims. Now, it must

first be remembered that this is a Taft-Hartley Multi-employer Health Fund. The law is very clear — all monies paid into the Health Fund by employers must be used for members’ benefits (minus necessary administrative costs). It is also the stated purpose of the Trustees to provide quality health coverage to as many working members of AEA as possible. So when we talk about managing costs we do not mean denying care. The challenge is to identify those areas where cost containment does not compromise the welfare of the member. To date we have required generic versions of certain drugs and mail order

“We do not want a Broadway dancer held to the same standard of what constitutes sufficient recovery from an injury as would apply to an office worker.”

delivery of long term maintenance drugs. We have also mandated changes in the reimbursement schedule for Chiro/Physical Therapy reimbursements in the hope that more of the providers would come in-network. In addition, we instituted a Chiro/PT cap of \$4,000 per member per year. Unfortunately, our efforts in cost control in this particular area have not gone smoothly. It was discovered that there were some programming errors that led to CIGNA processing certain claims incorrectly which resulted in significantly underpaying certain providers and charging duplicate co-pays to some members. Both issues are being corrected. Meanwhile, we have encountered considerable push back from members who are loyal to providers who have declined to come in-network. CIGNA has not had any significant success in recruiting these providers and the Trustees are requesting a renewed effort. It also concerns us that CIGNA has sub-contracted manage-

ment of Chiro/PT claims to two outside review firms. The Fund has begun a dialogue with these firms to highlight the special demands that stage work make on the body. For example, we do not want a Broadway dancer held to the same standard of what constitutes sufficient recovery from an injury as would apply to an office worker. It is essential that the physical demands of our careers must be understood and properly treated. We are hopeful that we will have better results in this area going forward. Chiro/PT claims are a major cost driver to our fund and containment is a necessity, however unpopular it may be.

The current focus on cost containment is to develop an effective wellness initiative. Given the nature of our work and the geographical and demographic makeup of our membership this will be a challenge. But it is a challenge which must be addressed. Putting aside the fact that the Affordable Care Act will require all health plans to have a wellness component, this is an area which is critical to the long term survival of our plan. The current annual cost per active participant (members who gained coverage through employment) is approximately \$7,600 and is expected to rise to \$8,000 in the coming year. Without intervention, these costs could soon exceed the ability of AEA to negotiate sufficient employer contributions.

To illustrate the importance of wellness in maintaining a health plan you need to understand the two applications of the 20/80 rule. The first is that for conditions such as heart disease, type 2 diabetes and cancer 20% is due to genetics and 80% to lifestyle. And in a typical health plan 20% of the participants are responsible for 80% of the costs. We need a long term effort to educate our membership on the importance of taking charge of one’s health. How many people with high blood pressure or type 2 diabetes, for example, can we encourage to make diet and exercise changes that would reverse their conditions? Yes, it would be great for the fund to not incur those costs. But just think of how much greater for individuals to no longer have those diseases? And how can we help educate and motivate members to take the steps necessary to avoid contracting such diseases in the first place? Again, this will be a long term effort and we need to pursue it with all the creativity and energy we can summon.

As if we didn’t already have

too much on our plates, the Trustees have spent a great deal of time this year becoming acquainted with the mandates of what is known as the Affordable Care Act or ACA. The ACA is the term which encompasses the Patient Protection and Affordable Care Act (2,409 pages) and the Health Care and Education Reconciliation Act (a mere 153 pages). We have been attending various seminars and webinars and consulting with our professional advisors. At the October Council meeting we reported that there are some major challenges in the legislation that are not compatible with multi-employer plans. We are joining in coalitions with other multi-employer plans to lobby for exceptions to certain provisions. It is too soon to say what the results might be.

As most of you know, Taft-Hartley Multi-employer plans

are separate from their unions and are governed by a board of trustees comprised of equal numbers of union and employer trustees. The employer trustees on the Equity-League Fund have been active partners in our efforts to protect and foster our pension and health plans. We appreciate their dedication to the welfare of our members.

The union trustees also appreciate the confidence placed in them by the Council. While this report does not reflect the full range of activity involved in our work we hope that it does reflect the intensity of our purpose.

On behalf of my fellow trustees — Jeanna Belkin, Doug Carfrae, Brian Myers Cooper, Alan Hall, Thomas Joyce, Kathryn Lamkey, Ira Mont, Carol Waaser and Nick Wyman — I submit the 2010 report.

Gypsy Robe Recipients Toast 60th Anniversary

On October 12, 1950, Bill Bradley, a chorus dancer in *Gentlemen Prefer Blondes*, borrowed a dressing gown from Florence Baum and sent it to Arthur Partington in the chorus of *Call Me Madam*, with a note proclaiming “the robe had been worn by all the Ziegfeld beauties and would bless their show.” Thus began a backstage Broadway tradition that continues to this day on the opening night of every Broadway chorus musical.

Sixty years later, the Gypsy Robe tradition of sending a memorabilia-adorned robe from one Broadway musical to another was feted at a special anniversary gala hosted by the Advisory Committee on Chorus Affairs (ACCA). Thirty Gypsy Robe recipients representing 42 shows all the way back to the *Unsinkable Molly Brown* (1960) shared good times and reminiscences as they were honored at Sequoia, an eatery in lower Manhattan. The evening was organized and produced by AEA 2nd VP and ACCA Chair Rebecca Kim Jordan and Business Representative David Westphal.

As guests signed in, they were greeted by photos of Bill Bradley, and a photo of the original Gypsy Robe featuring Frank Reynolds (*Two on the Aisle*), who received the robe in July 1951. ACCA volunteers Frank Stancati, Melissa Robinette, Joanne Borts, and Kristine Nevins posed for pictures wearing four of the more recent

Gypsy Robes. AEA President Nick Wyman kicked off the celebration by paying homage to the hard work and dedication of the chorus.

Then Ms. Jordan welcomed the guests: “I would like to welcome you and congratulate and celebrate you all,” she said. “It is no small feat being openly recognized by peers, and in a community that is always about the next project and the next event. This is an evening to celebrate past accomplishments, and to take a moment to reflect on a tradition that has been going on since the 1950s.

“I looked up the word Gypsy and here’s what I found,” continued Ms. Jordan:

- ‘a member of a traveling people who traditionally live by seasonal work’ (that’s true)
 - ‘itinerant trade’ (I think we call that touring)
 - ‘fortune tellers’ (otherwise known in our business as ‘start auditioning when you see the stage hands leaving your show for a new show’)
 - ‘a person who lives an unconventional life’ (that speaks for its self - look around!!!)
 - ‘a person who moves from place to place as required by employment (ditto)
- “So I asked a couple of chorus friends ‘what makes you a gypsy?’ They said:
- ‘I lasted a long time in this biz.’
 - ‘I didn’t know how to be anything else.’

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NATIONAL NEWS

Eastern Region

Deputy Meetings Get New Format

Deputy Meetings in the Eastern Region are getting a new format, designed to reach out to more Deputies and to make the meetings as productive and informative as possible. With a goal to provide the same level of service to Members outside of NYC that has traditionally been provided to those Deputies in the New York City area, Staff and Board Members recently looked at ways to improve and expand these meetings. At the October 12, 2010 Eastern Regional Board, the following was approved:

RESOLVED to approve the recommendation of the Ad-Hoc Committee on ERB Deputy Meetings as amended to hold two annual meetings of New York City Deputies and three annual meetings of Eastern Regional Deputies outside of New York City, both with telephonic hook-up, and to review this process after one year.

In addition to two monthly NYC Deputy Meetings, the Eastern Region will be divided into three geographic areas: New England, Mid-Atlantic (including Virginia) and Southeast. Each area will have its own Deputy meeting. For that meeting, all Deputies of contracts in the area, plus the Liaisons in its cities can participate in a phone conference. Appropriate staff and Eastern Regional Councillors will be in the meeting in the New York office to answer any questions and field discussion. This is a great way to add value to your role as Deputy, hear announcements that you can relay to your casts and learn what is going on at other shows!

The meetings are scheduled as follows:

- 12/14/10: NYC Meeting
- 1/11/11: New England
- 2/8/11: Southeast
- 3/8/11: Mid Atlantic
- 4/12/11: NYC



Ragtime Jefferson Award honorees are (l to r) Quentin Earl Darrington, Rachel Rockwell, Valisia LeKae, Cory Goodrich and Roberta Duchak. (Photo: Johnny Knight)

Chicago

Jefferson Awards go to Equity Members On Stage and Off

Equity members were celebrated onstage and offstage at the 42nd annual Joseph Jefferson Equity Awards, presented October 25, 2010 at the Drury Lane Oakbrook Theatre.

During the ceremony (directed by Central Regional Board member Michael Weber), in addition to acting awards, Equity members were also honored as Directors (Edward Torres and Rachel Rockwell); Scenic Designer/Midsize Theatre (James Learning); Choreographer (Tammy Mader); Music Director (Roberta

Duchak) and Fight Choreographer (David Woolley).

Central Region Vice President Dev Kennedy and Central Region Director Kathryn V. Lamkey presented the Equity-sponsored award for Best Ensemble to Steppenwolf Theatre's *The Brother/Sister Plays*.

The most awarded shows of the season were *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater, in association with Teatro Vista) and *Ragtime* (Drury Lane Oakbrook Theatre).

Acting Awards went to: Mary Beth Fisher, Solo Performance, *The Year of Magical Thinking* (Court Theatre); Desmin Borges, Actor in Principal Role/Play, *The Elaborate Entrance of Chad Deity*; Quentin Earl Darrington, Actor in Principal Role/Musical, *Ragtime*; Natasha Lowe, Actress in Principal Role/Play, *A Streetcar Named Desire* (Writers' Theatre); Cory Goodrich, Actress in Principal Role/Musical, *Ragtime*; Francis Guinan, Actor in Supporting Role/Play, *A Guide for the Perplexed* (Victory Gardens); CRB member Mark-David Kaplan, Actor in Supporting Role/Musical, *Ragtime*; Natalie West, Actress in Supporting Role/Play, *Abigail's Party* (A Red Orchid Theatre); Valisia LeKae, Actress in Supporting role/Musical, *Ragtime*; Rob Lindley, Actor in a Revue, *Oh Coward!*; and Kate Fry, Actress in a Revue, *Oh Coward!*.



CRB Member Mark-David Kaplan accepts his award. (Photo: Johnny Knight)



Atlanta

Members Meet on Rainy Night in Georgia

Forty-five members turned out for the Annual Meeting of Atlanta area members on a very rainy night in Georgia on November 15, 2010. Special guests included Eastern Regional Director Rick Berg and Business Rep Matthew Summersgill. Newly elected

Liaison Committee members are Karen Beyer, George Contini and Eugene Russell. Re-elected were Chris Ekholm, Karen Howell and Doug Kaye. The evening also included a panel discussion with members who have successfully used the Member Project Code.

Los Angeles

New Members Welcomed

By Maggie McColleston
Membership Education
Committee Member

Bryce Ryness, accompanied by his adorable daughter Mercy, was the guest speaker at the Los Angeles New Member Reception on October 6, 2010.

He spoke about how his



Mercy Ryness upstages her Dad, Bryce Ryness.

career has developed—from earning a degree in business at the University of Southern California, to singing in a renowned a cappella group at Disney's California Adventure theme park, to his first Equity contract doing *Turandot* at the

Bay Street Theatre in Sag Harbor, NY. He also played Roger in the National Tour of *Rent*. It was participating in the Shakespeare in the Park revival performance of *Hair* that led to his role in the Broadway revival for which he was nominated for a Drama Desk Award. He credited his business degree with giving him a good perspective on marketing himself throughout his career, and encouraged the new members to distinguish themselves, "There is a difference between 'capability' and 'excellence.'"

AEA Business Representative Patrick Lee discussed the "ins and outs" of various Equity contracts and stressed that staff is always available to answer questions. Outside Business Representative Ivan Rivas rounded out the meeting with information about the privileges and responsibilities of Equity membership. He also addressed frequently asked questions about the Agency and Audition departments.

New member Jaclyn Friedlander summed things up, saying: "The new member meeting was very informational and I learned a lot. The staff at Equity has been amazingly warm and helpful. I'm proud to be a member of this Union."

After the event, attendee Cameron J. Oro emailed: "After years of training, non-union gigs and hard-earned EMC points, I finally got my Equity card. What an honor it is to be welcomed so warmly into this community—this family that works so tirelessly for the well-being of professional artists."

Los Angeles

New Free Parking Locale for AEA Office

There is a new free parking location for visitors to Equity's Western Region office in Hollywood. Use the McCadden Place entrance of the Jefferson at Hollywood apartment complex (1724 N. Highland

Avenue). Tell the attendant that you're visiting AEA and you will receive a ticket to be validated by reception. For information on public transportation, visit metro.net for more information.

New Orleans

Members Celebrate First Year as a Liaison City

Twenty-seven members, along with Central Regional Director Kathryn V. Lamkey and Business Rep Luther Goins, marked the first anniversary of New Orleans as a liaison city at the Annual Membership Meeting on October 18, 2010. Victoria Reed, National World War II Museum's Entertainment Director had donated their Stage Door Canteen for the meeting. Earlier in the week she had generously donated the Marlene Dietrich Room for a Liaison Committee meeting.

Ms. Lamkey announced the selection of Mary McColl as Equity's new Executive Director, effective January 2011. She also reported on the opening of the new Chicago Building, summarized current events in the Central Region and told of the upcoming Plenary in New York in March.

Mr. Goins gave an overview of New Orleans theatre and discussed the work that still needs to be done. An announcement that there are now seven bonded producers in the area met with a round of applause. He also gave a summary of contract and work issues that have been raised through the work of the Liaison Committee and his meetings with individual members and producers.

Liaison Chair Jon Bostic introduced members of the Liaison Committee and summarized the efforts made over the last year to improve communication within the membership and with producers. Over the next year, he said, the committee's primary efforts will be to further educate members and the community about Equity.



Central Regional Director Kathryn V. Lamkey (standing, second from right) joins members celebrating the first anniversary of New Orleans as a Liaison city.

Philadelphia

Shindle, Hoosein Attend Annual Meeting

Twenty-two area members plus Eastern Regional Vice President Kate Shindle and Senior Business Representative Zalina Hoosein attended the 2010 Philadelphia Annual Membership Meeting on November 8, 2010. The Equity visitors from New York discussed the choice of the new Executive Director, the Centennial celebration, Deputy meetings, the upcoming Spring National Conference, the Small Professional Theatre (SPT) Contract and e-voting.

Liaison Chair Tom Helmer reviewed many of the Committee's 2010 activities: the use of the new Philly Fringe Code, the

newsletter now available in PDF form at the AEA website (www.actorsequity.org), and the Committee's interaction with the Philadelphia locals of AFTRA and SAG. Barry Brait and Dan Olmstead offered to re-join the Committee, which includes Lori Aghazarian, Pat Adams, Julie Czarnecki, Bob Foley, Jeannette Hartunian, Paul Nolan, Seth Reichgott, Pat Sabato and Chris Sapienza.

Thanks to Julie Czarnecki for coordinating the use of Fergie's on Sansom Street which provided refreshments and a place for the meeting and socializing.

E-Voting

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receive a hard copy of the ballot.

Go to the Equity website, www.actorsequity.org, and click on the Vote 2011 icon to register. Remember: if you got a paper ballot in the last election

and then voted online, you'll still continue to get a paper ballot unless you register for E-voting before Thursday, March 24, 2011. You only have to register once, so if you registered to E-vote before, you'll stay registered until you choose to change.

Houston

Q&A Session With Local Producers Precedes Annual Meeting

A Question and Answer Forum for local producers was held prior to the Annual Membership Meeting in Houston on October 18, 2010. Posing the question "How Can We Make Equity Work For You?" the session was moderated by Houston Liaison Chair Luisa Amaral-Smith and Western Regional Director Mary Lou Westerfield.

The event was hosted by Main Street Theater at its Chelsea Market location and the hour-long session ended with a reception for AEA members, Equity Membership Candidates, and producers.

The Producers' Forum focused on ways to ease the hiring process for local developing theatres, and also on cost-effective paymaster options in the area. An overview of the Committee System and how it pertains to hiring and concessions was also given. Ms. Westerfield encouraged producers to contact Western Region Business Reps for help in facilitating their individual issues. Ms. Amaral-Smith thanked the producers for the good turnout and expressed her pleasure in seeing the "excitement and hope generated by the open and candid dialogue between Equity and the local theatre representatives." Participating in the discussion were representatives from:

Stages Repertory Theatre, Main Street Theater, Brave Dog Players, Texas Repertory Theatre, A.D. Players, The Country Playhouse, Houston Shakespeare Festival, Unity

Liaison Committee's "How to Hire Me" flier as part of Houston's page on the Equity website, as well as a progress report on the redesign of Equity's Information Technology services.

Continuing members of the Liaison Committee—Vice Chair David Grant, Ron Jones, Tom McKinney, Chesley Santoro,



Members at the Houston meeting are: (front row, l to r) Ron Jones, Jonathan Gonzalez, Pamela Vogel, Dwayne Thomas, David Grant; (middle) Tom McKinney, Colleen Ashton, Melodie Smith, Dan O'Brien, Luisa Amaral-Smith, Celeste Roberts; (back) Ralph Ehntholt, Julie Pare, Debs Ramser, Susan Shofner, Nicholas Collins.

Theatre, Morningstar Theatrical Productions, The Ensemble, The Alley Theatre and several independent producers.

Afterwards, approximately 20 members reconvened for the Annual Meeting. Ms. Westerfield reported that Houston area membership has now risen to well over the 200 mark. She also spoke about the ongoing plans for the AEA Centennial and urged the Liaison Committee and membership to consider coordinating something at the local level. The discussion included the posting of the

Susan Shofner and Melodie Smith—were introduced, along with new members of the Committee—Janel Badrina, Jonathan Gonzalez, Carolyn Johnson and Debs Ramser.

Before adjourning, members were urged to visit their individual Members Only Personal Profile on the Equity website www.actorsequity.org to make sure all information was correct and to insure that they are registered to vote in Equity elections electronically and to receive email notices coming from the Regional Office.

New York

Stage Managers Hold All-Day Industry Conference

By Sandra M. Bloom

On November 8, 2010 the Stage Managers' Association hosted an industry-wide conference in New York City. Stage Managers, Directors and General Managers were invited to exchange information in an atmosphere outside the traditional employer/employee or production situations. Members of each discipline were both on panels and in the audience. The first-time conference brought together people from as far away as Houston and Dallas, Texas. Consisting of three panels, a luncheon and a wrap-up session, the day ended with a cocktail party and presentation of the Del Hughes Lifetime Achievement Award.

For an exploration of the relationship between the Director and the Stage Manager, panelists were Roger Danforth, Timothy Douglas, Sheryl Kaller, Mark J. Schneider, and Henry Wishcamper. Zoya Kachadurian was the moderator. Most of the panelists had a Stage Manager background and all appreciated the scope of the job. Discussion centered on theatre as a collaborative art. Stage Managers set



Panelists at the Stage Manager Conference are: (top, l to r) Roger Danforth, Timothy Douglas and Zoya Kachadurian; (seated) Sheryl Kaller, Mark J. Schneider and Henry Wishcamper.

the tone and balance the directors, enabling them to create their artistic vision. Stage Managers should have an intuitive sense to understand what the director is trying to do. They need to keep copious notes for maintenance. A good Stage Manager makes it easier to direct. Collaboration, however, is a fine line between being supportive and being another director. The director's responsibility is to schedule private time with the SMs to lay the groundwork for maintaining the show after they leave. SM notes should reflect the director's language. Stage Managers should insist on periodic viewing

from the house and have an ASM who can call the show. The Stage Manager is a valuable partner. Directors need to forge a strong relationship of trust and respect that the SM will maintain "their baby."

Panelists for a discussion of the relationship between the General Manager and the Stage Manager were Peter Bogyo, Nelle Nugent, Ben Sprecher and Charlotte Wilcox. Moderator was Robert Bennett. Not all Stage Managers fit all shows. GMs try to match the show's needs and requirements. SMs should have rapport with the cast, crew and

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New York

Broadway Impact Brings Message of Equality to NYC Marathon

Broadway Impact, a team of Broadway actors, stage managers, producers, publicists, lawyers and political activists, ran in the New York City Marathon on November 7, 2010 to raise funds (close to \$38,000) and awareness of its work for marriage equality. "We are overwhelmed once again at the incredible generosity and efforts of the theatre community," said co-founder Jenny Kanelos. "People from all over the country sponsored our team, cheered for them and were so supportive along this journey. With the support of our team and all that was donated, in 2011 we will take our message of equality and acceptance to stages

across the country from Seattle, WA to Blaine, MO."

Broadway Impact is a grassroots organization of the theatre community and its fans, mobilizing in support of marriage equality. Founded by Gavin Creel, Rory O'Malley and Ms. Kanelos, it aims to educate and inspire the community into action. It operates as a 501(c)(3) non-profit under Broadway Cares/Equity Fights AIDS.

Running for Broadway Impact were: Derek Care, Sarah Darling, Corey Johnson, Sean Martin, Rich Martino, Mason Meyer, Randy Meyer, Joelle Myska, Rory O'Malley, Nicole Quenqua and Shayna Steele.



Broadway Impact members at the NYC Marathon are (l to r) Rory O'Malley, Equity Eastern Regional VP Kate Shindle, Rich Martino, Sean Martin, Shayna Steele and Joelle Myska.

St. Louis

Changes Taking Place In Local Theatres

By Peter Mayer,
Area Liason Committee

The St. Louis theatre scene had some ups and downs in the past year but has continued to keep busy and offer a wide variety of theatrical experiences to local members.

On the up side, The New Jewish Theatre joins the Equity family of Small Professional Theatres. Under the artistic leadership of fellow Equity member Kathleen Sitzer, the theatre successfully used the Special Appearance Contract as a stepping stone to the SPT contract. The New Jewish Theatre will also enjoy its inaugural Equity year in a brand new, fully functional black box space: The Marvin & Marlene Wool Studio Theatre that includes a scene shop, male and female dressing rooms, wardrobe and Green Room.

The Repertory Theatre of St. Louis has a new Associate Artistic Director. Seth Gordon replaces longtime Associate Director Susan Gregg who died suddenly. Mr. Gordon immediately launched into the direction of *Next Fall*, which reopened the Off Ramp Series for the Rep, allowing them to offer more cutting edge theatre along with their main-stage and

studio theatre offerings.

Stages St. Louis held its ninth annual Applause Gala Fundraiser at the Ritz Carlton Hotel. The Gala raised more than \$280,000 for the Education & Outreach Programs, giving scholarships to students at their year-round academy and for their in school program. It also raises money to hire local Equity actors. During the 2010 season Stages issued 52 contracts to local professional actors, providing 320 weeks of employment. Broadway and Stages alums helped to make the evening a success: Corinne Malacon along with musical director Lisa Campbell-Albert provided an evening of musical entertainment, and Holly Howard co-hosted with Executive Producer Jack Lane.

The Muny welcomes Mike Isaacson to replace outgoing Executive Producer Paul Blake who steps down in August after the closing of the 2011 season. No stranger to St. Louis or the theatre, Mr. Isaacson previously worked at the Fox Theatre booking their seasons and has produced shows on Broadway from *Legally Blonde* and *Thoroughly Modern Millie* to the revival of *Death of a Salesman* and *Red*.

San Francisco

Record Turnout for Meeting

By Kelly Ground
Bay Area Advisory
Committee

Over 60 members, along with Western Regional Director Mary Lou Westerfield and Bay Area Business Representative Bethany Umbach, gathered for the Fall Membership Meeting of the Greater San Francisco Bay Area on October 25, 2010 at Zeum Space. A pre-meeting reception was hosted by the Bay Area Advisory Committee (BAAC). Thanks to Hospitality & Events subcommittee chair Michael Patrick Gaffney for organizing the event and to AEA member Terressa Byrne, and her husband Joseph Foss, who donated the wine from Sebastiani Winery.

The meeting featured a special presentation on health care options presented by Dan Kitowski of The Actors Fund. Members Rinabeth Apostol and Esperanza Catubig announced the inaugural production of The One-Act Comedy Workshop by the newly organized Ferocious Lotus company. Founded by AEA



Members gather for the Greater San Francisco Bay Area Membership Meeting.

members the mission of Ferocious Lotus is to produce work primarily employing professional Asian American actors.

The membership discussion period included information on organizing efforts. Staff explained AEA's efforts to obtain a seasonal agreement with Broadway By The Bay in San Mateo and clarification of the status of the Willows Theatre in Martinez, which no longer has an AEA seasonal agreement in place. However, talks are ongoing to bring them both back into the AEA fold. There was encouraging news about the Hapgood Theatre in Antioch moving up to a full

AEA contract along with Northside Theatre in San Jose and the newly-formed Asian American Bay Area Project Policy (BAPP) companies, Ferocious Lotus and Stir Fry.

Members were urged to utilize and distribute the BAAC's "How to Hire Me" material to educate producers on the ease of engaging a Union member and to dispel myths about the prohibitive costs of engaging AEA Actors and Stage Managers.

The Spring Membership Meeting will be held on April 25, 2011 at the Ashby Stage in Berkeley. Mark your calendars!

New York

Coming Soon: The Reality of a Broadway Child Care Facility

By Nicole Flender

When AEA President Nick Wyman started the Parenting Committee 20 years ago, his



(L to r) Equity Business Representative Beverly Sloan, Nicole Flender and Tom Viola at the Annual Father George Moore dinner.

dream was to start a child care center in the then new Equity building on Broadway. At the time he was the father of three young children and understood the challenges that auditioning and working parents face. Now, finally, it looks like his dream will become a reality.

Rebecca Kim Jordan, current chair of the Parenting Committee, is delighted to announce that, "With the help of The Actors Fund and Tom Viola of BC/EFA the AEA Parents Committee has joined forces with St. Malachy's to see that affordable child care be available to all members of the theatrical community." Tom Viola and BC/EFA generously donated \$25,000 to run a feasibility test and business outline.

On November 8, 2010 the Fifth Annual Father George Moore dinner, held "on

Broadway" at the Crowne Plaza, was dedicated to "Caring for the Next Generation." Father Baker stated, "Your generosity tonight helps St. Malachy's, in collaboration with The Actors Fund and Actors' Equity, pursue the Broadway Child Care Project. The creation of a unique child care center will fulfill a great need for the working families in the entertainment industry." The Broadway child care center will be available to performers who live in the area and those who commute to Times Square to pursue their profession.

The Benefit's Master of Ceremonies was our governor elect's brother, Chris Cuomo. The Honorary Gala Chair was Charlotte St.

Martin, Executive Director, The Broadway League. The Most Reverend Timothy Dolan, Archbishop of New York and newly elected president of the U.S. Conference of Catholic Bishops, was the recipient of this year's Father George Moore Award. The Award honors those who embody the qualities of Father George Moore. Among these are commitment to community service, service to

Times Square, and dedication to the entertainment community.

Local One president James Claffey introduced Charlotte St. Martin who presented the award to the Archbishop. Unions and the League may argue at negotiations but they present a solid front in support of this project. When Father Baker called up to the stage his friend Rabbi Jill Hausman of the

Who Was Father George Moore?

In 1976, Father Moore, pastor of a middle-class congregation in Washington Heights, was assigned the task of cleaning up St. Malachy's. With the decline of the city in the '70s and the proliferation of prostitution, drugs and massage parlors in the Times Square area, St. Malachy's was at risk of closing its doors. Father Moore not only revitalized St. Malachy's, he was instrumental in revitalizing the entire Times Square area.

Actors' Temple before the prayer, we saw another example of the effort leaders make towards a common goal.

Christine Andreas, currently in *La Cage Aux Folles*, led the entertainment and was joined by 13 year old Matthew Guley from the cast of *Elf*. Christine

spoke of being a parent and some of the difficult choices she has had to make in accepting or not accepting work.

Ms. Jordan is quick to note that, "This wonderful fundraising event is a beginning." Father Baker concurs adding that, "We need a space in Times Square, funding for start-up costs and commitment from the community."

Seattle**Equity Supports Gregory Awards**

Hans Altwies at the Gregory Award ceremony.

The second annual Gregory Awards were presented in Seattle on October 25, 2010. The award ceremony, hosted this year by ACT Theatre, was created by Theatre Puget Sound, a consortium of 140 theatres and 1,700 individual stage artists in the Puget Sound region, and is an opportunity for Washington State theatre artists to honor their community. The awards are based on nominations by the public-at-large and a nominating committee of theatre critics and academics, and the final awards are voted on by members of Theatre Puget Sound. Equity supported the ceremony this year as a sponsor.

Equity members receiving

Gregory Award recognition this year included actors Hans Altwies and Marya Sea Kaminski; designers Andrew D. Smith (lighting), Melanie Burgess (costumes), Andrea Bryn Bush (scenery); RJ Tancioro (music and sound) and Steven Dietz (playwriting). Also recognized were Book-It Repertory Theatre for its outstanding production of *Cider House Rules, Part I* and ACT Theatre as "theatre of the year."

The evening also paid tribute to decades-long theatre professional and Empty Space Theatre founding director M. Burke Walker, who received the Gregory A. Falls Sustained Achievement Award. (It is named, as are the other Gregory awards, in honor of the late ACT Theatre founder and University of Washington drama professor, Greg Falls.) Mr. Walker is widely credited with helping to jumpstart the Seattle theatre scene and put it on the national theatre map with productions by Beckett, Pinter and Shepard, as well as for workshopping and embracing new American plays.

Stage Managers

Continued from page 6

director; technical knowledge; problem solving ability and managerial skills. People skills are important. SMs need to be able to watch technical aspects of the show and the acting, have an even temperament, and the ability to communicate in their re-



Julie Hughes is flanked by Del Hughes Lifetime Achievement Award recipients Susie Cordon and Alan Hall.

ports. Good communication means fewer problems. The Company Manager and Stage Manager should work together and respect each other. The SM should see the show from the front with the GM so both see and discuss it the same way. The Stage Manager reinforces the director's notes and the GM reinforces the SM notes. The SM coordinates work calls, photo or press calls with the GM and the

Company Manager. The Stage Manager should be familiar with other union rulebooks.

On hand to discuss Stage Managers and the New Media Technology were Thomas M. Casazza (Altman Lighting) and Michael Clarke, projection designer. The Moderator was David Grindle. Mr. Casazza discussed the latest lighting products, their

and SMs need to learn the timing of calling these cues. It was agreed "the laws of physics have not changed, just how we use them." Both panelists talked of having future workshops.

The wrap-up session concluded that it had been a very valuable experience, wished more time had been scheduled and offered suggestions for future conferences.

Presentation of the Del Hughes Award

Susie Cordon, Equity Councilor Emeritus Alan Hall and Porter Van Zandt received the Del Hughes Lifetime Achievement Award from the Stage Managers' Association as representing the finest qualities of Stage Management: patience, diplomacy, organization and a sense of humor.

In 1985, Norman Rothstein approached the Stage Managers' Association about honoring the late father of his wife, casting director Julie Hughes. Together with members of the SMA, they created the award honoring Del Hughes, who made a 50-year career of stage managing. The recipient is chosen by the Executive Board of the SMA.

Sandra M. Bloom is an Actor, Stage Manager, member of the Stage Managers' Association and served on the Equity Council for 25 years.

Atlanta**Radio Re-creations Raise Money for Local Food Bank**

By Barry Stoltze

The Atlanta Tri-Union Radio Players came together for the 7th Annual *Lend Me an Ear* on October 25, 2010 to help out the Atlanta Community Food Bank. We packed the house at the New American Shakespeare Tavern while having over 30 AEA, AFTRA and SAG members entertain our audience with great élan and fervor. Raising nearly \$3,000, our best take ever, it translated into almost \$25,000 in grocery buying power for the ACFB.

The radio show re-creations included the perennial favorite, *Fibber McGee and Molly*, the groundbreaking *New World A-Coming*, an NYC radio program



The cast of *Lend Me an Ear*. (Photo: John Atwood)

from WWII that dealt with the Black experience in America; the children's program, *Let's Pretend*; and a segment with *Abbott and Costello*, among others.

A big bravo to everybody who was involved. We were pleased

to see so many new and diverse faces in the cast this year and we were honored to be joined by fellow Georgian Joel Godard, the long-time announcer from *Late Night with Conan O'Brien*.

New York**CTFD Silver Jubilee Gala Passes \$1 Million Mark**

Mary Lou Westerfield (second from right) with (from left) James Odom (AGMA), Maureen Donnelly (SAG) and Terry Walker (AFTRA) at the Career Transition For Dancers' Gala. (Photo: Richard Termine)

The Silver Jubilee Gala of Career Transition For Dancers (CTFD) on November 8, 2010 raised \$1.2 million dollars to support the organization's career counseling services and programs. Hosted by Angela Lansbury, the evening featured performances by major dance companies along with numbers from *Chicago* and *42nd Street*. At the event, too, CTFD's four founding unions—Equity, SAG, AFTRA and AGMA—were honored for outstanding contribution to dance. Equity's award was accepted by Western Regional Director and CTFD Board member Mary Lou Westerfield.

Pittsburgh**Tri-Union Talent Fair is January 22**

Don't forget: Equity, SAG and AFTRA in the Western Pennsylvania and West Virginia region are sponsoring an All-Day Talent Fair in Pittsburgh on Saturday, January 22, 2011 from 8:30 a.m. to 5 p.m. at the Steelworkers Building, Stanwix Street and Boulevard of the Allies, just off Route 376. There will be workshops on auditioning, on-camera acting, marketing yourself on the internet, an informational session for Equity Membership Candidates and new Equity

members, and a "Know Your Contracts" session for the AEA, SAG and AFTRA contracts used most often locally. There will also be a lunchtime panel discussion, "Where's the Work?"

Send a check for \$25 payable to All-Day Talent Fair, together with a completed registration form, and mail to: AFTRA, 625 Stanwix Street, Suite 2007, Pittsburgh, PA 15222. Workshop registration will be completed by email. Registration forms are available from the AFTRA office, (412) 281-2444.



Team Equity at the LA AIDS Walk (l to r): Tonya Faller, John Herzog, Richard Ostlund (co-captain), Roma Fleisher, Jodi Fleisher and Scott Silbor. (Photo: Maura Murphy-Barrosse, co-captain)

Los Angeles**Team Equity Walks for AIDS**

Congratulations to the Equity members, staff and friends who walked in this year's AIDS Walk LA on Sunday, October 17, 2010. As of the end of October,

the team had raised \$2,920 and was 93rd out of 907 fundraising teams. At press time, final totals had not yet been calculated.

Los Angeles

Members Work With the "Best Audience Ever"

Los Angeles BookPALS recently started writing to at-risk fourth graders as part of PencilPALS, a program created in the Florida branch of BookPALS (Performing Artists for Literacy in Schools) by Natalie Rogers, Florida's BookPALS director.

PencilPALS, a brand-new program for Los Angeles actors, kicked off at two area schools.



BookPAL Fumi.

On October 15, a literacy day event called *Reading is Magical* brought eight BookPALS to read to all of the classes at Lang Ranch Elementary in Thousand Oaks, and two special BookPALS also performed magic tricks. Equity readers were T.G. Cody, Fumi, and Lynn Ann Leverage. The PencilPALS program was introduced to 29 fourth graders and their teacher, Ms. Paula Golem.

In PencilPALS each student is paired with one actor, and letters are written and read in class, discussing a book chosen by each pair and writing about hobbies and interests—encouraging both writing and reading skills. At the end of the school year, the school will hold another literacy day event, and the PencilPALS students will finally meet their adult correspondent in person at a pizza party.

Started in 1993, BookPALS is a national program of the Screen Actors Guild Foundation. Professional actors read books, usually weekly, to classes in at-risk public schools, hospitals, museums, and at community events. About 2,000 volunteers read aloud to more than 100,000 preschool to fifth grade students throughout the country.

"We are always looking for more recruits," said Robin Roy, an Equity member who is also the LA BookPALS Coordinator. "We now have enough PencilPALS for this year, but we always need more readers. Actors have the chance to perform weekly for the best audience ever. And actors are always telling me that their reads are the best hour of the week."

For more information, email losangeles@bookpals.net or call (323) 684-8606 to find out about the next BookPALS orientation.

George Lee Andrews: Still Fulfilled After 22 Years in Same Broadway Show

By Scott Evans, 3rd Vice Chair, Eastern Membership Ed Committee

George Lee Andrews, holder of the *Guinness Book of World Records* title as "longest-running actor in the same Broadway show," was Guest Speaker at the Eastern Region New Member Reception on October 11, 2010 in New York. Over 50 new members attended the event, hosted by Councillor Mark Aldrich, Chair of the Eastern Region Membership Education Committee.

Mr. Andrews spoke about the early days of his career, which began at age 19 at the Fred Miller Theatre in Milwaukee. He spent the next ten years or so working in regional houses, dinner theatre and stock before moving to New York.

His big break came when the creative team for the original Broadway company of *A Little*

Night Music, having had great difficulty casting the role of "Frid," called to see if he was available to audition—that afternoon. Fortuitously, he had just returned from a regional job. He went to the audition and won the part, which in turn led to his being cast as "Frederick" in the National Tour. This strengthened his connection to Hal Prince and paved the way for his two decade run in *The Phantom of the Opera*.

Twenty-two years with the same show presents many challenges, both physical and mental. There are times when he has struggled, but Mr. Andrews has learned to work through the problems rather than allowing them to define his experience. "You just ride the wave until you can really sail again." One member asked the inevitable question: "Do you still find it fulfilling as an actor after

all this time?"

"*Phantom* is an ultimately satisfying piece of theatre," he responded. "That's why it has endured and why I have been able to do it for so long." When he was initially cast, he said, he gave himself a time limit for how long he would stay—no more than three years. As the deadline approached, he landed a new role in the show and gave himself an extension of another couple of years. Eventually, after a few more extensions, he thought, "Where am I going? What will be better than this? I realized I was fulfilled."

Listening to Mr. Andrews speak, it became clear that much of his motivation throughout his long stint at *Phantom* has been his family. In fact, he will say without hesitation that having and caring for a family has been a primary focus throughout his entire

career—whether specifically seeking out opportunities to work with his wife, taking their kids with them on regional jobs, or drawing on that extra bit of motivation that having three children and two grandchildren provides during the occasional rough day at the Majestic Theatre.

Mr. Andrews also acknowledged the role of the understudy. As an understudy himself for much of his time at *Phantom*, he is passionate about the importance of understudies and the opportunity it provides actors to learn and eventually showcase their craft. "You see that ensemble up there; they all can play the leads." Understudying is about "getting the chance to show off your stuff."

"You never know when something you do is going to pay off down the line," he said. "One bit of luck led to a show, which led to another, and another...so that eventually I could stay in New York and raise a family...a huge gift, and *Phantom* allows me to enjoy that family."



(Seated, l to r) Patti Mariano, Marge Champion, Gene Bayliss, Judy Keirn, Louise Quick, Karin Wolfe, Susan Watson, Amelia Haas, Vickie Belmonte, Dean Stolber, Jackie Stolber; (standing) Billy Turrell, Kelly Adams, Mary Bishop, Lee Adams, Barbara Strouse, Charles Strouse, Guest, Lada Edmund, Ed Naylor, Shelila Howe, Gary Howe, Mary Mason, Ed Kramer, Tracy Everitt, Jessica Albright, Jessica's Granddaughter, Robert Spencer, Patti Karr.

Alums "Put On A Happy Face" for 50th Anniversary of Bye, Bye Birdie

More than 35 cast members, members of the creative team and family members from around the country gathered at Sardi's on October 20, 2010 to celebrate the 50th anniversary of the original Broadway production of *Bye,*

Bye Birdie. On hand were: (seated, l to r) Patti Mariano, Marge Champion, Gene Bayliss, Judy Keirn, Louise Quick, Karin Wolfe, Susan Watson, Amelia Haas, Vickie Belmonte, Dean Stolber and Jackie Stolber; (standing) Billy Turrell, Kelly Adams, Mary

Bishop, Lee Adams, Barbara Strouse, Charles Strouse, a guest, Lada Edmund, Ed Naylor, Shelila Howe, Gary Howe, Mary Mason, Ed Kramer, Tracy Everitt, Jessica Albright, Jessica's granddaughter, Robert Spencer and Patti Karr. Also attending was

Musical Director Elliott Lawrence.

The evening's surprise was the performance of "The Telephone Hour" and "Put on a Happy Face" by teenage students from The Chapin School in Manhattan, who were in rehearsal for their own production of *BBB*. In between the two songs, composer Stephen Schwartz presented a special ASCAP Award to composer Charles Strouse and lyricist Lee Adams for their 50 successful and productive years and contributions to musical theatre.

The party was co-hosted by Dean Stolber, a *BBB* teenager now with MGM in Los Angeles, and Gene Bayliss, Associate Choreographer who created the original staging for the iconic "Telephone Hour" and "How Lovely To Be A Woman."

Nominations Due for 2011 Rosetta LeNoire Award

Equity's National Equal Employment Opportunity Committee is accepting nominations for the 2011 Rosetta LeNoire Award. Created in 1988, the award recognizes outstanding "artistic contributions to the universality of the human experience in American theatre" by either an individual, theatre or producing organization. Inherent in the award is acknowledgment that the recipient has an exemplary record in the hiring or promotion of ethnic minorities, female actors and actors with disabilities through multi-racial and/or non-traditional casting.

The award was named in honor of the actress Rosetta



Rosetta LeNoire

LeNoire, who was also the first recipient, not only because of her body of work in the theatre—and her work with the then titled Actors' Equity Association's Ethnic Minorities Committee—but also for founding the AMAS Repertory Theatre Company, an organization dedicated to maintaining an "interracial company" of actors.

For a Nomination Submission Form go to

www.actorsequity.org and click on the Rosetta LeNoire Award link. The Nomination Submission Form must be utilized for all nominations. All nominations must be accompanied by articles or testimonials that will help document how the nominee meets the guidelines for the award, citing background and any pertinent information in as much detail as possible. Submit all nomination and support materials electronically via e-mail to Luther Goins at RosettaLeNoire@actorsequity.org. To obtain a hard copy of the Nomination Submission Form, contact Mr. Goins at (312) 641-

0393 x237 or at the above e-mail address. The deadline for receipt of all nomination materials is Friday, February 11, 2011.

Hard copy material should be submitted to: Actors' Equity Association, 557 W. Randolph, Chicago, IL 60661, Rosetta LeNoire Award Nominations, Attention: Luther Goins, National EEO Coordinator.

The award will be presented at the Equity Annual Membership Meeting in April. For more information contact Luther Goins, National EEO Coordinator (312) 641-0393, x237 or by email at lgoins@actorsequity.org.

Gypsy Robe Recipients Toast 60th Anniversary

(Continued from page 4)

- 'I didn't mean to do as many shows as I did – they just kept closing.'
- 'I was not a show hopper – no matter what they said.'
- 'The thought of having just one job for life paralyzed me.'
- 'I needed to validate all of those dance classes and voice lessons.'

"But the comment that resounded with me most was: 'We just move from show to show or job to job and even after not seeing someone for years at a time – we connect like an old tribe member.' So that of course led me to the word 'tribe,' which is defined by a 'social division in a society linked by economic ties with a common culture, dialect and typically having a recognized leader.' Do Gypsies have a leader? The Dance Captain! Do Gypsies speak a language? Merde, Break A Leg! But above all, we understand, crave it and celebrate it.

"Please enjoy our culture, yourselves and each other. Thank you for being a part of what makes what we do so special and different."

Some Robe recipients reminisced and reiterated Ms. Jordan's sentiments about the Robe:

Jennifer Smith (*Once Upon A Mattress, High Society, The Producers*): "The Gypsy Robe Ceremony is really the last moment when the show belongs exclusively to the company, before they give it away to the rest of the world. It's like the final team huddle before the Super Bowl. You don't know if you will win or lose but you know you've played a lot of games to get here and you've created a wonderful and unique product. It celebrates the past with tradition, the present with possibilities and the future with the beauty of the unknown. It is a wonderful and important connection."

Judine Somerville (*Hairspray*): "The 60th Anniversary of the Gypsy Robe was an amazing evening....from the amazing gypsies, to the staff, the food, the joy and the love. I am so proud to be a Gypsy."

Pi Douglass (*Jesus Christ Superstar, The Selling of the President, The Wiz*): "I'm one of those people who is just uncommonly lucky. Being a triple-threat served me well when it came to getting the Robe. Receiving it for *The Wiz* was such fun because I was the first person to put a train on it – it was the Yellow Brick Road, a piece of yellow material that hung down the back from the shoulders with each brick having a cast members name on it. Thanks for a wonderful evening with lovely friends of common cloth!"

Capping off the evening was an emotional speech by AEA Councillor S. Marc Jordan (*Something's Afoot - 1976*), who spoke of his pride in being a gypsy, and the joy of having such a talented daughter. Hugging Ms. Jordan, he added: "You're looking at the proudest father in the whole damn world!"

(All photos: Walter McBride)

1. Jennifer Smith, Richard Korthaze, Frank Stancati, Carol Estey, Adesola Osakalumi.
2. 2nd VP/ACCA Chair Rebecca Kim Jordan and S. Marc Jordan.
3. Sharon Wilkins, Pi Douglass, Judine Somerville.
4. Inset: Joanne Borts, Frank Stancati.
5. President Nick Wyman, Rebecca Kim Jordan, Melissa Robinette, Acting Executive Director Carol Waaser.
6. Amber Stone, Ramon Galindo, Kristine Nevins, Melanie Vaughan, Mark Frawley.
7. James Dybas, Kristine Nevins, Martial Roumain.
8. Inset: Carmen Ruby Floyd, Joanne Borts, Erin Quill.
9. Barbara Newman, Billy Brown.



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Chicago Celebrates an Opening Night



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1. Actors' Equity building at night. (Photo: Tripp Chamberlain)
2. Proclamation from Illinois Governor Pat Quinn.
3. AFTRA/SAG-Chicago ED Eric Chaudron, Councillor Madeleine Fallon, President Nick Wyman. (Photo: Tripp Chamberlain)
4. AEA Member John Steven Crowley, Contract Associate Margie Cangelosi and their new daughter, Colette Marie Crowley. (Photo: Tripp Chamberlain)
5. CRD Kathryn V. Lamkey dedicates the new building as CRVP Dev Kennedy applauds. (Photo: Tripp Chamberlain)
6. CRB Member Liz Pazik, Business Rep Ann Gordon, Manager of the new Chicago Actors Federal Credit Union office, Leo Castillo. (Photo: Tripp Chamberlain)
7. Lonergan Library, Gypsy Robe and entrance to the Audition Center. (Photo: Coyne + Associates Architects 2010)
8. Former CRB Member Dan Proctor and Donald Towne, Actors Fund Director of Human Services, Midwest Region. (Photo: Tripp Chamberlain)
9. Councillors Thomas Joyce and Malcolm Ewen, AED Business & Finance Steven DiPaola, ERD Rick Berg. (Photo: Tripp Chamberlain)
10. Dev Kennedy, Steppenwolf Theatre ED David Hawkanson, Nick Wyman, Chicago Shakespeare ED Criss Henderson. (Photo: Tripp Chamberlain)
11. Audition Room. (Photo: Coyne + Associates Architects 2010)
12. Member Services and Party Coordinator Pam Spitzner. (Photo: Tripp Chamberlain)

The 2009–2010 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

By Steven DiPaola

Assistant Executive Director for Finance and Administration

As the 2009-2010 theatrical season began, there were promising signs that the economy was beginning to recover from the terrible recession that had dominated the previous season. Now, some 15 months later, we know that while certain sectors of the economy have experienced a recovery, the effects of the recession are still acutely felt in others, such as unemployment. Indeed, as this past summer was coming to an end, there was even fear of a “double-dip” recession. Fortunately, for the time being it looks like that bleak scenario has been avoided. However, the lingering elements of the recession did cause significant challenges for the theatre industry during the 2009 - 2010 season, necessitating adjustments by producing organizations of all sizes in all locations, many of which impacted negatively on the members of Actors' Equity Association. As audiences were more judicious about where – and whether – they could spend, and bank credit lines continued to diminish or be eliminated altogether, many theatres in cities and towns all over the country made tough choices about how to continue functioning until the worst of the recession is past. Complicating the situation was the fact that the theatre industry tends to feel the effects of economic downturns later than other industries.

Given these realities, it's not surprising that this year's analysis of employment and earnings reveals that for a second consecutive season, overall work weeks declined. (A work week is defined as one week of work for one member.) In fact, with just a handful of exceptions, work weeks declined across almost every contract type. In addition, member earnings declined. While a small portion of these declines was caused by some producing organizations having to cease operations, the majority came about as a result of seasons and shows becoming smaller in order to reduce costs.

There are several fundamental questions. First, when will the effects of the recession truly be behind us? Second, how strong a recovery can we anticipate? Third, will theatres that are on the brink survive? Finally, will the stronger theatres once again expand their seasons, thereby providing increased employment and earnings potential to Equity's members?

Season	2009-10		2008-09		2007-08		1999-2000		1989-90	
SEASONAL TOTALS:										
Members Working, per season	16,959		20,181		18,386		16,976		14,517	
Average Weeks Worked	17.0		15.2		17.1		16.9		16.7	
% Employed	41.4%		50.1%		45.8%		50.4%		41.8%	
Total Work Weeks	288,075		306,310		314,681		287,353		241,853	
Eastern Weeks	187,216	65.0%	193,720	63.2%	197,185	62.7%	196,491	68.4%	151,682	62.7%
Central Weeks	44,410	15.4%	51,071	16.7%	52,238	16.6%	42,705	14.9%	35,930	14.9%
Western Weeks	56,449	19.6%	61,519	20.1%	65,258	20.7%	48,157	16.8%	54,241	22.4%
Principal Weeks	171,675	59.6%	189,922	62.0%	197,124	62.6%	183,388	63.8%	163,377	67.6%
Chorus Weeks	71,165	24.7%	68,881	22.5%	68,366	21.7%	64,637	22.5%	41,478	17.2%
Stage Manager Weeks	45,235	15.7%	47,507	15.5%	49,191	15.6%	39,328	13.7%	36,998	15.3%
AVERAGE WEEKLY TOTALS:										
Members Working	5,540		5,891		6,052		5,526		4,651	
% Employed	13.5%		14.6%		15.0%		16.4%		13.4%	
Eastern	3,600		3,725		3,792		3,779		2,917	
Central	854		982		1,005		821		691	
Western	1,086		1,183		1,255		926		1,043	
Principals	3,301		3,652		3,791		3,527		3,142	
Chorus	1,369		1,325		1,315		1,243		798	
Stage Managers	870		914		946		756		712	
Open Companies, per week	637		643		654		450		N/A	
East	353		348		356		266		N/A	
Central	135		139		143		99		N/A	
West	149		156		159		85		N/A	

Those questions cannot be answered now, and will not be speculated about in this report. Rather, this report will provide an analysis of data that shows the impact of economic events on Equity's members over the season just concluded. Despite a great many challenges, the health of the Association remains strong and the employment and earnings picture was positive in some areas. In addition, many of the trends that were on display have played out in similar fashion during previous downturns. So, we hope that the resiliency that has been a hallmark of this industry for many decades once again prevails.

To begin, we will take a broad look at employment and earnings over the past season.

Work weeks declined by 6% from last season and by 8.5% over the past two seasons. As the above table further reveals, 16,959 members worked this season, or 3,222 fewer than last season. While it should be noted that last year's number was

unusually high, this year's total of members who worked is the lowest in quite some time, representing only 41.4% of the active membership. The average number of weeks worked per member is 17, an increase from last season despite the dip in work weeks, but the result of fewer members actually finding employment.

Looking further down in **Table 1**, work weeks fell by 8% in the Western Region and 13% in the Central Region. While work weeks decreased in the Eastern Region as well, the decline was less steep at a little more than 3%. When we take a closer look at work weeks later in this report, the reasons for that will become more evident.

Continuing in **Table 1**, we see that Principal and Stage Manager work weeks both declined, but Chorus work weeks increased by 3.3%, continuing a growth trend that began some time ago. This growth over several years is partially driven by the content of shows being produced, but

is also caused by increased scrutiny by Equity regarding the proper classification of roles.

Finally, the bottom of **Table 1** shows average weekly totals in several categories. Given the decline in overall work weeks, it's no surprise that on average 351 fewer members were employed each week. The distribution of the weekly averages across region and job category correlates with the general trends observed for the season. Interestingly, the average number of open companies each week declined by just six companies, or just under 1%. This tells us that the primary driver in the decline in work weeks was not that fewer companies were producing, but likely that they were producing shows with smaller cast sizes, a common trend during economic downturns. This is particularly evident in the Central Region, where the average weekly number of open companies decreased by less than 3%, but work weeks decreased by 13%. (Data on open companies was

not tracked in the 1989 – 1990 season.)

Overall earnings declined as well, but only by 2% as opposed to the 6% decline in work weeks. The reasons for this will become clearer later, but something to take note of until then is that median member earnings actually increased by 1.8%. Regardless, the median *annual* salary remains low at only \$7,475.

Table 2 looks at earnings from a regional perspective. They essentially remained steady in the Eastern Region and increased by just about 1% in the Western Region. However, in the Central Region they dropped by a substantial 13%, the same amount by which work weeks dropped in that region. Finally, as is typical, the Eastern Region accounts for nearly three-quarters of the overall member earnings, driven mostly by the considerably higher salaries paid on the Production contract on Broadway.

Employment

With this broad view of member employment and earnings forming the backdrop, **Table 3** now enables a look at employment in greater detail by showing work weeks by contract type for each region along with the national totals. Some contract types, such as LORT and Developing Theatre are represented by their components and in the aggregate.

As noted above, with few exceptions, work weeks declined across nearly all contract types during the season just concluded, resulting in the overall decline of 6%. Notably, one of the handful of areas

Table 2
Seasonal Earnings Summary

Season	2009-10	2008-09	2007-08	1999-2000	1989-90
Total Seasonal Earnings	\$334,207,326	\$341,393,159	\$338,416,714	\$256,222,099	\$151,399,157
Median Member Earnings	\$7,475	\$7,340	\$7,340	\$6,283	\$4,962
Eastern Earnings	\$240,472,898	\$242,316,719	\$236,012,522	\$200,736,372	\$104,339,079
	72.0%	71.0%	69.7%	78.3%	68.9%
Central Earnings	\$39,731,626	\$45,709,539	\$44,829,508	\$22,498,387	\$16,725,557
	11.9%	13.4%	13.2%	8.8%	11.0%
Western Earnings	\$54,002,802	\$53,366,901	\$57,574,685	\$32,987,340	\$30,334,521
	16.2%	15.6%	17.0%	12.9%	20.0%

Table 3, 2009 - 2010 Season
Work Weeks
By Region, Contract Type and Job Category

	2009-2010					Change in % of Total	2008-09 Total	2007-08 Total	1999-2000 Total	1989-90 Total
	Eastern	Central	Western	Total	% of Total					
Production	70,771	5,705	5,631	82,107	28.5%	3.2%	79,889	79,466	72,383	55,357
Point of Organization	43,481	1,893	5,401	50,775	17.6%	0.7%	51,465	53,314	41,665	30,245
Experimental Tours	12,518		54	12,572	4.4%	2.7%	6,861	5,139		
Other Tours	14,772	3,812	176	18,760	6.5%	-0.2%	21,563	21,013	30,718	25,112
Resident Theatre (LORT)	28,650	7,238	17,939	53,827	18.7%	-0.5%	61,988	60,403	57,195	58,550
LORT Rep	3,248		3,660	6,908	2.4%	0.1%	7,833	7,142	6,736	
LORT Non-Rep	25,402	7,238	14,279	46,919	16.3%	-0.6%	54,155	53,261	50,459	
Developing Theatre	20,909	8,047	14,369	43,325	15.0%	-1.3%	49,223	51,358	40,949	41,713
Letter of Agreement	9,051	2,538	7,243	18,832	6.5%	-0.5%	20,850	22,185	20,787	19,819
Small Professional Theatre	11,858	5,509	7,126	24,493	8.5%	-0.8%	28,373	29,173	20,162	21,894
Stock	4,189	1,981	750	6,920	2.4%	-0.6%	8,743	9,424	9,190	11,102
COST	1,259	228	309	1,796	0.6%	-0.3%	2,791	2,784	2,809	
COST Special	838			838	0.3%	0.0%	891	1,071	470	
CORST	1,519	1,034		2,553	0.9%	0.0%	2,722	2,866	2,946	
MSUA	281	714		995	0.3%	-0.2%	1,416	1,777	2,087	
RMTA	292		441	733	0.3%	0.0%	873	926	734	
Outdoor Drama		5		5	0.0%	0.0%	50		144	
Special Agreements	5,998	7,391	180	13,569	4.7%	-0.7%	14,914	16,900	14,182	3,544
Young Audiences (TYA)	6,173	1,406	1,814	9,393	3.3%	-1.1%	12,317	13,648	11,303	14,041
Cabaret	2,798	35	665	3,498	1.2%	0.1%	4,304	3,551	5,248	5,647
Guest Artist	3,327	992	1,938	6,257	2.2%	-0.2%	6,897	7,449	7,041	5,692
Special Appearance	2,998	1,134	1,875	6,007	2.1%	0.2%	5,932	5,918	4,080	
University Theatre (URTA)	1,174	550	556	2,280	0.8%	0.1%	2,522	2,187	1,741	1,479
SETA	2,569	197		2,766	1.0%	1.0%				
Dinner Theatre	1,463	2,745	731	4,939	1.7%	-0.3%	6,059	6,259	11,653	16,170
Dinner Theatre Artist	11	38	76	125	0.0%	0.0%	64	56		
Casino	18		5,078	5,096	1.8%	-0.6%	5,330	7,351		
Midsize	341	35	23	399	0.1%	-0.1%	247	637		
Special Production	10		210	220	0.1%	0.0%	603	150	1,034	2,810
Business Theatre	164	49		213	0.1%	0.0%	255	254	956	1,927
Workshop	207			207	0.1%	-0.1%		536	523	174
Off Broadway (NYC)	8,781			8,781	3.0%	0.8%	6,127	7,083	10,793	11,840
NYC/LOA	3,022			3,022	1.0%	0.0%	2,425	3,202	5,281	
Mini (NYC)	1,790			1,790	0.6%	0.1%	1,790	1,495	2,723	1,767
ANTC	2,025			2,025	0.7%	-0.3%	3,257	3,120		
Transition	550			550	0.2%	-0.2%	865	1,320		
New England Area Theatre (NEAT)	2,352			2,352	0.8%	0.0%	2,844	2,489	950	
Disney World	16,740			16,740	5.8%	1.0%	16,547	15,258	16,451	
Orlando Area Theatre (OAT)	186			186	0.1%	0.0%	194	256	69	
New Orleans Area (NOLA)		519		519	0.2%	0.1%	326	380	136	
Chicago Area (CAT)		6,348		6,348	2.2%	-0.1%	7,758	7,355	6,458	5,334
Western Light Opera (WCLO)			2,385	2,385	0.8%	-0.4%	2,448	3,881	3,410	
Hollywood Area (HAT)			460	460	0.2%	0.0%	399	636	828	245
San Francisco Bay Area (BAT)			1,272	1,272	0.4%	-0.2%	1,712	2,079	1,268	1,447
Modified Bay Area Theatre			497	497	0.2%	0.0%	331	580		
TOTAL	187,216	44,410	56,449	288,075			306,310	314,681	287,353	238,839
By Job Category										
Principal	106,303	29,504	35,868	171,675	59.6%	-3.0%	189,922	197,124	183,388	161,751
Chorus	53,811	6,472	10,882	71,165	24.7%	3.0%	68,881	68,366	64,637	40,499
Stage Manager	27,102	8,434	9,699	45,235	15.7%	0.1%	47,507	49,191	39,328	36,589
<i>% of Total</i>	<i>65.0%</i>	<i>15.4%</i>	<i>19.6%</i>							

where work increased was on the Production contract and this is good news given the contract's high member salaries. (You may begin to sense why member earnings declined less steeply than member employment.) Indeed, the Production contract has shown itself to be quite resilient during this extended downturn because of its ability to

shift its focus.

On the other hand, Equity's two other largest work week generators — LORT and Developing Theatre — fell by 13% and 12%, respectively. Similarly, many other contract types had steep declines. Theatre for Young Audiences (TYA), for example, suffered a major loss of work weeks with

the closing of one of its largest producing organizations. Stock work weeks declined by 21% and Dinner Theatre by 18.5%, continuing a prolonged decline of employment in these two areas. Other contract types fell by smaller margins, but the losses were widespread.

On the positive side, Off-Broadway experienced its

first growth in work weeks in a number of seasons. After having lost 49% of its work since the 2000-2001 season, employment on this contract increased by 43% over last season. While it's too early to identify this as an upward trend since it was largely driven by the shift of *Avenue Q* and *The 39 Steps* from the Production contract to

Off-Broadway after long runs on Broadway, it is good to see more activity on this long-established contract that has fallen on hard times due to economic and real estate trends in New York City. In addition, the Disneyworld contract experienced growth of about 1% and continues to be a significant work week driver in the Southeast.

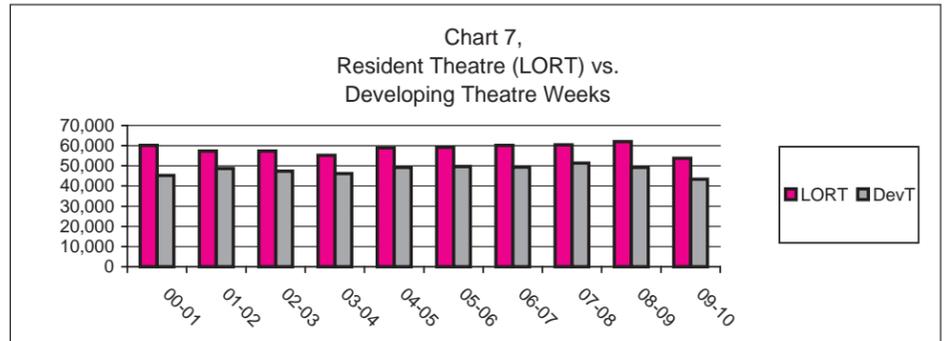
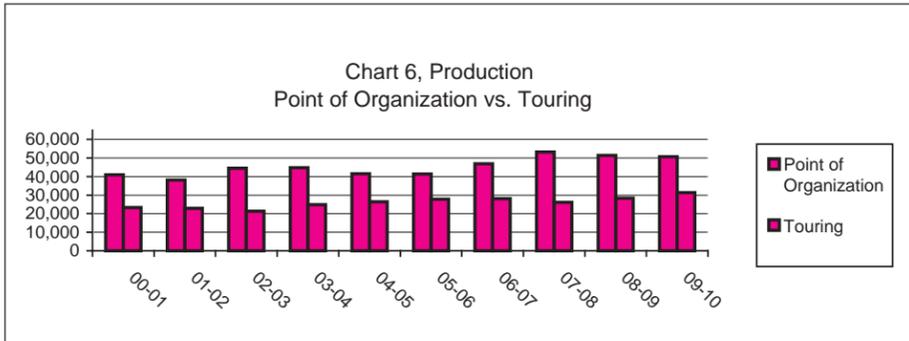
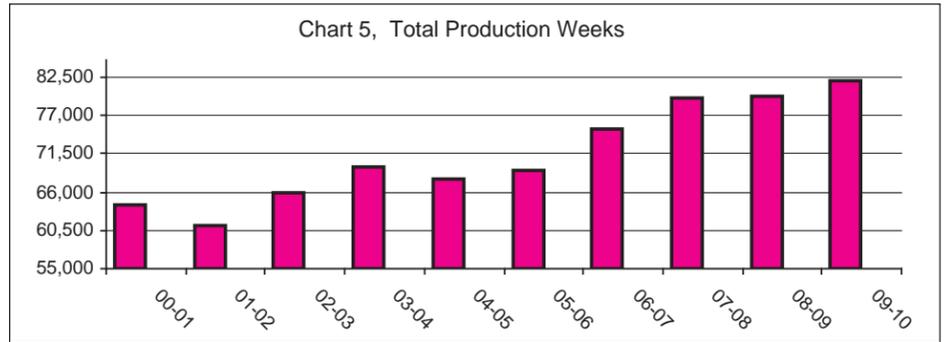
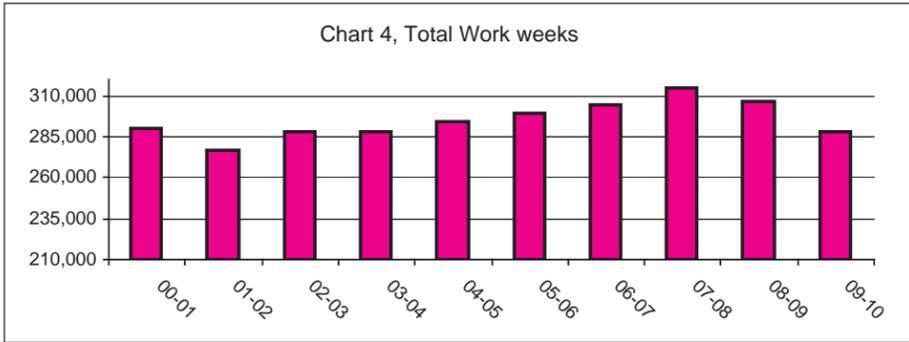


Chart 4 graphically depicts work weeks over the past ten years. Note that earlier in the decade, during the last recession, there was a drop and subsequent plateau in work weeks. This gave way to a period of growth over several seasons resulting in work weeks breaking the 300,000 level for the first time, but this most recent recession has resulted in the fewest work weeks since the 2001-2002 season – the end of the last recession.

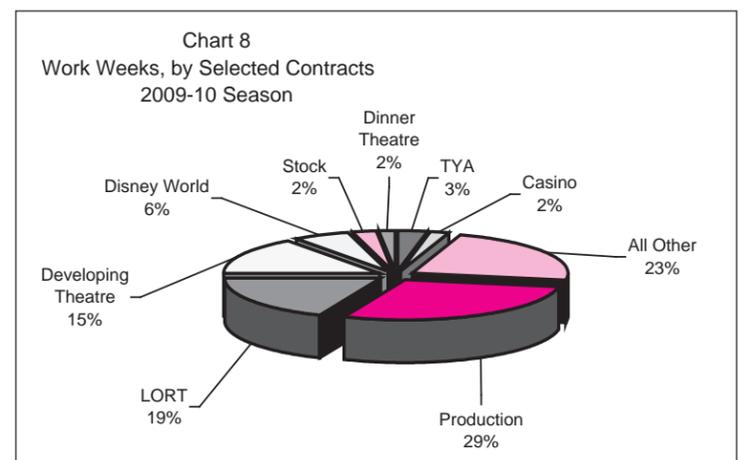
Chart 5, representing only Production work weeks over the past ten years, paints a slightly different pattern that is important to recognize. From the 2000-2001 through the 2002-2003 seasons, overall work weeks and Production work weeks moved in tandem. However, while overall work weeks experienced sustained growth from the 2003-2004 season through the 2007-2008 season, for the first three

seasons of that same period, Production work weeks reached something of a plateau caused in large part by a continued loss in touring work weeks to non-union producers that had started several years earlier. As road weeks were recovered following the introduction of experimental tiered tours resulting from the Production contract negotiations of 2004, Production work weeks increased dramatically. Finally, at the end of the ten-year period, while the recession negatively impacted on overall work weeks, Production work weeks have continued to thrive.

This deviation occurs because during recessionary times, the large-cast, big-scale, open-ended shows often associated with the Production contract and Broadway are replaced by smaller shows with limited runs often featuring celebrity cast members. This combination tends to make the shows enormously popular. So,

a particular theatre which might normally have a large, open-ended show play throughout all 52 weeks of a season, might during weaker economic times have two or three 12 to 14 week run shows built around notable cast members that manage to thrive despite the economy. Examples on Broadway from this past season would be *A Steady Rain*, *Hamlet*, *A Behanding in Spokane*, and *Fences*. In addition to these shows, all of which were box office successes, other established large-scale shows continued to thrive, such as *Billy Elliot*, *Wicked*, *The Phantom of the Opera*, *The Lion King*, and *Mama Mia*. This combination of smaller “event” shows along with long-running musicals helped keep Production work weeks strong during these more challenging recent seasons.

Production work weeks are made up of two components: Point of Organization productions (or shows that “sit down” in New York City, Chicago or Los Angeles) and Touring productions. **Chart 6** illustrates the performance of these two components over the past ten seasons. As noted above, touring work weeks had eroded over a series of seasons early in this ten-year period due to the proliferation of non-union tours. As the chart shows, this component of Production work weeks hovered between approximately 23,000 and 25,000 early in this decade. However, from the 2004-2005 season on, touring work weeks have improved due to the recovery of a good deal of that work. This season’s 31,332 touring work weeks represent a



10% increase over last season and the highest number of touring work weeks over the past ten years. Therefore, even though point of organization work weeks fell slightly from last season (recall the prevalence of shorter runs and smaller shows discussed above in addition to the closing of several sit-down shows in Chicago), the combined point of organization and touring Production work weeks was the highest total in the past ten years.

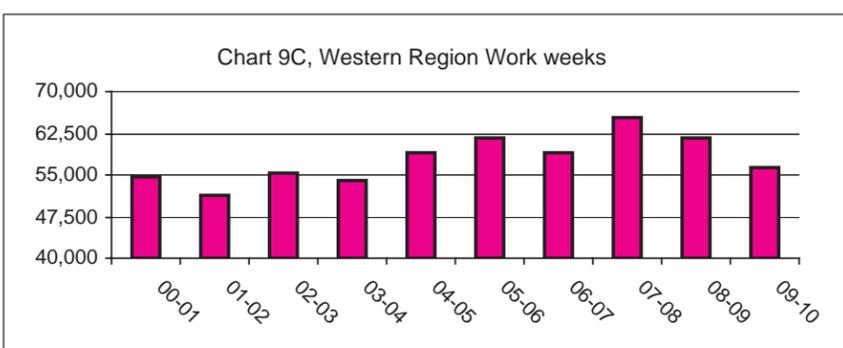
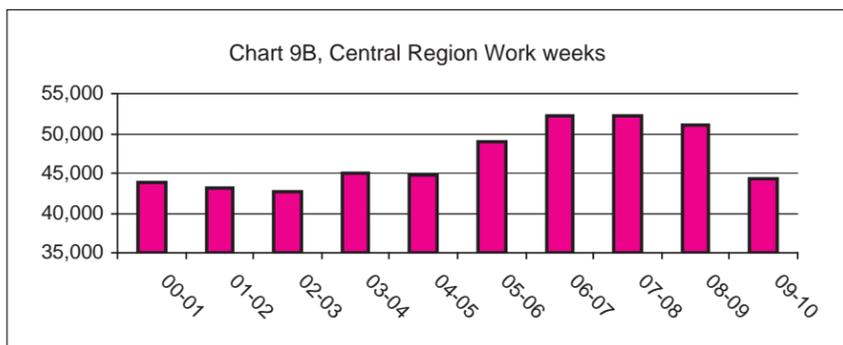
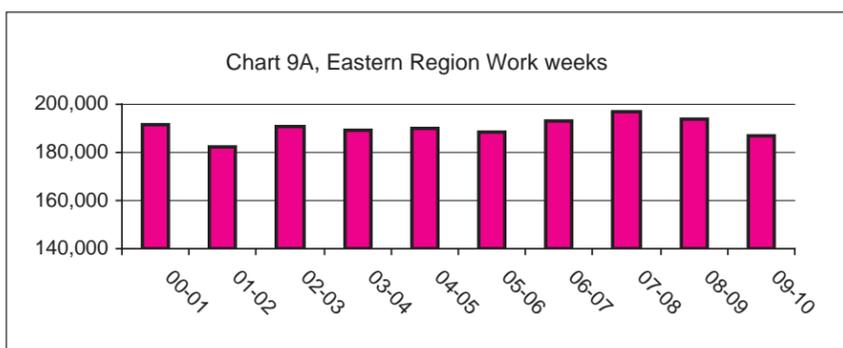
A good deal of attention is paid to the health of the Production contract because as **Chart 8** shows it accounts for the largest portion of total work weeks, this year producing just under 28.5% of overall employment in Equity’s jurisdiction. The next two largest employment generators are LORT, accounting for 18.7% of this season’s employment; and the combined Developing Theatre contracts (Letter of Agreement and Small Professional Theatre), which provided 15% of the work weeks. Just as during this season, when these three contract types generated 62.2% of the employment, they have generated the bulk of the employment for some years. However, this season, the LORT and Developing Theatre contracts proved less resilient to the aftermath of the recession than did the Production contract.

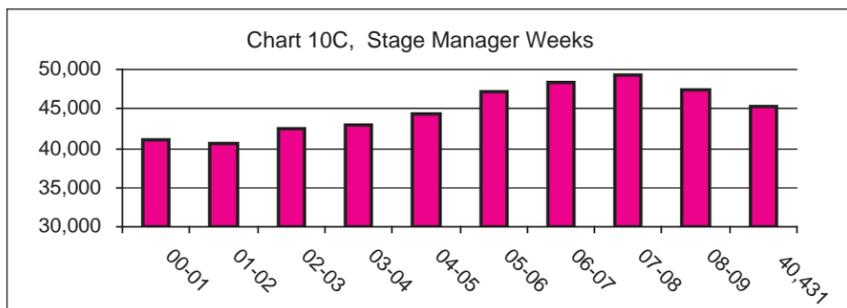
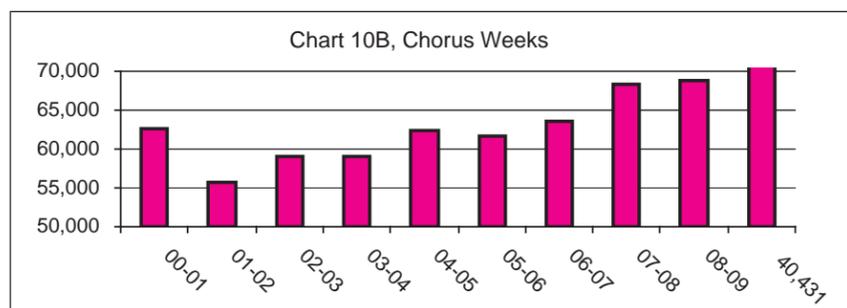
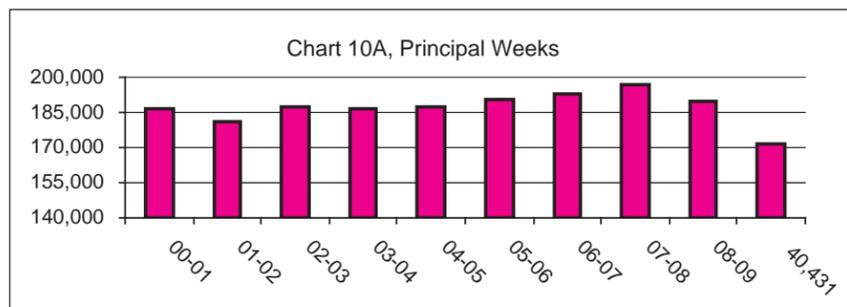
While LORT and Developing Theatre were responsible for 33.7% of the work weeks, their combined total of 97,152 is down from 111,211 a season ago. This drop of more than

12.5% is significant for two areas that provide so much work in general, and which are the largest sources of employment for those who live in the Central and Western Regions. Indeed, this year’s combined work week total for these two contract areas represents the lowest number of the past decade. Viewed individually, this year’s LORT total is the lowest since the 1997-1998 season and the Developing Theatre total is the lowest since the 1999-2000 season.

The pie-chart above is a visual depiction of the contract types with the largest number of work weeks. You will note that the 15% of total work weeks for which Developing Theatre is responsible is equal to the total of the next five largest contracts. Finally, while these same eight contracts accounted for the largest percentages of total work weeks last season, the Theatre for Young Audience contract (TYA) lost 17.5% of last season’s total.

As **Charts 9A, B and C** show, the drop in work weeks that has been discussed occurred in all regions, but you can also see that the Eastern Region endured the smallest loss of approximately 3% due to the relative strength of the Production contract previously noted. The Central and Western Regions, with drops of 13% and 8%, respectively suffered much deeper losses driven by significant drops in LORT, Developing Theatre and Chicago Area Theatre (CAT) in the former, and LORT and Developing Theatre in the latter.





While the drop in work weeks affected employment in the Principal and Stage Manager job categories in **Chart 10A-C**, you will note that work weeks in the Chorus category actually increased. Inasmuch as shows got “smaller” this season, this increase is more likely a consequence of more diligent classification of roles rather than purely from growth in this category. Shorter runs with fewer roles resulted in a 9.6% drop in work weeks in the Principal category and a 4.8% drop in the Stage Manager category.

Table 11, depicting the average number of open companies per week by contract type, is interesting for a variety of reasons. First, it should be recalled that the overall weekly average of open companies decreased by six from last season. Given the drop in work weeks, that wouldn't be unexpected. However, you may be surprised to know that average weekly open companies actually

Table 11
Open Companies
Average Weekly Counts, 2009-10
by Contract Type and Region

	Eastern	Central	Western	Total Average	% of Total
Production	49.50	3.10	5.00	57.60	9.0%
Point of Organization	28.30	1.30	3.50	33.10	5.2%
Experimental Tours	11.80	1.80	1.40	15.00	2.4%
Other Tours	9.40		0.10	9.50	1.5%
Resident Theatre (LORT)	53.60	9.70	21.40	84.70	13.3%
LORT Rep	15.40		1.50	16.90	2.7%
LORT Non-Rep	38.20	9.70	19.90	67.80	10.6%
Developing Theatre	65.80	37.60	49.00	152.40	23.9%
Letter of Agreement	25.00	14.10	23.60	62.70	9.8%
Small Professional Theatre	40.80	23.50	25.40	89.70	14.1%
Stock	7.90	1.80	1.30	11.00	1.7%
Special Agreements	12.10	9.80	0.70	22.60	3.5%
Young Audiences (TYA)	13.90	12.70	6.30	32.90	5.2%
Cabaret	5.60	1.00	2.30	8.90	1.4%
Guest Artist	29.40	10.20	19.30	58.90	9.2%
Special Appearance	29.10	15.80	22.40	67.30	10.6%
Business Theatre	3.30	1.00		4.30	0.7%
University Theatre (URTA)	4.00	2.30	1.70	8.00	1.3%
SETA	2.60	0.30		2.90	0.5%
Dinner Theatre	7.10	3.80	1.90	12.80	2.0%
Dinner Theatre Artist	0.20	0.50	1.40	2.10	0.3%
Casino Agreement	0.10		3.00	3.10	0.5%
Special Production	0.20		0.20	0.40	0.1%
Midsized	0.60	0.20	0.10	0.90	0.1%
Workshop (NYC)	0.30			0.30	0.0%
Off Broadway (NYC)	16.30			16.30	2.6%
NYC/ LOA	6.30			6.30	1.0%
Mini (NYC)	5.30			5.30	0.8%
New England Area (NEAT)	7.10			7.10	1.1%
Disney World	25.00			25.00	3.9%
Orlando Area (OAT)	1.40			1.40	0.2%
Transition	1.40			1.40	0.2%
ANTC	4.40			4.40	0.7%
Chicago Area (CAT)		21.30		21.30	3.3%
New Orleans Area (NOLA)		4.30		4.30	0.7%
Western Light Opera (WCLO)			3.30	3.30	0.5%
Hollywood Area (HAT)			1.70	1.70	0.3%
Modified Bay Area Theatre			3.80	3.80	0.6%
San Francisco Bay Area (BAT)			4.60	4.60	0.7%
TOTAL	352.50	135.40	149.40	637.30	
Regional % of Total	55.3%	21.2%	23.4%		

Table 12
Seasonal Earnings, 2009-10
by Region & Contract Type

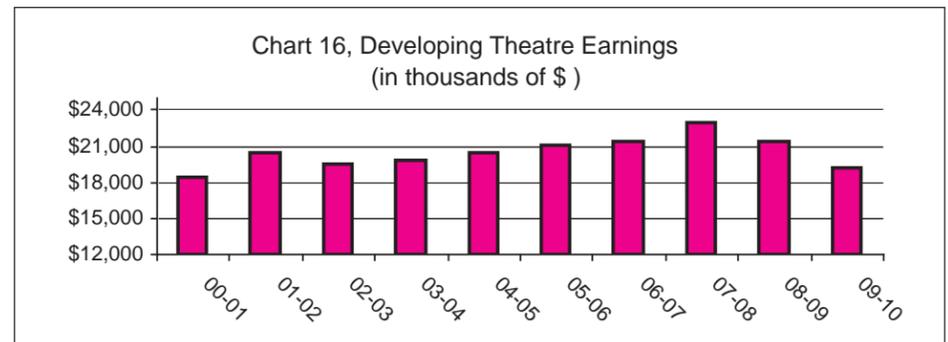
	Earnings				% of Total			
	Eastern	%	Central	%	Western	%		
Production	\$166,198,893	69.1%	\$13,839,580	34.8%	\$13,211,304	24.5%	\$193,249,777	57.82%
Point of Organization	\$98,426,096	40.9%	\$5,873,021	14.8%	\$12,905,620	23.9%	\$117,204,737	35.07%
Experimental Tours	\$22,534,397	9.4%			\$170,675	0.3%	\$22,705,072	6.79%
Other Tours	\$45,238,400	18.8%	\$7,966,559	20.1%	\$135,009	0.3%	\$53,339,968	15.96%
Resident Theatres (LORT)	\$23,010,602	9.6%	\$7,090,245	17.8%	\$16,483,466	30.5%	\$46,584,313	13.94%
LORT Rep	\$2,664,324	1.1%			\$3,984,929	7.4%	\$6,649,253	1.99%
LORT Non-Rep	\$20,346,278	8.5%	\$7,090,245	17.8%	\$12,498,537	23.1%	\$39,935,061	11.95%
Developing Theatre	\$9,525,318	4.0%	\$3,612,625	9.1%	\$6,022,953	11.2%	\$19,160,896	5.73%
Letter of Agreement (LOA)	\$4,760,200	2.0%	\$1,382,597	3.5%	\$3,332,702	6.2%	\$9,475,499	2.84%
Small Professional Theatre (SPT)	\$4,765,118	2.0%	\$2,230,028	5.6%	\$2,690,251	5.0%	\$9,685,397	2.90%
Stock	\$3,314,299	1.4%	\$1,537,330	3.9%	\$787,911	1.5%	\$5,639,541	1.69%
COST	\$996,412	0.4%	\$234,662	0.6%	\$292,142	0.5%	\$1,523,216	0.46%
COST Special	\$697,117	0.3%					\$697,117	0.21%
CORST	\$978,601	0.4%	\$653,586	1.6%			\$1,632,187	0.49%
MSUA	\$275,767	0.1%	\$647,223	1.6%			\$922,990	0.28%
RMTA	\$366,402	0.2%			\$495,769	0.9%	\$862,172	0.26%
Outdoor Drama			\$1,859	0.0%			\$1,859	0.00%
Special Agreements	\$3,210,714	1.3%	\$5,020,709	12.6%	\$62,081	0.1%	\$8,293,504	2.48%
Young Audiences (TYA)	\$2,775,429	1.2%	\$705,567	1.8%	\$921,854	1.7%	\$4,402,850	1.32%
Cabaret	\$1,352,991	0.6%	\$14,533	0.0%	\$477,960	0.9%	\$1,845,484	0.55%
Guest Artist	\$1,517,282	0.6%	\$802,527	2.0%	\$878,580	1.6%	\$3,198,389	0.96%
Special Appearance	\$924,635	0.4%	\$367,650	0.9%	\$527,892	1.0%	\$1,820,177	0.54%
University Theatre (URTA)	\$384,632	0.2%	\$424,497	1.1%	\$375,054	0.7%	\$1,184,183	0.35%
SETA	\$4,290,780	1.8%	\$391,985	1.0%			\$4,682,765	1.40%
Dinner Theatre	\$865,829	0.4%	\$2,126,108	5.4%	\$451,387	0.8%	\$3,443,324	1.03%
Dinner Theatre Artist			\$23,950	0.1%	\$55,900	0.1%	\$79,850	0.02%
Casino	\$35,112				\$9,943,529	18.4%	\$9,978,642	2.99%
Midsized	\$349,532	0.1%	\$38,922	0.1%	\$21,456	0.0%	\$409,910	0.12%
Special Production	\$17,636	0.0%			\$231,739	0.4%	\$249,375	0.07%
Business Theatre	\$101,880	0.0%	\$8,111	0.0%			\$109,991	0.03%
Workshop	\$149,285	0.1%					\$149,285	0.04%
Off Broadway (NYC)	\$5,481,881	2.3%					\$5,481,881	1.64%
NYC-LOA	\$1,010,693	0.4%					\$1,010,693	0.30%
Mini - NYC	\$696,507	0.3%					\$696,507	0.21%
ANTC	\$859,464	0.4%					\$859,464	0.26%
Transition	\$139,084	0.1%					\$139,084	0.04%
New England Area (NEAT)	\$735,319	0.3%					\$735,319	0.22%
Disney World	\$12,594,703	5.2%					\$12,594,703	3.77%
Orlando Area (OAT)	\$41,030	0.0%					\$41,030	0.01%
Royalties	\$889,369	0.4%					\$889,369	0.27%
New Orleans (NOLA)			\$154,697	0.4%			\$154,697	0.05%
Chicago Area (CAT)			\$3,572,589	9.0%			\$3,572,589	1.07%
Western Light Opera (WCLO)					\$2,436,102	4.5%	\$2,436,102	0.73%
Hollywood Area (HAT)					\$362,320	0.7%	\$362,320	0.11%
San Francisco Bay Area (BAT)					\$648,315	1.2%	\$648,315	0.19%
Modified Bay Area Theatre (MBAT)					\$102,998	0.2%	\$102,998	0.03%
Totals	\$240,472,898		\$39,731,626		\$54,002,802		\$334,207,326	
Regional % of Total	72.0%		11.9%		16.2%			

increased in the Eastern and Central Regions despite their drops in work weeks. This is yet another indication that in some cases, companies didn't stop producing; rather, they significantly downsized their production cast sizes and/or presented for fewer weeks.

Table 11 is also interesting because it provides some insight into how Equity must allocate its resources. While the Developing Theatre contracts account for 43,325 work weeks – a little more than half of what the Production contract generates – there are nearly 100 more Developing Theatre companies than Production companies open each week throughout the country. Note, for example, that there are 49 open Developing Theatre companies per week on average in the Western Region. That number dwarfs that of any other contract type and represents many venues that have to be monitored each week, requiring a lot of the Association's resources, but not generating a lot of employment... and even less in earnings. Certainly, employment under the Developing Theatre contracts is important to Equity's members, but this disparity between work and earnings generated and resources required is present in multiple contract types and presents a challenge as Equity best attempts to determine how to allocate its resources.

Earnings

As noted earlier, earnings – like work weeks – fell this season, but less steeply. You will recall that the Production contract was one of the few to experience an upsurge of employment this season, recording an increase in work weeks of 2.8%. Similarly, while earnings fell across nearly all contract types this season, in Production they increased



by 3.5% to over \$193 million, representing just short of 58% of the total earnings by Equity members this season. Of course, the high earnings on this contract are good (and largely responsible for the increase in median earnings mentioned in Table 2), but it does highlight that the relatively few members who work on the Production contract account for over half the earnings. However, it is vital to remember that all members benefit from this because part of Equity's income is a function of members' earnings in the form of working dues. So, earnings under the Production contract generate more than \$4 million in working dues revenue which helps fund all of Equity's work on behalf of all its members.

Though the performance of the Production contract with its higher earnings and increased work weeks was strong, earnings news across the rest of the industry was not as good. **Table 12** shows that while earnings under all contract types fell by 2.1%, earnings in the important LORT and Developing Theatre contracts fell by 13.7% and 10.2%, respectively, significant given that these two areas account for one-fifth of all member earnings. The Stock contracts – the next largest source of employment – saw its earnings drop by 22.4% to accompany its 21% drop in work weeks. Nearly all across the board, as work decreased, earnings naturally followed. As with work weeks, a notable exception was the Off-Broadway contract, where earnings increased by 38.2% to accompany its 43.3% increase in work weeks.

As has been true for some time, the Eastern Region accounted for more than 70% of earnings, but it experienced an overall drop in regional earnings, as did the Central Region. Interestingly, earnings in the Western Region increased by a modest sum, probably driven by the large increase in Production contract work weeks in that region this season which offset the loss experienced on other contracts.

As you can see from

Chart 13, this season's drop in earnings represents the first resistance to an upward trend that began since the previous recession during which member earnings rose by 36.6%. Interestingly, the 2.1% drop-off in earnings that occurred this season parallels the drop-off that occurred towards the conclusion of the last recession.

The strength of Production contract earnings has already been discussed, but to delve into that area slightly further, just as overall earnings dropped

towards the end of the last recession, **Chart 14** shows that Production contract earnings also dropped at that time. During the more recent recession, however, earnings under the Production contract have been more resilient and, as previously noted, they once again rose this year, and overall, they have increased by a staggering 62.5% over the past ten years. In fact, over the first decade of this century, member earnings under the Production contract have totaled *more than \$1.5 billion*.

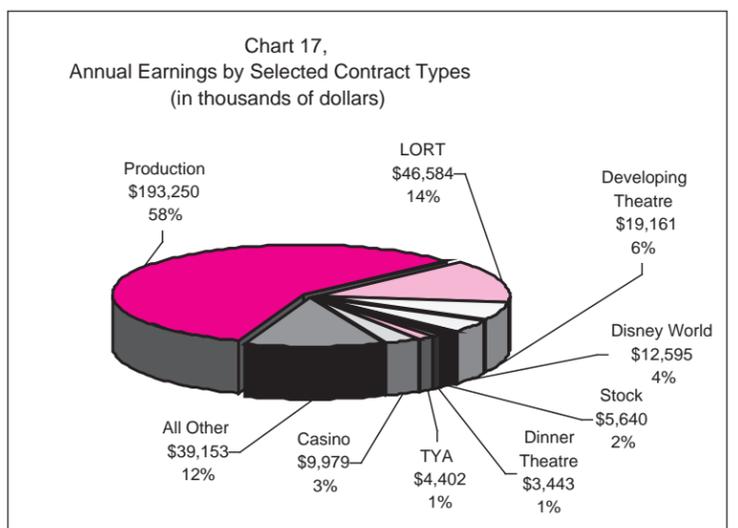
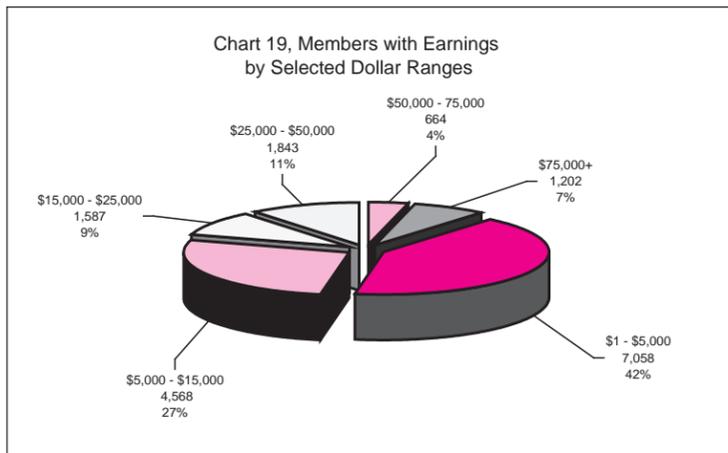


Table 18
Average Earnings per Work Weeks by Region & Contract Type, 2009-10

	Average Earnings/ WW			All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
	Eastern	Central	Western					
Production	\$2,348	\$2,426	\$2,346	\$193,249,777	57.8%	82,107	28.5%	\$2,354
Point of Organization	\$2,264	\$3,102	\$2,389	\$117,204,737	35.1%	50,775	17.6%	\$2,308
Experimental Tours	\$1,800		\$3,161	\$22,705,072	6.8%	12,572	4.4%	\$1,806
Other Tours	\$3,062	\$2,090	\$767	\$53,339,968	16.0%	18,760	6.5%	\$2,843
Resident Theatres (LORT)	\$803	\$980	\$919	\$46,584,313	13.9%	53,827	18.7%	\$865
LORT Rep	\$820		\$1,089	\$6,649,253	2.0%	6,908	2.4%	\$963
LORT Non-Rep	\$801	\$980	\$875	\$39,935,061	11.9%	46,919	16.3%	\$851
Developing Theatre	\$456	\$449	\$419	\$19,160,896	5.7%	43,325	15.0%	\$442
Letter of Agreement (LOA)	\$526	\$545	\$460	\$9,475,499	2.8%	18,832	6.5%	\$503
Small Professional Theatre (SPT)	\$402	\$405	\$378	\$9,685,397	2.9%	24,493	8.5%	\$395
Stock	\$791	\$776	\$1,051	\$5,639,541	1.7%	6,920	2.4%	\$815
COST	\$791	\$1,029	\$945	\$1,523,216	0.5%	1,796	0.6%	\$848
COST Special	\$832			\$697,117	0.2%	838	0.3%	\$832
CORST	\$644	\$632		\$1,632,187	0.5%	2,553	0.9%	\$639
MSUA	\$981	\$906		\$922,990	0.3%	995	0.3%	\$928
RMTA	\$1,255		\$1,124	\$862,172	0.3%	733	0.3%	\$1,176
Outdoor Drama		\$372		\$1,859	0.0%	5	0.0%	
Special Agreements	\$535	\$679	\$345	\$8,293,504	2.5%	13,569	4.7%	\$611
Young Audiences (TYA)	\$450	\$502	\$508	\$4,402,850	1.3%	9,393	3.3%	\$469
Cabaret	\$484	\$415	\$719	\$1,845,484	0.6%	3,498	1.2%	\$528
Guest Artist	\$456	\$809	\$453	\$3,198,389	1.0%	6,257	2.2%	\$511
Special Appearance	\$308	\$324	\$282	\$1,820,177	0.5%	6,007	2.1%	\$303
University Theatre (URTA)	\$328	\$772	\$675	\$1,184,183	0.4%	2,280	0.8%	\$519
SETA	\$1,670	\$1,990		\$4,682,765	1.4%	2,766	1.0%	\$1,693
Dinner Theatre	\$592	\$775	\$617	\$3,443,324	1.0%	4,939	1.7%	\$697
Dinner Theatre Artist		\$630	\$736	\$79,850	0.0%	125	0.0%	\$639
Casino	\$1,951		\$1,958	\$9,978,642	3.0%	5,096	1.8%	\$1,958
Midsized	\$1,025	\$1,112	\$933	\$409,910	0.1%	399	0.1%	\$1,027
Special Production	\$1,764		\$1,104	\$249,375	0.1%	220	0.1%	\$1,134
Business Theatre	\$621	\$166		\$109,991	0.0%	213	0.1%	\$516
Workshop	\$721			\$149,285	0.0%	207	0.1%	
Off Broadway (NYC)	\$624			\$5,481,881	1.6%	8,781	3.0%	\$624
NYC-LOA	\$334			\$1,010,693	0.3%	3,022	1.0%	\$334
Mini - NYC	\$389			\$696,507	0.2%	1,790	0.6%	\$389
ANTC	\$424			\$859,464	0.3%	2,025	0.7%	\$424
Transition	\$253			\$139,084	0.0%	550	0.2%	\$253
New England Area (NEAT)	\$313			\$735,319	0.2%	2,352	0.8%	\$313
Disney World	\$752			\$12,594,703	3.8%	16,740	5.8%	\$752
Orlando Area (OAT)	\$221			\$41,030	0.0%	186	0.1%	\$221
Royalties				\$889,369	0.3%			
New Orleans (NOLA)		\$298		\$154,697	0.0%	519	0.2%	\$298
Chicago Area (CAT)		\$563		\$3,572,589	1.1%	6,348	2.2%	\$563
Western Light Opera (WCLO)			\$1,021	\$2,436,102	0.7%	2,385	0.8%	\$1,021
Hollywood Area (HAT)			\$788	\$362,320	0.1%	460	0.2%	\$788
San Francisco Bay Area (BAT)			\$510	\$648,315	0.2%	1,272	0.4%	\$510
Modified Bay Area Theatre (MBAT)			\$207	\$102,998	0.0%	497	0.2%	\$207



In **Chart 15** earnings under the LORT contract, while also impressive when observed over the same ten-year period, have proven to be more erratic. This contract type, existing as it does in the not-for-profit sector, has been buffeted by two recessions (the most recent of which has hit many cities where major LORT theatres reside extremely hard) in addition to downward pressure on government funding for the arts, and a shift in the nature of philanthropic giving. Consequently, LORT earnings this season were actually lower than they were ten years ago.

The theatres where the Developing Theatre contracts are used have suffered many of the same negative impacts as the LORT theatres have. However, as work in the industry has grown over the last decade, much of it has entered through these agreements, as the name suggests. The challenge, of course, is making that work sustainable. As noted in **Chart 16** in three of the past five years, earnings under the Developing Theatre contracts hovered around the \$21 million mark. Notable exceptions were the 2007-2008 season, when earnings increased to nearly \$23 million, and this season, when they fell by 10% to \$19.1 million. While this drop is steeper than that which occurred at the end of the last recession, it is hoped that these contracts will rebound as the country continues to emerge from the latest downturn.

Chart 17 offers a graphic depiction of the breakdown of earnings across major contract types. It's interesting to note that of the dozens of Equity contract types, only eight of them are responsible for just under 88% of the total earnings, and just three of those types — Production, LORT and Developing Theatre — are responsible for over 77%. So, just as it was earlier noted that these three contracts were responsible for over 62% of the total work weeks, their dominance of member earnings is even more pronounced.

While these earnings numbers are high in the aggregate, **Table 18** looks at earnings and work weeks by contract type so that the average earnings per work week can be determined. This number much more accurately reflects the impact of these earnings for the individual members who work on each type of contract. For example, while

earnings under the Developing Theatre contracts totaled \$21.3 million, their 49,223 work weeks — about 80% of the total that LORT generated — were responsible for average weekly member earnings of \$434, or about half of the LORT weekly average of \$871. It's clear from this table that average weekly earnings under the various Equity contracts vary widely, so that while the Production contract has the highest total of \$2,337, there are some areas where the average weekly total is less than \$300. On the other hand, some contract types generate high weekly earnings, but generate a modest number of work weeks. An example of such a contract would be Business Theatre where its 255 work weeks had weekly average earnings of \$1,182.

Finally, **Chart 19** extends this examination of earnings a bit further in order to fully appreciate the reality for those members working in Equity's jurisdiction despite what appear to be large overall earnings numbers. Of the 16,922 members who had earnings this season, 7,250 of them — or 43% — earned \$5,000 or less. Conversely, 1,852 of the working members — or 11% — earned \$50,000 or more.

Membership

After having examined employment and earnings, **Table 20** begins a very brief look at the members of the Association.

After having grown for several years, this season's members in good standing (those who are fully paid up in their basic dues) fell slightly to 42,475. Given the stark economic realities, this small drop is not surprising as more members may have fallen behind on their dues or elected to temporarily take an inactive membership status. A further indication of possible economic impact is located at the bottom of the table, indicating that 2,100 new members joined the Association this season, compared to 2,565 and 2,740 in the past two seasons, respectively. In addition to more strained personal finances affecting one's ability to pay the initiation fee, jobs were more scarce this season and so fewer people may have had the opportunity to join. Finally, the distribution of the members across the three regions remained quite stable, as it has

Table 20
Membership Summary

Season	2009-10	2008-09	2007-08	1999-2000	1989-90
Members in Good Standing	42,475	42,676	42,165	38,013	36,178
Eastern Region Members	26,960 63.5%	26,915 63.1%	26,420 62.7%	23,796 62.6%	22,249 61.5%
Central Region Members	3,657 8.6%	3,741 8.8%	3,607 8.6%	3,155 8.3%	2,786 7.7%
Western Region Members	11,858 27.9%	12,020 28.2%	12,138 28.8%	11,062 29.1%	11,143 30.8%
New Members	2,100	2,565	2,740	2,873	2,398

New York	16,552
Los Angeles	7,238
Chicago	1,483
San Francisco	940
Philadelphia	876
Washington DC/Baltimore	864
Boston	812
Orlando	574
Minneapolis/St. Paul	437
Seattle	388

New York	16,586
Los Angeles	7,414
Chicago	1,467
San Francisco	948
Washington DC/Baltimore	857
Boston	782
Philadelphia	603
Orlando	574
Minneapolis/St. Paul	466
Seattle	395

New York	15,405
Los Angeles	7,189
Chicago	1,327
San Francisco	853
Boston	669
Washington DC/Baltimore	644
Orlando	498
Philadelphia	465
Seattle	406
Minneapolis/St. Paul	388

Table 22
Race, Ethnicity and Gender, 2009-10
Active Membership Counts

Race or Ethnicity	Male	Female	TOTALS	
No Record	4,902	4,370	9,272	20.4%
African American	1,296	1,363	2,659	7.3%
Asian American	346	473	819	2.3%
Caucasian	15,229	15,477	30,706	84.8%
Hispanic American	575	458	1,033	2.9%
Mutli-Racial	438	533	971	2.7%
American Indian	21	17	38	0.1%
Ethnic Counts Only, Sub-Total	17,905	18,321	36,226	
%	49.4%	50.6%		
Grand Total	22,807	22,691	45,498	
%	50.1%	49.9%		

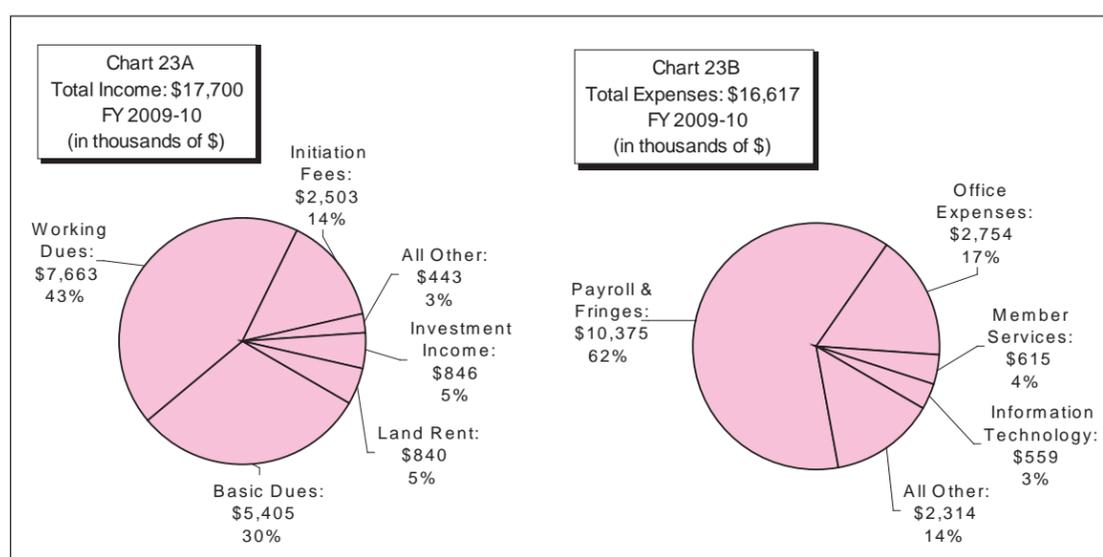
for several years.

Table 21 provides a list of the top ten cities by numbers of members living in them for the current season, last season, and ten years ago. Interestingly, these ten cities have remained the same over the past decade, but several of them have moved up or down on the list, even since last

season, and several of the cities in the lower half of the list have experienced significant population growth over the past ten years.

The race, ethnicity and gender counts contained in **Table 22** show that the membership of the Association are almost equally split between male and female. Nearly 85%

of the members self-identify themselves as Caucasian, with African-American members representing the next largest group at 7.3%. However, it is important to note that slightly more than 20% of the members elect to withhold this voluntary information.



Finance

Finally, beginning with **Charts 23A and 23B** a brief look at the financial health of the Association is offered. Equity's dues structure for its members is two-tiered, comprising basic dues paid by all active members, and working dues paid by those members employed in our jurisdiction and

calculated at 2.25% of gross earnings. These two forms of dues provide the bulk of Equity's income, this year accounting for nearly 74% of the overall total of \$17,699,468. Basic dues fell by a modest \$68,044 this year, likely meaning, as previously noted, that some members fell a bit behind in their dues payments while

copied with the economic times. Likewise, working dues fell by \$154,156, not surprising given that these dues are a function of member earnings which, as was discussed earlier, also fell. (It's worth noting that while the employment and earnings statistics in this report are based on the June through May theatrical season, the financial

data is based on Equity's April through March fiscal year.) As was also mentioned earlier, the number of new members joining the Association dropped this year, so it stands to reason that initiation fee income also fell by \$261,246 – a more substantial drop than the dues decreases. Overall income, which in addition to the areas mentioned above also includes other sources such as income from investments, fell by \$547,680 or 3%.

On the other side of the ledger, total expenses increased by a very modest \$222,113 or

of the employment occurring in the industry.

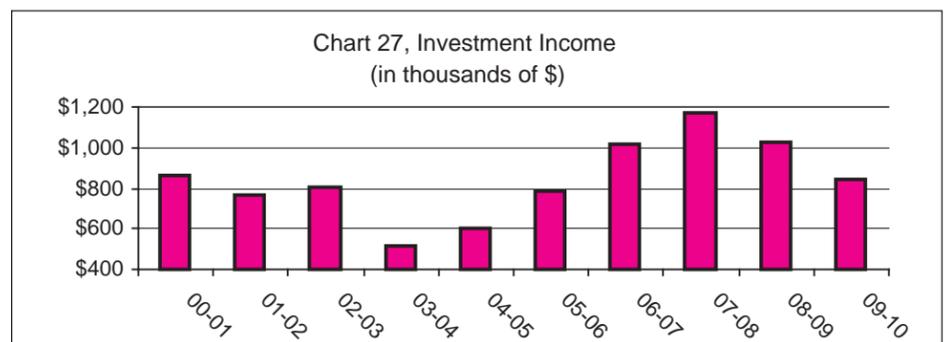
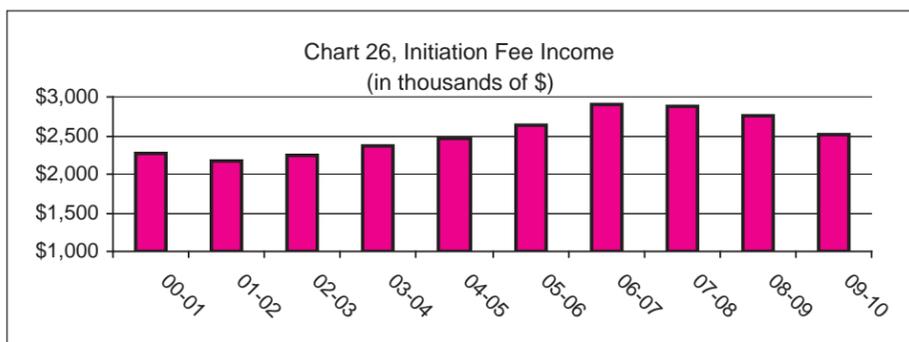
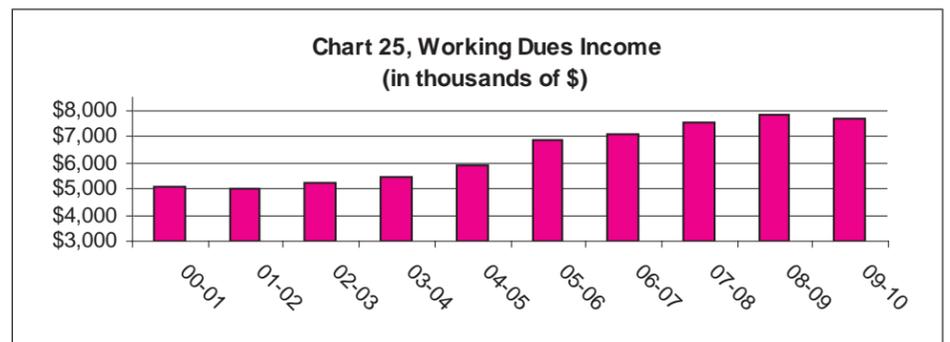
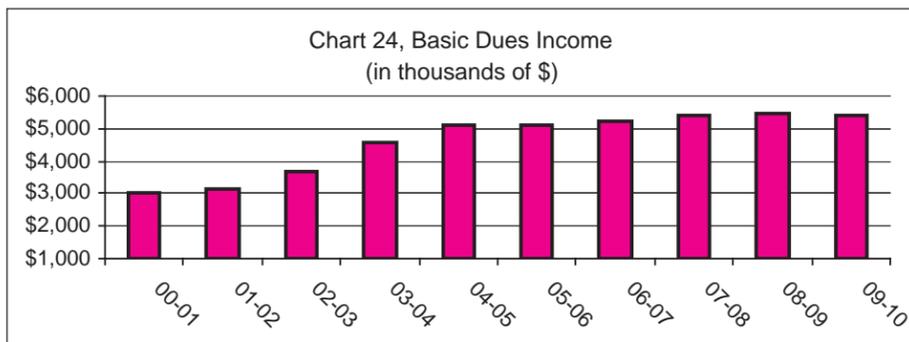
To take a closer look at Equity's three major sources of income – basic dues, working dues, and initiation fee, let's first look to **Chart 24** which depicts basic dues income over the past ten years. As you view this chart, bear in mind that a basic dues increase went into effect in November 2002. Therefore, part of the divergence between income in the earlier part of this chart and the latter derives from this increase approved by the

of Equity's portfolio and its short-term cash (also included in these numbers) is \$29.8 million – its highest point in ten years. Also remember that in April 2009, Equity purchased a 21,000 square foot building in Chicago, and it also owns the land upon which its building in Times Square stands (the source of the land rent income in Chart 23A above). The value of these investments is not noted in the balances in Chart 28, but both are central long-range investments that aid Equity's budget situation by mitigating

period, there is an important development to note, and that is that the growth in both has virtually reached a plateau over the past three years. These occur in concert with a fall over the past several years in initiation fees, so that these three major sources of Equity's income have only grown by 2.4% since 2006 – 2007. On the other hand, despite successful efforts, particularly over the past two years to keep them in check, expenses have and will continue a growth trend – driven by many factors over which Equity has

most organizations, continues to explore questions regarding its primary objectives and how best to achieve those. Nick Wyman, a member for more than 35 years, was elected as Equity's President in May. With Mary McColl, who will come on board in January 2011 as Equity's Executive Director, they will lead the Council and the staff in discovering and addressing the answers to these and many other questions.

Many people contribute to the assembly of the data that comprise this report.



1.4%, to a total of \$16,616,665. This very modest increase was the result of some actions designed to deliver greater efficiency at the lowest possible cost, along with other less foreseen events from which Equity benefitted. As the chart indicates, payroll and fringes for the Association's staff make up the bulk of the expenses, which is not uncommon for a service organization where the main focus is having staff available to negotiate and administer contracts while meeting many other professional needs of the members.

Fortunately, despite the drop in income and the small increase in expenses, Equity still recognized a surplus of almost \$1.1 million. However, it should be noted that the outlook for the current fiscal year is less positive. Expenses, despite best efforts, continue to rise; on the other hand, income is unpredictable. Basic dues figure to stay somewhat stable, but working dues and initiation fees may continue to experience downward pressure. Much of those two portions of Equity's income are based on variables that are largely outside of our control since they are functions

members. The growth that occurred later in the decade resulted from an increase in the number of paying members.

As with basic dues, part of the increase in income evident in **Chart 25** is the result of the previously mentioned dues increase that raised the working dues rate from 2% to 2.25%. Later growth – in the 2004 – 2008 period – is the result of several factors, among them increased earnings and increased work weeks.

While income from basic and working dues increased significantly when viewed over the ten-year period, as **Chart 26** shows, initiation fee income has remained far more stable, realizing an average increase of 1% per year over the decade, and dropping over the past several years.

Charts 27 and 28 depict investment income and the values of Equity's investment portfolio over the past ten years. Looking first to Chart 28, like most individuals and businesses, Equity suffered great losses to its portfolio in 2008-2009 as its value dipped 21%. Fortunately, in 2009 – 2010, those losses were recovered and the value

rent costs and which are expected to create income potential long into the future. Even with the exclusion of these two investments, the value of Equity's portfolio has increased by 30% over the past ten years, putting the union in a strong position able to withstand the impact of negative short-term events. Finally, investment income, as shown in Chart 27 has been erratic over the decade and poor in the last year as the nation has withstood two recessions during the overall period and downward pressure on interest rates continues in the wake of the most recent downturn.

To conclude this brief financial overview, despite the large increases in basic and working dues over the ten-year

little or no control – that will cause expenses to outpace income in the coming years. If Equity is to avoid deficits that will force it to tap into investments to cover shortfalls, thus reducing its strong position, further actions will need to be taken.

As this analysis reveals, the hard work of Equity's members, Council and Officers, and staff members over many years has yielded many positive results that enabled Equity to survive the recent steep recession. The aftermath of this recession has created significant challenges, and Equity and the producing organizations with which it works are not exempt from these and the effects can be seen. So, once again attention is drawn to the four questions listed in the beginning of this report. In addition, Equity like

Most notable among them are Karen Nothmann, Equity's Business Systems Analyst, who masterfully performs all the queries resulting in the raw data used in this report; and Chris Williams, Equity's Associate for Finance and Administration, who manages the raw data and is an invaluable editor. Thanks are extended to them, as well as Joe DeMichele, Equity's Comptroller; John Fasulo, Equity's National Director of Membership; and Doug Beebe, Equity's IT Director.

Finally, for her contributions to much of the day-to-day work behind the numbers in this report, special thanks are given to Acting Executive Director Carol Waaser, who will be retiring in January after 28 years of service to Equity's members.





Letters to The Editor

Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 175 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members' employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

SECURING A LEGACY

Dear Editor:

Dancers Over 40 is dedicated to preserving filmed material of theatre, ballet, television and even home movies. Please send us your videotapes, films, etc. so we may have them copied to permanent media and preserve these great moments in history before they are lost forever. After we have transferred your materials, we will return them at our expense and include a DVD or Blu Ray disk for your collection.

What you have on your bookshelf, in a box or closet is deteriorating and may already be lost forever. Please allow us to

Correction

A story on the presentation of Equity's Paul Robeson Award to Charles Randolph-Wright in the October/November 2010 issue of Equity News was accompanied by a photo of the recipient with EEOC Co-Chair Julia Breanetta Simpson and President Nick Wyman. It also should have been noted that Ms. Simpson is Chair of the Paul Robeson Citation Award Committee.

preserve these precious documents. Let us not see them go the way of the Morosco, Helen Hayes and Bijou theatres. We would like, after all is done, to donate copies of the materials to the Theatre and Dance collection of the Lincoln Center Library for the Performing Arts to insure continuity and preservation of the work.

Please contact dancersover40@aol.com or our Hotline, (212) 330-7016 and let us know what you have so we may save it for posterity.

John Sefakis
President, Dancers Over 40

HOPING FOR CHANGE

Dear Editor:

It has been a year since my actress friend and fellow member Kate Webster passed away in NYC. She turned in fine performances over the years, with a special gift for drawing-room comedy, but she simply couldn't earn a living with this talent, even partially. She was good. And she didn't give up, she gave out. She is missed; her situation is mourned.

On the eve of this year's Tonys, thinking of Kate made me look again at practicing the art of theatre, its need and joy, yet its primary contradiction. Why, when

production companies are healthier than ever (even in this recession) and output really large and varied, is it still so hard for the majority of theatre artists to just work? Can we ever change that?

Name Withheld on Request

IN MEMORIAM

Dear Editor:

Michael Balcanoff passed August 10, 2001. After working at the Alley Theatre, American Place and 92nd Street Y, settling in New England, Michael worked at various local stages: A.R.T., Huntington, Hasty Pudding, Lyric, Gloucester Stage. I had the good fortune of working with him in Boston in *Night of the Iguana* (New Rep) and *Cherry Orchard* (Nora). In *The Caretaker*, he shifted from defiance to poignancy in the brilliantly executed role of Davies, his final performance.

He leaves wife Sheila, who cared for him the last months; daughter Aurelia, her mom and his brothers. His many friends spanned theatre; his North End neighborhood; Worcester, his hometown and—sober for 20 years—fellow AA members. Apart from his talent, I will miss laughing together, our long calls midday, that startling "hah"

laugh—surprising from his usually gentle demeanor—and that we never did that perfect play we were definitely going to do as soon as he felt well. I know you're giving a great performance somewhere, Michael.

Donna Sorbello

Dear Editor:

On February 11, 2010, David Semonin completed his One Act here on Earth and went to receive his crown of glory.

I first met David in the Library of the Neighborhood Playhouse, where he was librarian. My fellow students, and those before and after, were exposed to David's knowledge of plays, songs, stories, experiences, suggestions. From Simon to Sondheim, students could not only receive their Xeroxed copies of scenes and songs, but also listen to how similar you might be to Art Carney who played the original Felix Unger.

To know David was to love him. His love for theatre was only surpassed by his love for his friends and students. He is remembered as a devoted, talented artist and a tremendously generous, inspiring, complicated individual.

If there is a heaven, then Dave is there, chatting it up with Tennessee, Oscar and Will. Perhaps real success is not having your name listed in the theatre section of the NY Times. Maybe it's having it listed in the archives of people's hearts and souls.

Vincent Allocca

Tom Bosley Mourned

Former Equity Councillor Tom Bosley died of lung cancer in Rancho Mirage, California on October 19, 2010. He was 83.



Although best known for his role as Howard Cunningham on TV's *Happy Days* (1974-1984), Mr.

Bosley began his career on stage in Chicago. He joined Equity in 1951. He appeared in stock and Off-Broadway before his breakthrough role on Broadway as New York Mayor Fiorello LaGuardia in the musical, *Fiorello*, for which he received a Tony Award in 1959. He was elected to Council in 1961 and served until 1971. Moving to California, he appeared in dozens of TV shows, series, films and commercials.

Office Closings

All Equity offices will close early on Thursday, December 23, 2010 and will be closed on Friday, December 24 in observance of Christmas. The offices will also close early on Thursday, December 30 and remain closed on Friday, December 31 for New Year's. (Check with your local office for the early closing time.)

VITA: 35 Years of Tax Assistance

While April 15th is a few months away, the VITA (Volunteer Income Tax Assistance) office in New York is gearing up for its 35th year of assisting Members through the often confusing and complicated world of tax preparation.

Each year, nearly 2,200 members of Equity, SAG and AFTRA are served by a staff of dedicated unpaid volunteers, who prepare approximately 5,000 federal, state and local tax returns. Members who visit VITA, an outreach assistance arm of the Internal Revenue Service, find a program that provides the empathy that most accounting firms can not. The volunteers at VITA, all of whom must meet rigorous standards for certification by the IRS and are tested annually, have a unique understanding of our business, and the challenges that go hand in hand with preparing returns for individuals in the performing arts. While tax preparation is done only for those who can visit the VITA office in person, the volunteers answer questions from members nationwide. This valuable resource means

members can seek advice on such issues as per diem and out-of-town taxation matters, audits, estimated taxes, amended returns and other ongoing tax matters. In addition, staff from all three unions contact the VITA office for information that will help a member plan for a tour, file correct withholding and many other tax matters that cross their desks.

Because tax returns for the performing arts don't fit the typical model, Site Coordinator Sandra Karas has established a good relationship with the Washington, DC Taxpayer Advocate's office and has set up a system of review of a number of cases. To date, these efforts have yielded favorable results for our members who have been or are being audited. Members have been assisted in Georgia, Illinois, Washington, New York, and California, among other regions. In addition, Ms. Karas drafted a letter outlining our members' ordinary and necessary business expenses, reimbursement policies and other information for use by members in IRS examinations. This has assisted IRS

examiners to better understand the unique circumstances in which our members work and maintain their myriad artistic skills. Last season, the New York Equity VITA office received glowing marks in its on-site audit by IRS agents in the preparation of returns and in its administrative operations.

This season, VITA plans to file all returns electronically, filing to meet not only the requests of the IRS and state agencies, but to offer members the advantages of e-filing which

include refunds within 14 days, greater accuracy, faster processing, and no further need to photocopy and mail several returns. And VITA will be eligible to apply for IRS grants in future when it is on board with electronic filing. So, it'll be a greener, more efficient office and will streamline the refund process for members.

The office is supported by modest annual donations from all three performing arts unions, with Equity also providing the space, technical support and other services. These donations offset the costs of office supplies, software and other

operating expenses. In recent months, the VITA office has gotten a much-needed facelift. The Foundations of AEA, AFTRA and SAG made generous contributions toward renovating the space on the 14th Floor of the New York Equity building. Improved lighting, fresh paint, new carpeting, electrical upgrades and new furniture/workstations with seating for both preparers and taxpayers has given the space a new look, greater comfort and privacy for the hundreds of members who stream through all year. Through regular donations and that of a generous benefactor, new computers were purchased and installed last year.

The VITA program of AEA, AFTRA and SAG is also unique in that it offers free service year-round. Unlike other volunteer offices, ours serves members after the filing season has ended. Beginning in February, and through April, the office will be open four days a week. It is closed on Tuesdays. From May through January, the office is open on Thursdays. Whether it's the height of tax season, or the rest of the year, VITA is always a hub of activity, and a welcoming oasis to sort out those pesky tax questions.

VITA to Open February 7 in NY

The VITA office opens its door in New York on the first Monday of February—February 7, 2011. The office—newly refurbished—is on the 14th Floor of the Equity Building, 165 West 46th Street. Telephone: (212) 921-2548. Hours are 10:30 a.m. to 4 p.m. Mondays, Wednesdays, Thursdays and Fridays. The office is closed on Tuesdays.

You must come in person and show a paid-up union card (AEA, AFTRA or SAG) in order to receive a packet of worksheets and make an appointment. Worksheets must be completed prior to your appointment. Members without appointments may "walk-in" and will be seen on a first come, first served basis, provided worksheets have been completed.

2010: Equity's Year in Review

January

- Changes in the physical therapy and chiropractic benefits of the Equity-League Health Plan become effective. CIGNA, the health care provider, is asked to make efforts to recruit more practitioners to join its network and participants are urged to use in-network providers. In addition, participants are required to use the CIGNA Tel-Drug Mail Order

annual observance of Black History Month. The presentation is part of the Committee's *Spirit, a Celebration of Diversity* program.

AEA members Jeffrey Schmidt, Doug Miller, Pam Dougherty, Wendy Welch, Liz Mikel, Bradley Campbell and Diana Sheehan garner Column Awards honoring outstanding achievement in the Dallas-Fort Worth theatrical community.

Equity Foundation. The award, honors a veteran female and male character actor for the best performance in a supporting role in a Broadway or Off-Broadway production.

- The Clarence Derwent Award for most promising female and male performers on the New York metropolitan scene goes to Nina Arianda and Bill Heck. The Derwent Awards are the oldest awards on Broadway, established in 1945 by Clarence Derwent, a distinguished actor and former President (1946-1952) of Actors' Equity.

June

- The International Federation of Actors (FIA) endorses the Inclusion in the Arts & Media of People with Disabilities (IAMPWD) Campaign of Equity, AFTRA and SAG.

- Green Day's *American Idiot* receives Equity's Extraordinary Excellence in Diversity on Broadway Award.

- The Central Region hosts a panel on Breaking Down Barriers at the Theatre Communications Group (TCG) National Conference.

- The Phoenix/Tucson Equity Liaison Committee presents long-time Equity member Judy Rollings with the 2010 Arizona Theatre Service Award presented annually to recognize significant contribution and service to the Arizona theatre community.

August

- The Tri-Union (AEA, AFTRA, SAG) Diversity Awards, recognizing performers and arts organizations who, through their work and activism, have fostered diversity within the entertainment and news media industries and communities, are presented. Equity's award goes to Deaf West Theatre.



Philip Loeb (courtesy of Ciesla Foundation/Yoo-Hoo Mrs. Goldberg)

September

- Equity remembers former Councillor Philip Loeb on the 55th anniversary of his death and rededicates the Philip Loeb Room at the New York office. Mr. Loeb committed suicide after being blacklisted in the '50s.

- *Fela!* receives Equity's fourth annual ACCA Award for Outstanding Broadway Chorus, the only award of its kind to honor the distinctive talents and contributions made by chorus members.



Falat Project Volunteers Take a Bow

Thanks to the volunteers for the 25th Anniversary of the Stephen Falat Basket Project who helped to fill and distribute 3,700 bags for hospitals, AIDS hospices, pediatric AIDS centers and HIV community services in the New York area. Pictured here are: (top row, l to r) Caroline Crippen, an unidentified member, Cleon Byerly, Lawrence Merritt, Greg Kayne, David Sittler; (center) St. Luke's Hospital's Wendy Eng, Kelly Eyeran, Diane Eyeran, Anne Fortuno, Anthony Morelli, Ben McLaughlin, Patti Mariano; (front) Joanne Borts, Kathy Boyne, John Fahey, Brenda Gardner, Sam Altman, Teak Lewis.

October

- Mary McColl is named Executive Director Designee, succeeding Acting Executive Director Carol Waaser. Ms. McColl will join Equity in mid-January 2011.

- Equity's legendary Gypsy Robe celebrates its 60th anniversary.

- Actor, director, producer and writer Charles Randolph-Wright receives Equity's 2010 Paul Robeson Award.

- Central Region VP Dev Kennedy and Central RD Kathryn V. Lamkey present the Equity-sponsored Joseph Jefferson Best Ensemble Award to Chicago's Steppenwolf Theatre for "The Brother/Sister Plays."

- AEA actress Wendy Lehr is recognized with an Ivey Award for Lifetime Achievement (sponsored by Actors' Equity), for her 50+ years of work in the Twin Cities theatre community. Ms. Lehr is best known for her work at the Children's Theatre Company, where she appeared in over

130 productions.

November

- Equity's new building at 557 West Randolph Street in Chicago opens. The ribbon-cutting by President Nick Wyman and Central Regional Vice President Dev Kennedy draws a crowd of 150 VIPs from Equity's Council, Central Regional Board, Senior Staff, union leaders and members of the Chicago theatrical community.

- Career Transition For Dancers celebrates its 25th anniversary with a star-studded gala. Edward Weston, a former Councillor, Second Vice President and Western Regional Director served on the Advisory Committee that helped develop and establish the organization.

December

- The Council, Officers and Staff extend to members everywhere best wishes for a peaceful and healthy holiday season and a Happy New Year.

Applications Being Accepted for Roger Sturtevant Award

Applications are available at www.actorsequity.org (Document Library/EMC) from January 1 – March 15, 2011 for the 2010-2011 Roger Sturtevant Musical Theatre Award for Equity Membership Candidates (EMCs) administered by the Actors' Equity Foundation.

The \$1,000 award is given to current EMCs (one male, one female) who demonstrate outstanding abilities in the musical theatre field. Selection is based on a videotaped audition, written recommendations and a completed application.

The panel of judges includes actor/members of the Actors' Equity Foundation and members of the Casting Society of America. The panel adheres strictly to the principles of non-traditional casting and actively encourages actors of all cultural backgrounds, as well as actors with disabilities, to apply. The award was begun by the family of noted casting director Roger Sturtevant, who died in 2003.

For information, contact Anne Fortuno at (212) 869-8530, ext. 409 or via email at afortuno@actorsequity.org.



At the EEO Summit in Chicago are: (front, l to r) Business Rep Michael Van Duzer, Eastern EEO co-chairs Julia Breanetta Simpson and Christine Toy Johnson, Central Regional Director Kathryn V. Lamkey, Central EEO Chair E. Faye Butler; (standing) Business Rep Pearl Brady, Western EEO Chair Barbara Roberts, Central EEO Chair Cheryl Lynn Bruce, National EEO Coordinator Luther Goins.

Service for prescription drugs.

- The first National Equal Employment Opportunity Summit is convened in Chicago. Representatives from New York, Chicago and Los Angeles attend. *EEO: One Voice* is adopted to "brand" the Association's work in this area.

- A new three-year agreement with modest gains is reached by Equity and the University/Resident Theatre Association (U/RTA).

- Kate Forbes and John Douglas Thompson receive Equity's Joe A. Callaway Award honoring the best performance by a female and male actor in a professional production of a classic play (written before 1920) in the New York metropolitan area.

- Equity's St. Clair Bayfield Award for the best performance by an actor in a Shakespearean play in the New York metropolitan area goes to David Pittu.

February

- The Volunteer Income Tax Assistance (VITA) Office in New York opens for its 34th season.

- Council approves changes, including an increase in budget, to the Members' Project Code. Administered by the Area Liaisons in 24 cities nationwide, the Code is designed to permit members to generate work for themselves without having a producer.

March

- Central Region independent directors William "Bill" Brown, Frank Galati, Ron "OJ" Parson and Russ Tutttterow receive the Central Regional Equal Employment Opportunity Committee's Spirit Recognition Award at the

April

- Administration of the Eastern portion of the state of Ohio is transferred from Equity's Eastern Region to the Central Region, so that all of Ohio is now in the Central Region.

- A one-year extension of the Theatre for Young Audiences (TYA) Contract is approved with an increase in weekly health contribution rates under the weekly contract and a small increase in the performance salary under the per performance contract.

May

- Nick Wyman is elected President. Mr. Wyman says: "My priority will be to improve communication, both by clarifying and focusing the message and mission of Actors' Equity and by soliciting and listening to the concerns and ideas of members in all areas of the country."

- The Annual Rosetta LeNoire Award is presented to Jackie Taylor, Founder and Executive Director of Chicago's Black Ensemble Theater. The national award recognizes exemplary hiring or promotion of ethnic minorities, female actors and actors with disabilities through multi-racial and/or non-traditional casting.

- New four-year agreements are reached with Central Region Dinner Theatres with increases in minimum salaries and health contributions along with other improvements in working conditions.

- Helen Stenborg and Stephen McKinley Henderson receive AEA's Richard Seff Award presented by the Actors'