

WINTER 2018 | VOLUME 103 | ISSUE 1

Equity NEWS

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REGIONAL THEATRE REPORT

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#Equity
STRONG





FROM THE PRESIDENT WHAT I'VE LEARNED FROM OUR LIAISON AREAS

I've spent a lot of time on the road lately. For sixteen months during 2016 and 2017, I was working on the national tour of *Fun Home*. It was an amazing experience to take that theatrical piece to markets large and small across America, especially at this particular cultural moment.

The job afforded me an opportunity to sit down in person with dozens of you in our Liaison Areas. During the tour I met with representatives from 18 of our Liaison Committees, as well as engaged local members who wanted to join the conversation. I was also able to "swing by" Atlanta on my day off between Seattle and Costa Mesa, to participate in the conference we organized for all of the liaisons. I'm so grateful that so many of you took the time to participate in these events, because I learned a tremendous amount about the realities in each community.

Each of these areas is unique in a number of ways. Whether it's the geographic challenges of St. Louis and Detroit or the staggering cost of rehearsal space and housing in San Francisco, there are anomalies in each market. But in significant and unifying ways, I also heard many of the same things over and over again. The desire for more work weeks. A need for more vigorous enforcement of existing rules, not just in letter but also in spirit. The hope of becoming more engaged in our union, and the passion to evolve it into an organization that proactively enfranchises and represents all of us.

In all of these conversations, contracts were king. Everyone wants to be secure in the knowledge that you can make a living as a professional actor or stage manager no matter where you live. To that end, a major part of the Equity 2020 campaign is laser focused on organizing more work weeks in Liaison Areas. We are in the process of reinventing our organizing program; our first hire after the dues referendum was a dedicated organizer who is working to identify local non-union theaters that seem ready to move to Equity contracts. I want to personally thank every one of you who have volunteered your effort on this project.

We're also bumping up our communication about the "How to Hire Me" letters and the Business Theatre and Events Memorandum of Understanding; the former allows you to provide potential employers a detailed breakdown of the actual cost to put you on a contract (which is often cheaper and a lot less scary than they imagine), while the latter lets you convert theatre-related work into Equity work weeks, including the chance to build toward qualifying for

health insurance.

The other category of discussion that has really stuck with me is that which deals with enforcement of existing rules. Harassment prevention is, of course, front and center here at Equity, and we have a variety of ways to report abuses. (First and foremost, call your business rep!) But I really started to get angry when I heard story after story of how actors and stage managers are manipulated and taken advantage of, such as with the practice of hiring out-of-town actors as if they are local, as long as they provide their own housing. No professional should have to crash on a couch for two months in order to do a show, and most of those jobs could just as easily be filled by local members.

The trend that truly infuriates me are theaters that advise you to quit the union so that they will hire you. This is not only anti-union, it's also illegal. It has the added drawback of creating a very real race to the bottom. And to me – this was driven home during my dinner with the Phoenix/Tucson committee – it's preposterous that any professional theater would decide to operate without paying a fair wage to the actors and stage managers, who are the primary providers of the organization's number one product. I believe this is a moral obligation. If a theater is telling you that they "don't have enough contracts," that's just a creative way of saying that they didn't budget for actors and stage managers. Equity, by and large, will give 'em all the contracts they ask for. They just think they might be able to get you more cheaply by scaring you out of a union. Don't fall for it. And then call your regional office and report it. Because if they're doing it to you, they're doing it to others.

It's a new year, and I'm excited about everything we will do together in 2018 and beyond. But again, I want to thank all of you for your incredible work educating me while I traveled. I carry those stories with me every day. I am pushing for dedicated seats on our National Council for those of you who live outside of office cities. And I look forward to seeing you again soon.

Kate Shindle

FROM THE EXECUTIVE DIRECTOR IT'S TIME FOR WOMEN TO LEAD



A number of major regional theaters are changing artistic leaders at the moment. Over the last few months, that number has only grown as charges of sexual harassment and misconduct roil the industry. The two trends are linked – and make a call to action ever more critical.

In California, American Conservatory Theater recently made headlines after announcing that outgoing artistic director Carey Perloff would be replaced by Pam MacKinnon. The story was news for other reasons – MacKinnon's unimpeachable qualifications – and because it is uncommon for a theater to replace a female artistic director with another qualified woman.

I hope for the day when announcements like this are no longer news.

OUR WORK ON HARASSMENT PREVENTION GOES HAND IN HAND WITH OUR WORK TO IMPROVE DIVERSITY WITHIN THE THEATER INDUSTRY.

Today the need for action is even more urgent. Since the New York Times ran its first story on Harvey Weinstein, a number of theaters across the country – most recently The Long Wharf in New Haven – have had leadership changes due to charges of misconduct.

At Equity, we stepped up our work on harassment prevention two years ago and have been working on it ever since. Since the Weinstein story landed we've sent a message to all of our employers asking them to send us a copy of their harassment policies.

Incredibly, we heard from a disturbing number of employers who didn't have a harassment policy, and had

never before thought they needed one. The leaders of these organizations are well-meaning people. But in this case, they fell short. These were not isolated failures but something we heard from numerous employers. This is a systemic problem.

The lesson for us was clear – representation matters. Our work on harassment prevention goes hand in hand with our work to improve diversity within the theater industry.

What we need as an industry are leaders who bring a new perspective to running a theater. That means more women and people of color. There is no shortage of qualified leadership. Women make up nearly 60 percent of the staff “next in line” to take on major leadership positions, according to a 2015 Wellesley Centers for Women study of the League of Resident Theatres.

Equity isn't in a position to tell a theater whom they should hire to be their next artistic director or their next executive director. But what we can say is that these companies shouldn't be afraid to diversify their leadership. Since 2015, the top two leadership positions at Equity (Equity President Kate Shindle and myself) have been women with differing perspectives and experiences. That diversity is our strength.

I would note that when it comes to casting actors, many theater organizations have robust language in their Equity Contracts affirming their commitment to diversity and inclusion. I have heard many producers say at the bargaining table they know that those commitments are the right thing to do.

Now is the time for theaters everywhere to move beyond their contract language and truly lead by example to ensure that qualified women and people of color are given a fair shot at these leadership positions.

We'll be watching.

Mary McColl

A version of this column first appeared in Variety.



TAX TIPS

TAXES REVISITED AND TAXES AHEAD

BY SANDRA KARAS, EQUITY SECRETARY-TREASURER AND VITA PROGRAM DIRECTOR

Is it that time of year again? Yes! And the updates for 2017 are minor compared to what they will be next year – but more on that later. As you’re gathering your W-2s, 1099s and other income statements and organizing your expense receipts for the upcoming filing season, here are some of the highlights that will affect your returns:

2017 Tax Brackets

Single

10%		up to \$9,325
15%	from \$9,326	up to \$37,950
25%	from \$37,951	up to \$91,900
28%	from \$91,901	up to \$191,650
33%	from \$191,651	up to \$416,700
35%	from \$416,701	up to \$418,400
39.6%	above \$418,401	

Married, Filing Separately

10%		up to \$9,325
15%	from \$9,326	up to \$37,950
25%	from \$37,951	up to \$76,550
28%	from \$76,551	up to \$116,675
33%	from \$116,676	up to \$208,350
35%	from \$208,351	up to \$235,350
39.6%	above \$235,351	

Married, Filing Jointly

10%		up to \$18,650
15%	from \$18,651	up to \$75,900
25%	from \$75,901	up to \$153,100
28%	from \$153,101	up to \$233,350
33%	from \$233,351	up to \$416,700
35%	from \$416,701	up to \$470,700
39.6%	above \$470,701	

Head of Household

10%		up to \$13,350
15%	from \$13,351	up to \$50,800
25%	from \$50,801	up to \$131,200
28%	from \$131,201	up to \$212,500
33%	from \$212,501	up to \$416,700
35%	from \$416,701	up to \$444,550
39.6%	above \$444,551	

Standard Deduction

Single: \$6,350; Married Joint: \$12,700;
Married Separate: \$6,350; Head of Household: \$9,350

Exemptions

Each Personal or Dependent Exemption is \$4,050.

Mileage Rates

If you own or lease your own vehicle, and you use it for business purposes (looking for work – locally or out of town, attending classes, doing research, driving between two jobs on the same day), performing charitable work, driving for medical care, or moving more than 50 miles for a job, you may deduct the standard mileage rate or the actual expenses based on the percentage of business use. Most taxpayers get a larger deduction with the mileage rate and for 2017 the rates are: 53.5¢/mile for business; 17¢/mile for medical or moving purposes; 14¢/mile for charitable volunteering.

Ordinary and Necessary Business Expenses

The usual show biz expenses are deductible, provided you have the required receipts and other substantiation to back up your deductions. Here are the typical ordinary and necessary business deductions:

- Accompanist and Audition
- Advertising and Publicity
- Agents and Managers Fees
- Automobile or Public Transportation
- Coaching and Classes
- Equipment and Software
- Gifts
- Internet
- Make Up and Hair
- Meals and Entertainment
- Office and Research Supplies
- Studio Rent
- Stage Manager's Kit
- Tax and Legal Fees
- Telephone
- Tickets for Research
- Tips
- Trade Publications
- Travel Out of Town
- Union Dues
- Wardrobe

Audits

These have increased in the last couple of years, especially in some states. Bear in mind that the burden is on the performer/stage manager to be able to present the acceptable proof in an IRS or state examination. For those who have received audit notices and need assistance, contact Sandra Karas at the VITA office at 212-921-2548, and you can receive a letter of support and counseling.

Organization is Key

By keeping track of your income as well as your expenses, you'll be better prepared to file your returns and achieve the lowest tax liabilities allowed by law. Organize your income by keeping electronic or hard copies of each pay stub and each monthly bank or investment statement. As W-2s and other income reporting statements come in, you'll know not only what's accurate, but what's still missing or outstanding. By retaining receipts, contracts, itineraries and an excellent appointment calendar and auto log (if you own a car), you'll be able to track your business (and personal) spending to maximize your deductions on your tax returns. And if your return is selected for examination, you'll be ready.

Some Thoughts on the New Tax Bill

I wish I could reassure every member of our industry that this will be easy to navigate, but I cannot. What I can tell you is what we know thus far. The deductions for Miscellaneous Itemized Deductions have been eliminated starting this year, 2018, along with state and local income taxes. But that doesn't mean that you should stop saving your receipts for the expenses listed above. You should absolutely continue to save every receipt in every one of those expense categories. Why? Because you might have some self-employment income, some 1099 income, some independent contractor fees to which we can apply some or all of your ordinary and necessary business expenses. We see this all the time, and those members who have kept good records benefit from them. How many times have you been paid for a reading? A showcase? A fringe show? Print work? A voice over? A jingle? Something you've written or composed? A singing gig in a church or synagogue? We see hundreds, even thousands of dollars from these kinds of one-off payments being paid to our members every year. Keep track of those earnings as well as your show biz expenses. Members who earn consistently higher wages and expect to continue to do so might be candidates for entity formations, such as corporations or partnerships. And there might be some technical corrections made to the Code by concerned legislators who can and want to help taxpayers in our industry. And then there's the midterm elections ... Need I say more? Hang in there! We're with you!

TAX TOUR 2018

WITH SANDRA KARAS
WORKING ACTOR, TAX ATTORNEY, VITA CHAIR



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- 3/1 7 PM • Washington, D.C.
- 3/5 7 PM • Philadelphia

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DIVERSITY MATTERS MOMENTS OF HOPE TO #CHANGESTHESTAGE

We began the New Year at Equity with two events that gave me hope for our shared work to help #ChangetheStage. It started with a Town Hall discussion in San Francisco in January, where we invited local members and a cross-section of other theatre professionals to discuss our study on hiring bias in the theatre industry.

I was encouraged when one member in particular – a stage manager – recounted her difficulty breaking through the old guard network. Panelists responded by engaging in a friendly competition on stage to get her to send them her resume.

I'm excited that we are able to start taking these conversations directly to members in Equity's Liaison Areas because we want your voices to be heard. I look forward to you joining us for future town halls to be held in the New York and Boston areas. An announcement is forthcoming, so please remember to watch the Member Portal for more information.

I was also encouraged by the conversation we have started as we enter Black History Month at Equity. We kicked off the month's events with a program called "The Climb: A Conversation with New York Casting Directors about Diversity and Inclusion."

Panelists Tara Rubin, Kate Lumpkin and Jordan Thaler did a fantastic job helping to shed light on the process of auditioning and casting, and the program provided an opportunity for a group of talented members to explore ways we can work together to make a difference.

While those events offered me hope, there have also already been challenges this year. At a time in our country where we should embrace the richly diverse population now more than ever, immigrants and people of color have been condemned and demeaned by the xenophobic behavior of our President.

As an immigrant, I was reminded that too often as a nation we focus on our differences and forget immigrants make up an integral part of our diverse, thriving communities that make extensive contributions to our country. The President's remarks are dangerously reckless but also a reminder that while our work to #ChangetheStage is critically important, we also are doing that work in a broader culture where we are too often flying into the wind.

While President Trump may set the wrong example, we will continue our work regardless and look for ways we can advance the cause. I was energized by what I heard when I attended the AFL-CIO Dr. Martin Luther King, Jr. Civil and Human Rights Conference to honor the legacy of Dr. King. It's a hard and long journey, but I left the conference more committed than ever to

continue our work to help ensure justice and equal rights for Equity members.

Finally, I want to recognize a theatre that is doing good work to help #ChangetheStage. In January, I joined a group of Equity staff and elected leaders to present the Ivy Bethune Award to Bill Rauch, Artistic Director of the Oregon Shakespeare Festival, for his commitment to diversity and inclusion in hiring, casting and producing choices. While some producers are focused on the challenges, it is clear that Bill Rauch and the company at OSF is focused on taking ownership of the challenge ahead of them. The city of Ashland, Oregon, which is home to OSF, is more than 80 percent white, according to census information, but the OSF resident acting company is now about 70 percent people of color.

Each and every speaker at the ceremony spoke highly of Bill and his commitment to equity, diversity and inclusion. The cultural influence of OSF was evident as each speaker referenced their pronouns – words that an individual would like others to use when addressing them such as "she, her, hers" – which helps to foster an inclusive culture.

In presenting the award, Barbara N. Roberts, Equity Councillor and National Second Vice Chair of the Equal Employment Opportunity Committee said, "Bill Rauch is a fearless advocate for social justice, dedicated to including all humanity in his work."

Equity presents a number of awards throughout the year recognizing those individuals and institutions who, like Bill and OSF, are working to create a theatre that speaks to the full diversity of our society. We are currently accepting nominations for the Rosetta LeNoire Award, which is given in recognition of outstanding artistic contributions made by either an individual or institution to the universality of the human experience in the American theatre. Please visit actorsequity.org to learn more about the award and to submit nominations.

Of course, diversity is more than just what a person looks like; it's about race, age, gender, religion, sexual orientation, social and economic status, etc. Simply changing the way we think about diversity takes us a step forward. I'm looking forward to continuing that conversation as we work to #ChangeTheStage.

Nicole Smart

REGIONAL THEATRE REPORT

Understanding the Strengths and Opportunities in our Liaison Areas

BY BRANDON LORENZ | WITH THANKS TO DOUG BEEBE, STEFANIE FREY AND GAIL GABLER

As part of Equity 2020, Actors' Equity made a commitment to build a modern and strategic organizing program to help create more work opportunities for Equity members.

Equity is making a down payment on that promise with the Regional Theatre Report, a study on work opportunities available to Equity members in the 28 Liaison Areas.

With this report, which will be updated annually, Equity empowers members by sharing new and never-before-released information about what is happening in their communities. The approach is simple – look at the number of work weeks in a given Liaison Area and divide it by the number of members. This creates a new metric – work weeks per member – that gives us a better understanding of what is happening in all 28 Liaison Areas, regardless of size. (See "Methodology," page 10.)

One thing that is already clear from the study is that there is a tremendous volume of work occurring in Equity's Liaison Areas. 40 percent of all Equity work weeks recorded during the 2016–2017 season occurred in a Liaison Area. The cities that make up the report are responsible for more than \$112 million in wages being paid to Equity members each year.

"What our data shows is that world-class theatre is being performed by thousands of professional actors in cities large and small all across our country," said Mary McColl, Executive Director of Actors' Equity. "We hope that members find this report a useful way to understand what is happening in their own community."

DECODING THE DATA

Over the long term, the goal is to create a benchmark that can be used to help Equity staff and members of the Liaison Committees find new work opportunities for

40 PERCENT OF ALL EQUITY WORK WEEKS RECORDED DURING THE 2016–2017 SEASON OCCURRED IN A LIAISON AREA. THE CITIES THAT MAKE UP THE REPORT ARE RESPONSIBLE FOR MORE THAN \$112 MILLION IN WAGES BEING PAID TO EQUITY MEMBERS EACH YEAR.

Equity members. Because there is only one year of data, many people living in the Liaison Areas may instinctively focus on where they fall on the list.

That would be a mistake.



"A lot of people will want to know where they rank on the list, but from an organizing perspective, that's not the most important question," said McColl. "With this report, we will have the necessary information to take our engagement with the Liaison Committees to new levels. This will help us start to answer basic questions like when it comes to work weeks, is the arrow pointing up or down? Once we know that, we can start to ask why and ask what we can do about it."

This report is one new tool to help support Equity's organizing work, but it's not the only way to define what is happening in the Liaison Areas. So much of what happens over the course of a theatrical season ultimately cannot be controlled by the Union. The opening of a successful large-cast show or the financial troubles of a theatre, for example, have a great impact on work weeks. In 2017 alone, wildfires in California and Hurricane Harvey in Houston caused major disruptions to local theatres – and life in general.

It's also important to remember that while the Regional Theatre Report will be produced annually, dramatic changes in any one market take time. Most organizing of new Equity theatres involves months of outreach and negotiations, followed by a gradual increase in numbers of contracts as a theatre transitions to full terms. So today's newest Equity seasonal agreement may mean a noticeable rise in work weeks two or three years down the road. In the meantime, members will know where their community stands and can help Equity encourage local theatres to keep moving in the right direction.

Focusing on where any one area falls on the list compared to the others doesn't tell the full story. There are four areas – Greater Washington, D.C./Baltimore; Central Florida; Boston and San Francisco – that are near

or above the 10,000 work week mark. These areas are producing a huge volume of theatre. In fact, those four Liaison Areas make up 43 percent of all the work weeks in Equity's Liaison Areas during the study period.

Looking at the limited work week data that is available from prior seasons, there are some noteworthy trends.

New Orleans in particular stands out for showing steady growth in work weeks over the last three theatre seasons. New Orleans reported 771 work weeks in the most recent season – a 68 percent increase compared to the 458 work weeks reported during the 2014–2015 season. That means New Orleans has the largest percentage increase in work weeks over the last three theatre seasons.

"I hope this can be a rallying cry for our membership to keep expanding their opportunities," said John Bostic, Chair of the New Orleans Liaison Committee. "I'm a strong believer in positive motivation. I hope that the fact we have grown so much, coupled with some growth in our local theaters, will motivate the membership to get out there and find more opportunities."

Similarly, Las Vegas also reported significant growth – from 1,212 work weeks in 2014–2015 to 1,826 work weeks in the most recent theatre season, a 51 percent increase over three seasons. On the other end of the spectrum, larger areas like Greater Washington, D.C./Baltimore also showed a healthy growth in work weeks, moving from 15,568 work weeks in 2014–2015 to 20,178 in the most recent season.

Overall, work weeks are up 6.1 percent in the 28 Liaison Areas between the 2014–2015 and the 2016–2017 theatre seasons. This report is meant to help keep that arrow pointing upward when the books close on the next two seasons.

METHODOLOGY

Part of Equity 2020 is about being more inclusive. With that in mind, Equity's National Council voted in 2017 to redefine Liaison Areas; the new definition was expanded to cover 100 miles around a city. This report uses the expanded 100-mile territory for the study and focused on regional theatre, not the entire theatre industry.

Another part of the 2020 campaign included a

THE DATA

LIAISON AREA	WORKWEEKS PER MEMBER
Greater Albany	6.3
Atlanta	5.6
Austin/San Antonio	3.7
Boston	9.6
Buffalo/Rochester	7.3
Cincinnati/Louisville	9.6
Cleveland	7.3
Dallas/Fort Worth	7.1
Denver	10.3
Detroit	5.2
Central Florida	17.0
South Florida	5.1
Houston/Galveston	9.7
Kansas City	10.9
Las Vegas	5.2
Milwaukee/Madison	11.4
Minneapolis/St. Paul	12.3
Nashville	4.3
New Orleans	4.5
Philadelphia	6.7
Phoenix/Tucson	5.9
Pittsburgh	7.4
Portland	6.4
St. Louis	11.9
San Diego	8.7
San Francisco Bay Area	7.1
Seattle	9.8
Greater Washington, D.C./Baltimore	16.9

commitment to focus on members living in Liaison Areas. That's one reason the study is a look at what is happening in Equity's 28 Liaison markets. Because the nation's top-three media markets – New York, Chicago and Los Angeles – are so different in size and function, they were not included in the scope of this study.

National tours are accounted for at the city they originate from, consistent with Equity's long-standing practice. This study focuses exclusively on work done under contract and does not include codes.

The study accounts for work done during the 2016–2017 theatre season, which concluded in May 2017.

CENTRAL FLORIDA SHINES

In the first year, Central Florida showed the highest work weeks per member, attributable in large part to the strength of the Disney Contract. The region reported 17 Equity work weeks per member – just enough to edge out

Equity member Duke Lafoon in *It's A Wonderful Life: A Live Radio Play* at Orlando Shakespeare Theater. Photo by Tony Firriolo.





Equity member Tyler Michaels and the cast of *Teen Idol: The Bobby Vee Story* at History Theatre in St. Paul, MN.
Photo by Rick Spaulding/History Theatre.

Greater Washington, D.C./Baltimore, which reported 16.9 weeks per member.

"I was very surprised by where we landed on the list," said Mark Richard Taylor, Central Florida Liaison Chair, who said the report will serve as motivation for his committee to help do what they can to expand the number of organizations using Equity contracts.

Last fall, Equity reached a new five-year agreement with Disney, providing a foundation to build on in the future. That contract includes a 14 percent wage increase on returning salaries over the life of the contract. Minimum salaries were also bumped. (See "#EquityWorks...In Orlando," *Equity News*, August 2017.) Equally important, Equity members will have significantly more work opportunities through the use of the Chorus contract at Disney, earlier access to vacation benefits and expanded paid sick leave.

Central Florida is a small enough market where Equity members can be seen on a variety of stages throughout the season, large and small. Several theatres started using Equity contracts during the 2017 season; for example, The Studio Theatre Tierra del Sol, Day Star Studio Productions and Central Florida Community Arts all started using the Orlando Area Theatre Contract, a pre-paid contract.

Taylor says that having access to this kind of report has already got him thinking about what his committee can do to help build on this momentum.

"This report makes me want to reach out to the theatres that stretch beyond our immediate area and interface with them more," said Taylor. "I think it is encouraging and makes me want to keep us in the forefront of providing more work weeks for our members."

GREATER WASHINGTON, D.C./ BALTIMORE MAKES A CAPITAL SHOWING

The Greater Washington, D.C./Baltimore Liaison Area came in a very close second, reporting 16.9 work weeks per member. What sticks out most is that the market was the only one to report more than 20,000 work weeks.

Liaison Chair Roy Gross says that the market benefits from a robust base of funders – not just funding at the local and federal level – but also grants from less conventional sources, such as international embassies and festivals.

That unique base of funding shows up in a variety of ways. Consider, for example, how the Kennedy Center has been home to the show *Shear Madness* for more than 30 years. Altogether, there were 70 theaters using Equity contracts in the region during the 2017 season.

"There are organizations dedicated to Shakespeare and the classics, contemporary American playwrights, devised work, new play development, theatre for young audiences, musicals, Irish works, works from a Jewish perspective, a company dedicated to providing opportunities for professional theatre artists with and without disabilities and many more," said Gross. "If you want to do a particular type of work, chances are there's somewhere to do it."

LAND OF 10,000 THEATERS?

The Twin Cities also stand out for having a high volume of work opportunities for members – 12.3 work

weeks per member. It's clear that the community has a strong theatre ecosystem, with Equity using a number of different contracts.

More than 2,400 work weeks came from Special Appearance Agreements. More than 1,800 came from LORT and 1,200 came from Dinner Theatre contracts. If only from the data, it's clear that the Twin Cities are home to a diverse theatre scene with a variety of theatre being produced. In fact, Equity's Theatre Directory (available in the Member Portal) shows 57 theaters in the area have used Equity contracts in the last year.

"To have a thriving theatre community – which we clearly do – you need three things: Audience, Producers and Artists," said Greta Grosch, Twin Cities Liaison Chair.

With a diverse theatre scene comes innovation. Park Square Theatre – one of the theaters that uses SPT contracts in St. Paul – works with smaller companies to use their second space, which gives exposure to new companies. The Guthrie Theater has a program called the "Level Nine Project," making their small studio theatre on the ninth floor available to theatres, who in turn make seats available to their audience for only \$9.

By any indication there is a lot of theatre being produced in the Twin Cities. But Grosch isn't ready to rest and instead sees the new report as a tool to generate even more Equity work in the market.

"This really motivates me to spread the word," said Grosch. "This is the kind of information that can help keep audiences, funders and producers motivated. And it can help to keep artists motivated when it feels like there is not enough work, because although there are a lot of work weeks generated here, there are still a lot of talented people here who are not working – and that is frustrating for them. Perhaps this can help keep spirits up when times seem tough."

TURNING DATA INTO ACTION

This report has created other important avenues to explore when it comes to growing work weeks. Many of the cities that had a higher number of work weeks per member also have strong local arts funding.

The National Assembly of State Arts Agencies (NASAA) ranks state arts funding on a per capita basis. Central Florida, with the most work weeks per member, is in a state that ranks fifth highest in local arts funding. And Minnesota, home to the Twin Cities with the third most work weeks per member, has the highest local arts funding in the nation.

But Equity staff haven't been waiting for this report to get to work. While Equity has been working to assemble the Regional Theatre Report, dozens of volunteer Trailblazers, led by Organizer Stefanie Frey, have been researching their local communities, identifying area theatres that might not be using Equity contracts yet.

The campaign, called "Acting Locally," kicked off in late November and finished in early February. (See "Acting Locally: Crowdsourcing for More Work Opportunities in the Regions," *Equity News*, August 2017.) The more than 60 volunteer Trailblazers identified more than 330 theatres that could become potential future organizing targets. Volunteers reported that once they began the project – the first of its kind for Equity – they found more potential Equity theatres in their backyard than expected.

"There are more potential Equity producers in

Wisconsin than I thought," said Kristi Ross-Clausen, a Trailblazer and Equity member living in Appleton, WI. "I figured we'd have a handful at most, and there are about a dozen."

The early results are encouraging. In New Orleans, volunteers found 17 potential theatres. Volunteers in Austin/San Antonio identified 18 potential theatres. And in the East, volunteers found 14 potential theatres in Buffalo/Rochester.

Not every theatre in every community will be a good fit to become an Equity Theatre. Figuring that out is the next phase of the project. With these lists, Equity's Business Reps can coordinate with the Liaison Chairs to figure out which theatres represent the best opportunities to go Equity and those that might be ready to ramp up the number of Equity contracts they use.

That process will not be a one-size-fits-all proposition, depending on the theatre and the city.

"This helps us as staff start to lay out a strategic organizing plan for each local market," said Frey. "We are finding some markets may need a bit more nourishing and creative thinking than others. But all markets have something to offer in terms of growth. We are all looking forward to using this tool to measure our successes and take inventory on what is working in the coming years."

That could mean getting a foot in the door with a

THEATER CITY	TOTAL MEMBERS
Greater Albany	1,035
Atlanta	520
Austin/San Antonio	236
Boston	1,125
Buffalo/Rochester	270
Cincinnati/Louisville	406
Cleveland	245
Dallas/Ft. Worth	463
Denver	335
Detroit	386
Central Florida	994
South Florida	595
Houston/Galveston	290
Kansas City	227
Las Vegas	350
Milwaukee/Madison	258
Minneapolis/St. Paul	557
Nashville	176
New Orleans*	171
Philadelphia	1,198
Phoenix/Tucson	236
Pittsburgh	366
Portland	252
St. Louis	246
San Diego	510
Bay Area	1,350
Seattle	553
Greater Washington, D.C./Baltimore	1,194

theatre's first Equity contract on Special Appearance/ Guest Artist, or opening the door entirely to a full contract like SPT, LOA or any specialty contracts Equity offers.

"What I'd love is to have an Equity SM on every show that has two or more Equity Actors attached to it," said Adena Brummer, a Trailblazer based in Atlanta. "I'd love to get a couple of our theatres that don't hire Equity to add like one contract a season."

And this is where all the parts of Equity – staff, elected leadership, volunteer leaders and members who are auditioning day in and day out can work together to help create more opportunities for everyone. Liaison Committees will be working with their Equity Representative to mobilize local members who want to help promote additional work opportunities in their community. Whether it's by taking the "How To Hire Me" letter to auditions at non-Equity theatres, or reposting this Report on social media to encourage local theatres to hire more Equity artists, the Acting Locally campaign offers ways for members to help.

"For other Equity members in liaison cities, what I would say is that you have to understand your theatrical community and theatres and know the funding situation," said Bostic. "You have to foster a positive feeling towards your membership by being leaders and professionals both on and off stage. You have to get involved, but you

"THIS HELPS US AS STAFF START TO LAYOUT A STRATEGIC ORGANIZING PLAN FOR EACH LOCAL MARKET ... ALL MARKETS HAVE SOMETHING TO OFFER IN TERMS OF GROWTH."

- STEFANIE FREY

have to be patient. To foster work, you will have to work closely with staff and help them develop the potential in your area."

Whether the conversations are driven by staff, volunteer trailblazers or members of Equity's National Council, this report helps everyone speak with one voice when talking to producers about the value and benefits of using Equity members.

"This report will help us chart our course, and sharpen our focus," said Frey. "This will be an indispensable organizing tool for us by the year 2020."

The full report is available on actorsequity.org.



Left: The number of members in each Liaison Area as of January 2017 under the new 100-mile designation for each market. Above: Equity's 28 Liaison Areas mapped against the Western, Central and Eastern regions; the triangles denote regions with a large number of work weeks per member and, in the case of New Orleans, strong growth.

The full 2018 Regional Theatre Report is available at actorsequity.org.

THEATRE

SPOTLIGHT

NASHVILLE CHILDREN'S THEATRE

We asked the staff at Nashville Children's Theatre to tell us about themselves. Here's what they had to say:

Polished. Enlightening, Whimsical. Rad. Nashville Children's Theatre is a jewel of professional theatre in one of the nation's most creative and culturally vibrant cities. Routinely topping the lists of most-attended theatres, its nearly nine decades of history mean almost everyone in Nashville has an experience with NCT.

Founded in 1931 by the visionary women of the Junior League of Nashville, NCT was run for decades by those dedicated volunteers before registering as a professional nonprofit theatre in 1952. For the nearly twenty intervening years, NCT performed in some of the most iconic Nashville institutions, such as the historic Belcourt Theatre, now a lauded indie film center, and in the gothic castle-inspired Lindsley Hall.

Ann Stahlman Hill, considered "the mother of us all," led the charge to professionalize the theatre. Much of NCT's present success can be traced back to Ann's fixed vision, her hearty efforts and her ability to convince a few stubborn city council members to get behind her plan. By city referendum, the citizens of Nashville chose to design and construct a building specifically for NCT offices and performances, and in 1960 NCT moved into its current location.

As the theatre grew, Ann picked Scot Copeland as the first real Artistic Director to craft NCT into the arts organization she knew it could be. Copeland, who passed



in 2016 while still serving as NCT's Artistic Director, reshaped the children's theatre so it was prepared for the changing times – including the momentous change of school desegregation. NCT was one of the early locations where students from different backgrounds were placed together on even ground to share an experience.

In 2006, the theatre raised money to renovate the aging theatre and expand the facilities. The newly expanded lobby, classroom suite and black box studio allowed the theatre to expand theatre education opportunities, evolving into the respected NCT Drama School. Serving thousands of children each year, the STEAM-aligned education opportunities offered during weekly classes and summer camps range from playwriting to adventure story telling to junior artist productions.

Literally generations of Nashvillians have attended NCT shows. Parents and grandparents boast to their children and grandchildren about having seen shows in the very same theatre where that child is enjoying a play – a play which, in many instances, is the child's first live theatrical experience. Nothing has changed about the curious and buzzing school children who pour out of school busses each morning. Nor have the children who attend weekend shows with their family changed as they tug at their fathers' arms to encourage a speedier entrance into the colorful lobby.

Thousands of young school children come to NCT almost every school day. All of them are enthusiastic, and those who have never been before cheerfully ask nearby staff members what movie they are going to see. Since the line of students entering the theatre is moving too quickly to explain the misunderstanding, the only response the children receive is a bright smile; in a few minutes they'll make the amazing discovery of where they are all on their own.

NCT is now under the artistic leadership of Ernie Nolan, who has brought exciting and vibrant change. The theatre, long a leader in the Theatre for Young Audiences field, is using the legacy of success to launch innovative new programs that will keep NCT at the forefront of theatre and education for another nine decades. NCT is designing new initiatives like The NCT Hatchery New Works Incubator to ensure that artists and actors of color tell diverse stories on the stage. Embracing color-conscious casting and

THEATRE SPOTLIGHT – Continued on page 20



Samuel Whited and Rona Carter in *The Wind in the Willows*
Photo by Colin Peterson. Table of Contents image: *The Hundred Dresses*. Photo by annportraits.com.

NASHVILLE ATHENS OF THE SOUTH

Thanks to Nashville Liaison Committee Chair Shawn Knight!

Nashville is known as Music City, USA, and the Home of Country Music. With Music Row, the Grand Ole Opry and the Ryman Auditorium as some of its most storied tourist destinations, the monikers very much apply. But do not be deceived by this reputation – Nashville has far more to offer.



Equity member Mikey Rosenbaum with Derek Whittaker, Curtis Reed and Brett Cantrell in Nashville Rep's *A Christmas Story*. Photo by Michael Scott Evans.

WORKING IN THE REGION

WHAT IT'S LIKE WORKING IN THE REGION

We have several vibrant theatres doing a variety of works. Nashville is a friendly and comfortable town with lots to do and see, so actors living here or visiting have no problem staying involved in the life of the city.

WHERE YOU MIGHT BE WORKING

We have four companies that offer Equity contracts on a regular basis – Nashville Children's Theatre, Nashville Repertory Theatre, Nashville Shakespeare Festival, and Studio Tenn. Smaller companies will occasionally utilize an Equity contract as well.

HOW TO GET INVOLVED

Jump in! Auditions are held each spring – check theatre websites – for the coming season. Take advantage of growing opportunities to create your own work. Nashville has become an incubator of new plays, with several local companies producing new work or hosting playwriting workshops, led by the Ingram New Works Festival, which has achieved national attention over the past few years.



Left: Equity member Karen Sternberg as the White Witch in Studio Tenn's *The Lion, the Witch and the Wardrobe*. Photo by MA2LA. Right: Equity members Sam Ashdown and Cheryl White in *Hamlet* at the Nashville Shakespeare Festival. Photo by Rick Malkin.

AROUND TOWN

BEST PLACES TO EAT FOR FOODIES

If you love spicy, Nashville Hot Chicken at Hattie B's or Prince's is a must-try. The nationally-acclaimed Loveless Café features Southern cooking with biscuits that are not to be missed. Every neighborhood in the city has unique restaurants across a variety of tastes, and a trip to Five Points in Nashville will let you try them all within walking distance of each other.

WHAT YOU WON'T FIND ANYWHERE ELSE

In our Centennial Park, also the home to Nashville Shakespeare's free summer productions, we have a full-scale replica of the Parthenon, complete with a 42-foot statue of Athena, a nod to Nashville's nickname as "the Athens of the South." The Country Music Hall of Fame is a destination for music lovers, and the Opryland Hotel hosts a myriad of events near the holidays. With dozens of parks and hiking trails in and just outside of the city, Nashville is great for nature lovers.

BEST WAYS TO EXPERIENCE LOCAL COLOR

Check out *Doyle and Debbie*, the brilliant spoof tribute to country music and the personalities who make it. This small-cast show performs weekly in Nashville and often tours to other cities and as part of country music tributes and line-ups across the globe. A trip to East Nashville or downtown will reveal a host of interesting places and people. And rooting for the Tennessee Titans or Nashville Predators will immediately make you a ton of new friends.



Table of Contents: Members Lauren Berst, Rona Carter and Shawn Knight with Christopher Strand in *Sense and Sensibility* at Nashville Rep.

ACTORS' EQUITY FOUNDATION

NEW LEADERSHIP REPRESENTS

A HISTORIC FIRST FOR FOUNDATION

Longtime performer and beloved Actors' Equity Association Councillor Judith Rice (known throughout Equity, New York City and Broadway as simply "Judy") was named on January 10, 2018 as the new President of the Actors' Equity Foundation.

The Foundation, besides recognizing talented individual actors in New York and Los Angeles with its eight annual performance awards, distributes grants to over 150 theaters nationwide and provides financial support to various agencies serving the arts community. The Foundation was established in 1962 as a 501(c)(3) non-profit organization distinct from the union to aid and assist members of the professional acting community and promote the theatre arts. Union dues are not used to fund the Foundation.

In an age of #MeToo and #TimesUp, Rice's appointment has shattered another glass ceiling. As she remarked at a recent Foundation awards ceremony, "I am the first woman to hold this position. That made me think of Mary McColl and Kate Shindle with great pride. We seem to have hit a trifecta here, ladies, and I'm delighted to be a part of it."

"MOVING FORWARD, THE FOUNDATION WILL FOCUS ADDITIONAL EFFORTS ON THE DEVELOPMENT AND ENHANCEMENT OF THE ACTOR'S PROFESSIONAL LIFE."

— JUDY RICE

Rice has been a member of Equity for nearly 47 years. In addition to being a long-time Councillor, she serves on many union committees and ancillary boards. As an original member and current Trustee of Broadway Cares/Equity Fights AIDS, she has worked tirelessly for that organization, as well as serving as a Trustee of the Actors' Equity Staff Pension Plan. In a talk before presenting the Foundation's annual St. Clair Bayfield



New Foundation President Judy Rice (left) and Vice President Tracey Knight Narang.

and Joe A. Callaway Awards on January 29, Rice gave a bright, enthusiastic glimpse of the Foundation's future. "Although the Foundation is a completely separate entity from Equity, they are very much joined at the hip in their efforts to better the lives of the Equity membership," she said. "Moving forward, the Foundation will focus additional efforts on the development and enhancement of the actor's professional life. This is a big change and an exciting one."

Rice, besides becoming the Foundation's first woman president, is also its first new president in twenty years. Previous Foundation President Arne Gundersen led the Foundation during that period, following the late Carl Harms. Gundersen, whose signature Foundation achievement was the Stephen J. Falat Basket Project, offered his congratulations, saying, "Judy brings excellence in so many ways ... charm, strength, leadership. I have no doubt she will do wonderful things for the Foundation!"

Also newly appointed is the Foundation's Vice President Tracey Knight Narang. A playwright and member of both The Dramatists Guild and The Theatre Communications Group, Ms. Narang is also a published author and a blogger and has sat on many other Councils and Boards, including the Actors' Equity Foundation Board of Directors. She is currently taking the Commercial Theatre Institute (CTI) program for producers. Discussing her new position at the Foundation, Narang said, "It's an exciting time at the Foundation. I look forward to collaborating with Judy and the board to continue our mission in supporting the theater community at large."

FOUNDATION AWARDS PRESENTED

AT EASTERN AND WESTERN WINTER MEMBERSHIP MEETINGS



Left: Peter Friedman, recipient of this year's St. Clair Bayfield Award, with Mary Testa and Arnie Burton, the recipients of the Joe A. Callaway Award. Right: Michael McCarty Award honoree David Allen Jones (second from left) with Councillor Vernon Willet, Western Regional VP Doug Carfrae and presenter Michael Dotson.

Winter Regional Membership Meetings in both the Eastern and Western regions came with bonus features this January, as the Actors' Equity Foundation used the opportunity to present a few of their annual awards.

The New York meeting began with the St. Clair Bayfield Award, which honors an actor giving the most outstanding performance in a supporting role in a Shakespearean play in the New York metro area. This year, the panel of critics who determined the winner chose Peter Friedman for his performance as Polonius ("And a grave digger!" as presenter Boyd Gaines reminded us during the awards ceremony) in *Hamlet* at the Public Theater last summer.

In presenting the award, Gaines said, "With Peter's uncommonly bright mind and laser-like focus, coupled with unrelentingly hard work, lots of research, keen and wicked sense of humor, every aspect of his characters is deeply honest and personal, fully crafted, fully formed human beings."

Friedman spoke from the heart about being part of the long chain of actors connected by playing this part in this play through hundreds of years. He noted he hadn't performed a Shakespeare play in four decades when he took on the challenge of *Hamlet*, saying (with a wink) "I was so grateful that in doing the rare Shakespeare in my career that I hadn't ended up embarrassing the family."

The Joe A. Callaway Award was also presented at the Eastern Region Meeting, recognizing a male and female actor for the best performance in a classical play in the New York metro area. Mary Testa and Arnie Burton were both honored for their performances in the

Red Bull Theater production of Gogol's *The Government Inspector*. Playwright Jeffrey Hatcher, who adapted the piece for this production, presented both actors with their awards, saying "You're very, very lucky when you get Mary Testa" and teasing after Mary's speech, "Arnie is such a versatile actor that it was actually him as Mary, earlier."

Testa was pleased to have been recognized for a show that was such a joy to work on, highlighting the collaborative experience of putting on the show. Burton was visibly moved as he spoke about being a shy kid who had trouble making friends but who found through theatre he was able to connect to other people, saying "The fact that my union, my community, is honoring my work, means the world to this shy, weird boy from Emmett, Idaho."

You can watch a video of the ceremony on the Actors' Equity Association Facebook page.

In Los Angeles, the Western Regional Membership Meeting featured the presentation of the Michael McCarty Award as its grand finale. The McCarty Award recognizes an LA-area working actor over the age of 50 who has made a life in theatre. David Allen Jones was chosen for this honor by a committee made up of actors, directors and casting directors.

Jones is the second recipient of the McCarty Award. A member of Equity since 1969, and a Los Angeles resident since 1975, Jones has worked under most of Equity's contracts, from TYA and Dinner Theatre to LORT and Production.

AWARDS – Continued on page 20

ELECTION PREVIEW: LARGEST-EVER EQUITY ELECTION RETURNS TO PAPER BALLOTS

The next Council Election is quickly approaching – and with an unprecedented number of seats in play in 2018, it's important that all our members have the information they need to cast their ballots. Whether you are planning on running for office or just want to be an informed voter, here are some important changes you need to know.

After nearly 15 years of utilizing an electronic voting option, the National Council made the decision to return to a mail-only balloting system for the 2018 Election. This determination was not made lightly but in reaction to anti-Union moves made by the Trump Administration's Department of Labor that will have the practical effect of making Union elections more difficult to execute.

At the recommendation of Equity's election vendor and Equity's attorneys, Council voted to make this change to ensure the Union's elections continue to comply with the federal laws set forth by the Department of Labor.

This is the perfect time to log into the Member Portal and make sure that your address is up to date so that you can receive a ballot. Certain communications are required by federal law to be mailed to a home address – an address of an agent or manager is not in compliance.

Following through on the promises of the Equity 2020 campaign to make the Union more aggressive, inclusive and responsive, all candidates running for office will now submit digital video statements that will be accessible to members across the country via the Member Portal. Because of the large number of Councillor and Officer seats up for election – 55 total – these video statements will be replacing the live candidate speeches that typically occur during the Annual Membership Meeting. This will provide Members who reside in the regions the same opportunity to hear from the candidates as those who live in Office Cities. It will also afford Members sufficient time to interact with union staff and leadership and conduct additional business during the Membership Meeting.

Thinking about running for office? Election packets detailing everything you need to know about the nominations and election process – as well as what it means to serve the Union as an elected leader – will become available Friday, March 9, 2018 beginning at 12 pm Eastern / 11 am Central / 9 am Pacific in the Member Portal or by contacting any regional office.

IMPORTANT DATES

FOR CANDIDATES AND VOTERS



CANDIDATE PACKETS AVAILABLE

Online and at regional offices at
12 pm ET / 11 am CT / 9 am PT



PETITION DEADLINE

2 pm ET / 1 pm CT / 11 am PT



ELIGIBILITY PROTEST DEADLINE

5:30 pm ET / 4:30 pm CT / 2:30 Pm PT



CANDIDATE STATEMENTS

AND HEADSHOTS DEADLINE

2 pm ET / 1 pm CT / 11 am PT



VIDEO SUBMISSION DEADLINE

2 pm ET / 1 pm CT / 11 am PT



BALLOTS DISTRIBUTED

Mailed from TrueBallot



VOTES TABULATED

NOTICE TO PERFORMERS HIRED TO WORK UNDER COLLECTIVE BARGAINING AGREEMENTS

1) In most states, unions are permitted to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of Equity membership). This requirement, set forth in a union security clause, serves the legitimate purpose of ensuring that each employee who benefits from union representation pays a fair share of the cost of that representation. The goal of a union security provision is to eliminate "free riders" who benefit from the Equity contract without contributing to Equity's costs of negotiating, administering and enforcing the contract. If you are working under an Equity contract that contains a union security clause, you have the right to join and support Actors' Equity Association. You also have the right to choose not to become a member of the union.

2) Actors' Equity Association, in its role as a collective bargaining agent, has negotiated many hundreds of agreements since 1913 with theatrical employers on behalf of professional performers and stage managers. Equity has worked hard and successfully to negotiate improved minimum salaries and progressively more favorable wages and other terms and conditions of employment such as health insurance, pension benefits, overtime pay, vacation time, and programs to insure a safe workplace. All performers covered by an Equity contract enjoy these contractual benefits. Your membership strengthens Equity and helps the union achieve better results in its negotiations with theatrical employers.

3) Members of Actors' Equity enjoy valuable rights and benefits flowing from membership (as distinguished from the employment rights under collective bargaining

agreements). Among the many rights only available to members are the right to attend Equity membership meetings, to speak freely and openly debate issues affecting all members; to participate in formulating Equity policies, to influence the nature of Equity's activities and the direction of its future; to nominate and vote for candidates for office in Equity; to run for office; to fully participate in development of contract negotiating proposals; to vote to accept or reject proposed contracts – thereby ensuring your active participation on issues central to your life as a working member of the theatrical profession. In addition, only members have the right to audition at Equity Auditions.

4) Under the law, you also have the right to choose not to be a member of Actors' Equity. In that circumstance, you will not enjoy the rights and benefits of membership described in the paragraph above. In addition, while you will be fairly represented with respect to your employment rights under an Equity contract, you may not participate in or enjoy the benefits of certain social programs and organizations around the country that are supported by Equity for the benefit of its members and others in the theatrical profession. These include The Actors' Federal Credit Union, Alliance for Inclusion in the Arts, the Actor's Work Program, Career Transition for Dancers, Volunteer Income Tax Assistance (VITA), and Broadway Cares/Equity Fights AIDS - all organizations that Equity has been pleased to support for many years. You also will have no right to attend membership meetings, to audition at Equity Auditions, to run for office, to vote in union elections, to participate in the formulation of bargaining proposals, or to ratify contracts.

5) A non-member has the right to object to paying any portion of union dues or fees – referred to as "agency fees" for nonmembers -- that are expended on activities unrelated to collective bargaining, contract administration, or grievance

adjustment, or for activities which do not implement or effectuate the Union's duties as a representative.

6) Equity will treat a request for such "financial core" status as a request to resign from, or remain a non-member of, Actors' Equity Association. Upon such a request, you will have no membership rights in Actors' Equity.

Equity's current agency fees objection policy works as follows:

a. To become an objector, a non-member who is represented by Actors' Equity shall notify the National Director of Membership in writing of her/his objection.

b. Agency fees and initiation fees payable by non-member objectors will be based on Equity's expenditures for those activities undertaken by Equity to advance the employment-related interests of the employees it represents. These "chargeable" expenditures include but are not limited to expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; meetings and communications with employer representatives; meetings and communications with employees represented by and/or members of Equity and staff related to employment practices, collective bargaining provisions, and other matters affecting work-related interests of employees represented by and/or members of Equity; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or meetings; governing board meetings, Equity business meetings, and other Equity internal governance and related expenses; union administration, litigation and publications relating to any of the above; and education and training of members, officers and staff to better perform chargeable activities or otherwise related to chargeable activities; overhead and administration related to or reflective

NOTICE – Continued on page 23

EQUITY CELEBRATES THIRD ANNUAL NATIONAL SWING DAY



On the third Wednesday of January each year, Actors' Equity celebrates the chorus performers who cover their chorus colleagues' roles – often covering dozens at once – with National Swing Day. Equity members along with our colleagues, theatres and fans took to social media to share what we love about #EquityTeamSwing. Above Left: Nyla Watson (second from left), a swing with *The Color Purple* on tour, was one of four touring swings who took over the @ActorsEquity Instagram account for the day. She's pictured here with the rest of *The Color Purple* swing team: (l-r) Clyde Voce, Nikisha Williams and Michael Wordly. You can find Nyla's own Instagram at @queennyla. Below Left: The special edition keychain and note sent to Equity Swings around the country for Swing Day. Above Right: The swings and understudies of *Hamilton*'s second national tour take a break from rehearsal to show off their Swing Day swag. Photo courtesy Camden Gonzales (Instagram: @camdeng) Search the hashtag #EquityTeamSwing on your favorite social media platform for more like this, and visit Actors' Equity Association on Facebook to view a video with three of the swings from *A Bronx Tale* on Broadway streamed live from their dressing room on Swing Day this year.

AWARDS – Continued from page 17

His award was presented by Michael Dotson, who said "He has always been a professional with a joy for the work that is infectious. I can't think of anyone who embodies the sentiments of the Michael McCarty Award better than David Allen Jones."

Jones was visibly moved by the honor, wryly noting that his tendency to cry easily has been a helpful tool on stage. He shared a similar sentiment to his east coast counterparts, saying, "There is nothing else on this earth that I would rather do than be on that stage. Out there [the off-stage world] is dangerous. I don't like it. On stage, I'm comfortable. I'm at home. And I love the puzzle of putting a show together. I love learning and weaving that show together every performance..."

THEATRE SPOTLIGHT – Continued from page 14

increasing equity in artistic teams is a priority for NCT to remain an energetic center for new works and ideas.

The NCT Snuggery Theatre for The Very Young will increase access for newborns to five year olds in an immersive and interactive storytelling environment. Bilingual actors tell stories to new communities through plays told in two languages. And seniors learn about playwriting and adaptations in continuing education courses aligned with the plays their grandchildren are seeing onstage.

Nashville Children's Theatre has existed for nearly 90 years and is a cornerstone for family sharing, a gathering place for community events, and a leader of artistic integrity for the vibrant city it proudly calls home.

HOW I GOT MY EQUITY CARD



CLIFTON DUNCAN MEMBER SINCE 2008

I was 19, it was the summer between my sophomore and junior year of college, and I'd secured my first-ever paid theatre gig: an internship at the (unfortunately now defunct) Georgia Shakespeare Festival in Atlanta. I made sure to enroll in the EMC program, as all I wanted to do back then was to get my card, so that I could feel like a "real" actor. I also made sure to confine my interest in prospective theaters to ONLY those that offered EMC points.

It took me nearly five years, including a couple years of couch-crashing and sleeping in my car down in Washington, DC, then two tough years at NYU's Graduate Acting MFA Program. Then I had one crazy summer where I booked back-to-back gigs, and I went directly from doing a play at the Hangar Theatre in Ithaca to working with the Chautauqua Theatre Company.

By the time I left Chautauqua, going directly into my final rigorous year at NYU (with no downtime!), I had amassed enough points (54, of the required 50) to get my card. It was perfect, because I'd set out to secure my union membership before leaving grad school, and that is exactly what I accomplished.

My career has always been, and continues to be, the result of putting in the work and then deriving satisfaction and gratification from the return on that time and energy investment. I worked to earn my membership, and thus it has more meaning for me. This pattern of delayed gratification has proven to be a staple of my career, and I'm glad I learned the lesson early on. As such I tell younger people to simply do the work. If you want it, and you've got the chops, it can happen.



EMILY KURODA MEMBER SINCE 1987

In 1978 I moved to Los Angeles from Fresno, California to study acting with Mako at East West Players. In 1987 I was employed at a picture framing store when I auditioned for Milan Kundera's *Jacques And His Master* at the Los Angeles Theater Center. I got cast, and I got my Equity card.

Rehearsals with director/adaptor Simon Callow and actors Madge Sinclair and Sam Anderson were life- and career-changing. Their brilliance, work ethic and kindness were eye-opening. When actors wanted to talk about their characters a bit too much, Simon would cut them off, politely but firmly, by saying "My dear, that is why it is called homework." Madge Sinclair was a pillar of grace and wisdom. When she spoke about acting and life, I would cling to her every word. Madge taught me the value of time – mine and others'. "What is your time worth?" she would often say. She died at the young age of 57, and I am so grateful to have shared this show with her. Sam Anderson taught me how to work hard and yet have an ease and presence on stage (okay, I haven't mastered that one yet). Since *Jacques* I have been blessed to share many laughs, tears and insights with oh so many wonderfully daring artists. Thank you, Equity, for guiding and protecting me on this journey.



JOEL VEENSTRA MEMBER SINCE 2010

The moment I received my Equity Card, I felt like I was finally a professional stage manager. That's not to say I hadn't worked on well over a hundred productions previously in various capacities, but once I was given the opportunity to join the union I knew that it was a very special validation that could not be taken away. At that point in my career, joining the union was the right decision for me, and I was thrilled to do so on a TYA contract. The show had numerous challenges including a double cast of children, animals, magic tricks and up to 15 shows a week, but it was worth it to achieve my dream of joining Actors' Equity.

Since then, I have had the opportunity to stage manage a variety of projects from workshopping new works to full LORT productions where we prepared a complete breakfast to be cooked on stage each night. Every production is an adventure, and I am passionate about collaborating in that process of discovery. I also have the incredible gift to teach students about collaboration and the benefits of Actors' Equity at the University of California, Irvine.

#EQUITYWORKS

THEATRE NEWS & NOTES



Equity members Johnnie Hobbs Jr. and Frank X. in Quintessence Theatre Group's *Waiting for Godot*. Table of Contents: Member J. Hernandez from the same production.

Arrow Rock, MO – **Arrow Rock Lyceum** committed to a ratio of 3+1 for an upcoming LOA-TYA production, an increase of 23 workweeks.

Chicago, IL – **Mercury Theatre** has opened the Venus Cabaret, bonded as a CAT Tier 2 and adding approximately 110 workweeks for our members.

Chicago, IL – **Aston Rep, Definition Theatre** and **Monticello Theatre Association** have all begun producing under the CAT agreement.

Colchester, VT – **St. Michael's Playhouse** has begun a five-year transition to CORST Tier Z which will result in a gradual expansion from six-performance weeks to eight-performance weeks and a cumulative increase in minimum salary of 53.1% over the five-year term.

Dearborn, MI – **Magic Carpet Theatre** has begun producing using an LOA.

Door County, WI – **Northern Sky Theatre** renewed their LOA-LORT for two years, increasing salaries by 3% and adding another contract in year two, an increase of 20 workweeks.

Kansas City, MO – **Musical Theatre Heritage** has moved to Tier 5 in Phase 2 of their Transitional SPT, increasing salary minimums by 10% and adding a second contract to each show, an increase of 16 workweeks.

Lakewood, OH – **The Beck Center**, a frequent user of the Guest Artist agreement, has become an SPT, the first new SPT in the greater Cleveland area in five years.

Minneapolis, MN – **S. O. S. Theatre** has become an SPT.

Minneapolis, MN – **The Minnesota Orchestral Association** has begun producing using an LOA.

New York, NY – **Project Shaw** has agreed to move their staged reading series, which had previously engaged unpaid actors, onto Equity contract.

Ojai, CA – **Ojai Performing Arts Theatre Foundation** has begun Phase 1 of a transitional SPT.

Philadelphia, PA – **Quintessence Theater Company** has moved from a Special Appearance Agreement to an SPT Contract – Level 4.

Roanoke, VA – **Mill Mountain Theatre Company** has become an SPT.

Stillwater, MN – **Zephyr Theatre** has become an SPT.

Southfield, MI – **Detroit Chamber Winds** has begun producing using the TYA agreement.

St. Paul, MN – **Trademark Theatre** has become an SPT.

St. Louis Park, MN – **PRIME Productions** has become an SPT.

Woodland Hills, CA – **The Woodland Hills Community Theatre/West Valley Playhouse** has begun a transitional SPT.

TRACKING WHAT YOU'RE OWED

Central Region staff resolved an issue with a producer who failed to make certain payments to their paymaster, securing \$300 for two members in addition to dues and pension.

Central Region staff recovered \$194.75 due to members from a theatre that tried to pro-rate payments in the first week of a production.

Central Region staff recovered \$136 due to members for miscalculated overtime payments.

Central Region staff recovered \$1100 due to a stage manager for a public television recording.

Central Region staff recovered \$410 in unpaid vacation pay for one member and \$212 for another.

Central Region staff recovered \$993.50 for members in various missed payments and fees.

A member in the Central Region was guaranteed an additional \$800 and enough health weeks to qualify for insurance after staff facilitated an appropriate buyout when her contract was terminated.

Eastern Region staff recovered \$7,680 (subject to pension and dues) for two actors and one stage manager who were not made a bona fide offer when their showcase production moved to an LOA-COST.

Staff in the Eastern Region recovered \$860.00 due to members working at an SPT for parts and duties assigned and performed, but not contracted.

Eastern Region staff recovered two weeks' severance pay due to a member, totaling \$2,172.00.

\$8,131.81 in unpaid vacation accrual was recovered by Eastern Region staff on behalf of 25 members.

During a standard salary check, Eastern Region staff recovered \$10,880 for 16 members on a national tour.

Eastern Region staff recovered \$1,761.20 of back pay

due to a member when it was discovered his principal u/s part being paid as a chorus u/s part.

Thanks to standard salary checks, Eastern Region staff recovered \$1,033.40 in back pay for members.

A member was let go from a Broadway show and offered 2 weeks' salary. Equity negotiated a full contractual buyout of 26 weeks resulting in over \$50,000.

Eastern Region staff recovered \$362.00 for five members who had been underpaid for chorus parts.

Staff in the Eastern Region recovered two hours of overtime payment due to invasion of Daylight Day of Rest for seven members, totaling \$369.32.

During the clearance process, Eastern Region staff noticed that tech bumps were paid incorrectly and was able to recover \$268.44 for the stage management team.

Eastern Region staff recovered \$257 due to two members under a favored nations clause.

Eastern Region staff noticed a show that typically has dance had not assigned a Dance Captain, resulting in a member receiving \$1,893 in compensation retroactive to first rehearsal.



Equity Members Jason Michael Evans and Joseph Spieldenner in *Oklahoma!* at Arrow Rock Lyceum.
Photo by Ryan J. Zirngibl

NOTICE – Continued from page 19

of chargeable activities.

Among the expenditures currently treated as "non-chargeable," which nonmember objectors arguably are not required to support, are those spent for community services; lobbying; cost of affiliation with organizations other than Equity; recruitment of members to the Union; organizing; publications, litigation and for overhead and administration to the extent related to arguably non-chargeable activities; and members-only benefits.

c. The reduced agency fees and initiation fees of non-member objectors who pay fees directly and not via checkoff will be calculated and will be reflected in their respective agency fee bills. An amount equal to 50% of the amount that has not been billed to such objectors shall be placed in an interest bearing escrow account.

d. With regard to nonmember objectors who pay agency fees by check-off, upon Equity's receipt of any check-off amount for such nonmember objector, an amount equal to 150% of the arguably non-chargeable amount will be placed in an interest bearing escrow account. On a quarterly basis, the arguably non-chargeable amount for the

preceding three months, plus the interest accrued thereon, shall be paid to each such nonmember objector.

e. Non-members and new employees will be given an explanation of the basis for the reduced agency fees/initiation fees charged to them. That explanation will include a list of the major categories of expenditures deemed to be "chargeable" and those deemed to be arguably "non-chargeable" and an accountant's report verifying the breakdown of "chargeable" and arguably "non-chargeable" expenditures. Non-member objectors will have the option of challenging the calculation of the reduced agency fees/initiation fees before an impartial arbitrator appointed by the American Arbitration Association, provided they provide written notice to the National Membership Department postmarked no later than thirty (30) days after they have been provided the above information, and if they do present such a timely objection, if the arbitration decision does not require any payments by Equity, the amounts that have been held in escrow related to the challenges that were the subject of the arbitration may be

returned to Equity. Amounts held in escrow pertaining to nonmember objectors who have not submitted a timely challenge, as detailed above, may be returned to Equity. Details concerning the arbitration process and related matters will be provided to those non-member objectors who timely challenge the agency fee/initiation fee calculations.

f. If you elect to be a non-member, and subsequently decide that you wish to join (or re-join) Actors' Equity Association, you will be required to apply for membership. Actors' Equity, however, retains the sole discretion to determine whether or not you will be admitted into its membership. Should such a membership application be approved, you will be required to pay an initiation fee at the then current rate and union dues uniformly imposed on all members. (In so called "right to work states," employers and unions may not enter into contracts containing union security clauses. As such, this notice is not applicable to performers who are not required to pay union fees under a collective bargaining agreement.)

7) Equity reserves the right to change the policy set forth above.

ROCKWELL TABLE & STAGE

After several months of challenging negotiations, Equity staff was able to achieve an agreement with Los Angeles-based cabaret Rockwell Table & Stage. In May 2017, Members who were about to go into rehearsals for an upcoming show in the venue contacted Equity, aggressively seeking to get the show onto an agreement. Staff reached out to a number of members who performed in past Rockwell productions to gather their support in moving forward with organizing this producer.

By May 21, the venue owners and Equity came to an agreement that beginning on January 1, 2018, all scripted shows produced by Rockwell Table & Stage would be on the Cabaret Per Performance Agreement. However, negotiations stalled at the end of November when the producer told Equity that they could not afford to operate under a union agreement. Equity notified the producer that if an agreement was not in place as of January 12, the union would place them on the Do Not Work List and members currently in rehearsals would be prohibited from continuing with the show. Negotiations were re-opened on January 10 and, through productive



Councillor Vernon Willet presents Rockwell Table & Stage Producer Chris Diamond with an Equity Plaque.

dialogue, a signed agreement for the season was reached.

The cast held its first Equity Business Meeting on January 16, during which Business Rep Christa Jackson and Cabaret Committee Chair and Councillor Vernon Willet presented producer Chris Diamond with an official Equity Plaque.

"We are thrilled to have

Rockwell Table & Stage on an Equity Agreement," said Jackson. "We could not have achieved this without our Members' support. It is because of them, all future casts for these productions will be protected by an Equity contract," said Jackson. This new agreement achieved 27 new Equity contracts, totaling roughly 500 work weeks for Members.

SAVE THE DATE : **SPRING NATIONAL MEMBERSHIP MEETING**

All meetings will be held in the Regional Offices.
Please visit the Member Portal for further information and any changes.

Members with disabilities who would like to request accommodations to participate in the Membership Meetings: please contact National Director of Governance Allison Bodwell at 212-869-8530, ext. 318, two weeks prior to the meeting.

If you would like to present a resolution at an upcoming membership meeting, please note the resolution must be submitted in writing to Equity at least two weeks in advance of the meeting, no later than April 9, 2018. All motions that will be discussed during the Membership Discussion Period will be posted in the Member Portal one business day prior to the Membership Meeting.

REMEMBERING JEANNA BELKIN

Councillor Emerita Jeanna Belkin, a beloved longtime staple of Equity's leadership, passed away peacefully on December 18, 2017 at the age of 93. Belkin began her career in the theatre as a dancer, making her Broadway debut in *Two's Company* with Bette Davis. She went on to dance in *Hit the Trail*, *Guys and Dolls*, *Reuben Reuben*, *Brigadoon*, *The Body Beautiful*, *Whoop-Up* and *Fiorello!* She later became a dance teacher and stage manager for shows including *Jimmy* and *Timbuktu!* Described by an Equity Councillor as "the tiniest giant you could ever know," Belkin was a fierce advocate for social justice and was active in labor, civil rights and anti-war movements, having marched alongside Dr. Martin Luther King, Jr. At the age of 60, she earned her Master's Degree in Labor Relations.

Belkin was elected as a Principal Councillor in 1955, during Actors' Equity's merger with Chorus Equity. She had no break in service until she was bestowed the honor of Councillor Emerita in 2007. Throughout her many decades of elected leadership, Belkin served as 2nd Vice President from 1965-1970 and then as 3rd Vice President from

1973-1982. She sat on numerous negotiating teams for the Production Contract, and also participated in the negotiations for RMTA and LORT. Belkin was active on many committees including the House Affairs, Credentials, Membership Education, Dues Increase, Investment and ACCA. She was considered the Council's de facto parliamentarian and crafted many of the Association's policies.

She helped to create the thriving Equity-League Pension and Health Funds and served as the Chair of the Pension and Health Caucus for 40 years. Upon her retirement from her role as an Equity Trustee of the Funds, she was named a Special Advisor to the Trustees. In 2007, she was the first recipient of Equity's Patrick Quinn Award for Distinguished Service to Actors, honoring her tireless work for the betterment of her colleagues.

Anyone who has ever used the "Equity Cot" has Belkin to thank, as



she was the one who proposed the contract provision ensuring members would have somewhere to lie down between numbers. Despite her background as a Broadway dancer and stage manager, she always looked out for every single member of Actors' Equity – no matter their job category or region. Countless union leaders have credited Belkin as being their mentor and inspiring them in their own service to Equity. Her work to improve the lives of her fellow union brothers and sisters will long be felt by future generations of members.



Top Right: Jeanna Belkin with her copy of *Robert's Rules of Order*. Bottom Right: Jeanna Belkin in the 1970s. Bottom Left: Jeanna Belkin (far right, holding the banner), when she was 2nd VP, at a civil rights demonstration with Councillor Barbara Colton (holding the other side of the banner) and (l-r) Lauri Peters, Vivica Lindfors, Diana Sands, Councillor John Randolph and Ossie Davis.

IN MEMORIAM

STEVEN ADELL
JULIE ALDERFER
JENNIFER ALEXANDER
DREW "MOOSE" ALLAGREE
STEPHANIE ALSTON
CLETO J. AUGUSTO
MAREE AUSTIN
MARY BALDWIN
JOY BALLARD
JACK J. BANNON
RICHARD BARCLAY
ROBERT BARHAM
JENNIFER RAE BECK
JEANNA BELKIN *
CAL BELLINI
JANIS BENSON
ROBERT BERGER
SHELDON BERMAN
ROSEMARY BOCK
JOHN BONITZ
DENISE BRAET
A'LESHIA BREVARD
BRENT BRISCOE
RAMONA BROOKS
VIRGINIA S. BURKE
JOYCE BURNETT
HARRY BURROWS
WARREN BURTON
JOSEPH BUSHEME
MAUREEN BYRNES
CAROLEE

BEESON CARROLL
JOHN CASHMAN
PAUL CAVIN
LESTER CLARK
R G CLAYTON
ROBERT CLEAVES
MARY COBB
DICK COLACINO
CONNIE COLLIER
JAMES J. CORDES
RICHARD COWAN
WILLIAM H. COX
EDWARD CRADER
ELIZABETH CRESS
LIONEL CROLL
FRED CURT
ROBERT CURTIN
GERALD STEPHAN CUSAT
JOHN CYGAN
JOHN DAILEY
DAVID DAVIES
KAREN DEFRANCIS
LEE DELANO
BARRY DENNEN
PAUL DEROLF
THOMAS DERRAH
PATTI DEUTSCH
MALCOLM DEVINE
JUDITH DOREN
ROY DOTRICE
WENDY DREW

DEBORAH DUNN
ILSE EARL
JIMI EGAN
HENRY K. ELL
STEPHEN ELMORE
JOB EMERSON
DOUGLAS EWEN
DOV FAHRER
PETER FARLEY
FRANK A. FARROW
JERRY FERENTINOS
ERNIE FIERRON
LISA FIGUS
S. W. FISHER
RICHARD H. FLOYD
NORMA FRANCES
TREVIA FRAZEE
ALICIA KRUG FREEDMAN
CYNTHIA FROST
ERNIE FURTADO
JOHN ABBOT GARDINER
JAMES GARFIELD
TANYA M. GIBSON
JOHN GILBERT
TONI GILLMAN
VINICENT GODFREY
KELLY GRANT
THOMAS ARTHUR GRANT
ROBIN GRAY
DON E. GRILLEY
ROBERT GUILLAUME

AMELIA HAAS
MONTY HALL
WILLIAM HALLIDAY
MICHAEL HALSEY
BEN HAMMER
MARK HENNEN
JOHN HILLERMAN
MARYANN HILLYER
ANTHONY-LANE HINKLE
MIKE HODGE
RICHARD HOGAN
EARLE HYMAN *
JOSEPH JAMROG
ANNE JEFFREYS
KATHY JENNINGS
DEBORAH E. JOHNSON
JOHN BILL JONES
LYNWOOD JONES
RON KAPRA
STEVE KASPRZAK
LARRY KAVICH
ROBERT KELLETT
IRWIN KEYES
JULIETTE KOKA
LOU KRISTOFER
MARK LA MURA
GAILE ALEIYAH LARKINS
LOI LEABO
ROY LEAKE
ROBERT LEAMER
LARRY LEDERMAN

* Equity Councillor

LETTERS TO THE EDITOR

Dear Equity News,

My husband **Bob D. Bernard** passed away at the Actors Fund Home in Englewood, N.J. on Sunday January 14, 2018. Bob began his career as a dancer with *Song of Norway* when he auditioned for George Balanchine and Freddy Franklin at age fifteen; most older dancers were serving in World War II. He used the name Robert Bernoff; a lot of dancers used Russian names back then. Among his many Broadway shows as a dancer were *Hold*

It!, Texas Li'l Darlin', All for Love, Guys and Dolls (as a replacement when he returned from serving in the Korean War), *The Pajama Game* (and later the '73-'74 revival as Stage Manager), *Strip for Action, Ziegfeld Follies of 1957, Fiorello!* (on Broadway first as a dancer and later as Assistant Stage Manager, and then in National Company where he moved up to Stage Manager), *I Had a Ball* as a dancer and Assistant Stage Manager, *Anya* as Assistant Stage Manager, *The Happy Time* (Stage Manager to Production Stage Manager), *Hello, Dolly!* (with Pearl Bailey, Phyllis Diller and then the one and only Ethel Merman), *Two*

by Ibsen with Claire Bloom, *Rex* with Nicol Williamson, George Abbot's *Music Is*, and the '79-'80 production of *Oklahoma!*. While he was living at the Home he continued to dance whenever music played.

Thank you,

Elise Warner

Dear Equity News,

I am writing to inform fellow members and friends of **Judith Ann Moore** that she passed away on December 3. She had learned of her illness only a month before, and due to the seriousness of it, opted to not attempt

intervention. Her life-long friend and ex-husband, Ken Moore, as well as her close friend Wayne Moore were attending to her in those last weeks and moments.

Judith didn't want to burden friends with her illness. There was irony and a lot of Judy in that choice.

When I first met Judy, over 30 years ago, we were in *The Drunkard* together at the 13th Street Theatre. We had been hired by the kind and creative Bro Herrod (Producer/Director) and Barry Manilow (Music Director/Composer) for Manilow's witty, funny musical. We were all young, hopeful, beautiful actors with a show in New York. In between other

*The play is done; the curtain drops
Slow falling to the prompter's bell
A moment yet the actor stops
And looks around, to say farewell.*

— William Makepeace Thackeray's *Miscellanies*, vol. ii

CHERYLENE ALICE LEE
BRENDA LEWIS
TODD Q. LINDAMOOD
FAYE LINDSEY
JOHN LOCKWOOD
ARLENE LOVE
JOE LUCAS
PAUL MICHAEL LUCAS
TOM LYTEL
IVAN MACDONALD
CHARLES MACLACHLAN
MARIA MAGANA
BOB MANGELSDORF
ANDREW HARRIS MARASHINSKY
MARIETTA MARICH
CAROL E. MARNAY
BRENT CHARLES MAROON
JOANNA MARTIN
ERIC MASON
WILLIAM MASON
TOM MATSUSAKA
PAT MAZZARINO
ROBIN MC CLAMB-VAUGHN
KIM MC GUIRE
STEVE MCCAMMON
DORIN MCGOUGH
NANCY MCILVAINE
JOHN MCLAUGHLIN
BROOKE MCROBERTS
GEORGE MERNER
EILEEN MILLER

FANCHON MILLER
HAROLD MILLER
KIM-SCOTT MILLER
BENJAMIN MITTLEMAN
JOHN D MOLTHEN
JUDITH MOORE
CLEM MOORMAN
ROBIN S. MOSELEY
STEWART MOSS
DANA MURTON
JIM NABORS
OLLIE NASH
LARRY NEFF
NOVELLA NELSON
MAUREEN NIXON
KIRK NORMAN
RICHARD NORTH CUTT
MICHAEL O'HAGAN
JODY LEE OLHAVA
MICHAEL PAPO
MARK PASKOS
RUTHY PATCH
HERB PETERSON
DALE PHILLIPS
LINDA J. POLIZZI
ROBERT PONN
JOSEPHINE A. POTAS
PATRICIA RAINIER
ROSE RANDOLPHE
THOMAS REARDON
DELLA REESE

GINNY REINAS
BRUCE REIZEN
JESSICA FAITH RITTER
LINDA LOUISA ROBERTS
STANLEY ROBERTS
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D. C. ROSENBERG
JULIA ROSS
MARTIN ROTONDI
HANSFORD ROWE
MIKE ANTHONY SALVETTA
ANGELA SARGEANT
BEN SAYPOL
BONNIESUE SCHLOSS
NICK SCOGGIN
CHRIS C SHAFFER
CAROL-LEE SHAHID
SAMUEL G. SHAMSHAK
SUSAN SHASHY
ARNOLD SHERMAN
LARRY S. SHERMAN
PAUL SHIRE
PAUL DUANE SILLIMAN
JONATHAN SLADE
CINDY SNODGRASS
BRUCE SOMERVILLE
CORDELL STAHL
HARRY DEAN STANTON
STEPHAN STENDERA
GORDON-PAUL STERNE
JOSEPH STOCKDALE

SAUNDRA HALL STRUPPMANN
MARK R. SUMNER
JAY THOMAS
TISH THOMAS
JANE KATHRYN THUROW
NICK TOCHELLI
GENE TRAYLOR
LEE TRUHILL
FREDERICK D TYSON
PETER VERNON
LEE VOLPE
TERRY VREELAND
SCOTT PATRICK WAGNER
CALVIN L. WARD
DIANE WARREN
MJULIA WEBB
SHARLET WEBB
ANN WEDGEWORTH
LA TONYA WELCH
JOEL WEST
JOHN STUART WEST
RISA WHITING
MARGARET WHITTON
AGNES WILCOX
SIMON WILDER
ASHLEY HOWARD WILKINSON
LUTHER "CORKY" WILLIAMS
RICHARD WILLIS
NORMA JEAN WOOD
WILLIAM WOODSON
EMILY WOODWARD-MACY

Reported between September 1, 2017 and December 31, 2017

theatre gigs, we all worked together periodically on Kay Rockefeller's Children's Theatre tours.

Judy had a great voice, sparkling blue eyes, and a wide smile that drew everyone to her. Everyone wanted to be around her. There was a hint then of her eventual reclusiveness as she didn't seem to journey downtown often.

If, however, you worked at the old Equity Theatre on 103rd St. you'd stop in for okra soup at Judy and Ken's apartment across the street. A few of us not only journeyed to W. VA in a rented car for her wedding, but at Judy's request we sewed our own long, powder blue, calico-print

members.actorsequity.org

bridesmaid dresses.

Soon, Judy moved downtown and any hints at reclusiveness ended. She started auditioning seriously, and immediately others were drawn to her. Stephen Sondheim hired her for a few roles in the original *Sunday In The Park With George*, including the Nurse and the Southern Belle.

Judy was a natural. Her personality and earthiness always shone through. Other shows followed including *Into the Woods* and *Beauty and the Beast* on Broadway, along with regional, touring, backers-auditions, Guest Artist and Off-Broadway work such as *In The Club*. Naturally

creative, she wrote stories, and left an unpublished book and two plays, one of which was presented Off-Broadway.

She'd read a book on drawing she suggested to me, and the next thing I knew she was creating her own humorous, often self-deprecating Christmas cards. When I stopped receiving those wonderful cards, it was a sign to me that Judy was slowing down. Though I relocated to another city, we both remained in "the business" until Judy opted to retire, perhaps frustrated with, as happens even to actors of true skill and worth as Judy was, that the work doesn't seem as accessible as one

ages.

Just as she was the glue for many of us from that first cast, I suspect that was so for future casts as well. Like many who knew Judy, we remained friends. At the party to celebrate my wedding, she and Ken did the driving. I still remember her face and her enthusiasm the next morning at how many blueberries were in the muffins I'd baked for breakfast. Aside from her innate talent, it's that delight, her way of laughing while talking, a sense of lustiness even about a muffin, that I'll remember as Judy Moore.

—Donna Sorbello

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WELCOME TO OUR NEWEST MEMBERS!

SNAPSHOTS OF OUR NEW MEMBER ORIENTATIONS IN NY & LA

