

"Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It's beyond me."
—Author/Playwright
Zora Neale Hurston

A Publication of Actors' Equity Association • NEWS FOR THE THEATRE PROFESSIONAL • www.actorsequity.org • Periodicals Postage Paid at New York, NY and Additional Mailing Offices



Equity's new home in North Hollywood. (Photo: CoStar)

Equity Buys Building in North Hollywood

New Western Region Headquarters Will Provide More Office Space, On-Site Parking, Room for an Audition Center

Equity has purchased a building at 5636 Tujunga Avenue in North Hollywood that will be the new Western Region headquarters. "The building allows Equity opportunity for growth and income. It also provides long-term cost savings for the Association," said Steven DiPaola, Assistant Executive Director for Finance and Administration, who represented Equity in the negotiations.

"Ultimately, if Equity had decided to continue its lease at 6755 Hollywood Boulevard, the cost over 20 years would have been \$300,000 more than it's actually costing to own our own building." He continued: "As our experience has proven, purchasing the real estate that Equity acquired in New York in 1978 and in Chicago in 2009 were prudent, forward-thinking strategies that have given Equity (continued on page 5)

Equity's New York Building Undergoing Major Renovation

Creative Real Estate Deal to Bring Increased Revenues

By Michael Sommers

The ongoing transformation of Times Square into a glittering retail mecca reaps a major windfall for Equity members as its national headquarters is being transformed through a creative real estate deal.

An entirely new Audition Center, renovated office space, a dramatic entrance and lobby, upgraded elevators and other amenities are now in various stages of completion at the Actors' Equity Building. These multimillion dollar improvements are being made without cost to the union.

In the process, AEA even expects to garner additional revenue in the years ahead, thanks in part to decisions and agreements that its Councillors and staff made more than 30 years ago.

After briefly owning the 17-



Artist's rendering of the new entrance to the Equity Building in New York. (Photo: Courtesy of Newmark)

story structure located at 165 W. 46th Street, Equity sold it in 1981 but retained the land, which yields rental income from the

present owners of the building. "Our people had the foresight back then to recognize that Times Square was going to improve some day and the real estate values along with it so they held on to the land," said Steven DiPaola, Equity's Assistant Executive Director for Finance and Administration. "It is one of the best decisions we ever made."

As the once-blighted area eventually was renewed as a worldwide tourist destination, major

retailers began to open large stores there. During 2011, (continued on page 4)

Council Ratifies New SET (Short Engagement Touring) Agreement

Equity Achieves Significant Salary, Per Diem Increases, Other Improvements in Four-Year Pact with The Broadway League

At its meeting on Tuesday, January 15, 2013, the Council overwhelmingly ratified a new four-year SET (Short Engagement Touring)

Agreement. This agreement, which governs qualifying productions on the road, achieves significant salary and per diem increases and other improvements.

"I am pleased to report that the Negotiating Team and Equity staff negotiated a strong financial package and improvements in quality of life issues," said AEA Executive Director Mary McColl, who served as Chief Negotiator. She stressed: "These are two areas that are very important to our members. Extensive surveys and member outreach in advance of the negotiations gave our Negotiating Team a clear directive and focus that succeeded at the bargaining table."

Since its inception in 2008, 30 productions have toured using the agreement, which generated over 20,700 work weeks for Equity Actors and Stage Managers. "The SET Agreement creates Equity jobs on the road, that otherwise would be non-union," continued McColl. "This agreement allowed us to regain

workweeks during the most serious economic down-turn since the Great Depression, in a toxic, anti-labor atmosphere that has seen the gutting of collective bargaining rights across the country. Because of the SET Agreement, audiences nationwide benefit by seeing Equity productions that employ our members."

Highlights of the Agreement

Annual increases to the minimum salary totaling 10.4%

over the life of the agreement, retroactive terms for shows running at the time of ratification (January 15). Terms and conditions for salary, per diem, etc. go into effect January 21, 2013, unless otherwise specified

Initial increases to the single occupancy per diem rate (12%) and double occupancy per diem rate (25%) with additional increases annually

Increases in the following increments: Chorus Understudying Principal; Principal Understudy; Six-Month Chorus Rider; Principal Term; Second ASM Additional Duty

Out-of-town Actors will now have the option of provided housing, or an increased per

diem (20% in the first year, with subsequent increases each additional year) for rehearsals

Increases to Overage Participation (both pre- and post-recoupment) starting in June 2013

New raked stage provisions allowing for Extraordinary Risk designation and payment

Establishment of a Labor-Management Committee to address contractual concerns during the term of the Agreement

Language clearly defining Stage Manager overtime and accelerated health payments for short-term Stage Managers

AEA Executive Director Mary McColl served as Chief Negotiator; Equity's Negotiating Team was chaired by Councillor Jeff Williams, with team members from all regions and work categories (Principal, Chorus, Stage Management). Additional support was provided by Equity staff.

Go Green – Register for Paperless Balloting In Equity's 2013 Council Election

Equity's 2013 Council Election cycle is about to begin. From now until March 22, 2013, you can register for paperless balloting and vote online in our upcoming election. It's safe, secure and saves you and your Union time and money.

Log on to the Members' Portal, click on the Preferences Tab and select "yes" for online elections. Thanks for going green in AEA's 2013 Election.

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Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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

Your Income Tax

Once More, Over the Cliff...

(Or was that Into The Breach?) And Other Recent Developments in Taxation

By Sandra Karas
Director, VITA Program

As they clawed their way back up the craggy slope to the edge of the precipice, the outgoing Congress had let themselves fall, only to realize that raising taxes on everyone across the board, along with myriad financial cuts would not bode well for the coming year, especially for those who worried more about getting re-elected than representing their constituents. But I digress...

As I write this a few days after Congress finally passed the tax portion of the proposals that had been submitted and debated for weeks, the resulting tax situation for most of our members is a mixed bag. I prefer to look at it as a Win-Win, a Win-Lose and a Lose-Lose. The Win-Win is illustrated by the permanency of the Bush Tax Cuts for all but the approximately top 1% of the income earners. This means that the bottom 99% will see no rise in their income tax rates. The top 1% will see only a small tax rise in their income and capital gains rates as opposed to the draconian heights to which they would have gone in the ravine of the dreaded fiscal cliff. Both sides win here.

The Win-Lose proposition is a year-long extension of unemployment benefits that were set to expire as a cliff-hanger. But there is also a tax raise of 2% in social security payroll taxes on all employees, hitting hardest the middle and lower income workers. At \$113,700, the contribution stops and those earning above that do not have to pay any additional social security tax. As an example, if your income from wages is \$50,000, you will pay an additional \$1,000 in tax in 2013. One hand giveth and the other taketh away.

The Lose-Lose situation is illustrated best by looking at the calendar. While Congress has provided a stop-gap in tax rates, it has not addressed spending cuts or the debt ceiling. Medical providers, the military and thousands of other unkind cuts are looming toward the end of February with debt limits set for determination shortly thereafter. Both of these critical budgetary discussions have been deferred, creating uncertainty as to how much physicians who participate in Medicare will be reimbursed and how much the taxpayers can fund to support our military, among other spending areas, to the detriment of our standing in the global economy, if we default on our debts. Both sides lose here.

Before the formal budget cuts are addressed again, Congress was forced to conduct another show-down with itself to take a

vote on federal emergency aid for those areas that suffered the aftermath of Hurricane/Superstorm Sandy. As of January 4th, they voted to provide a portion of the aid after holding out for almost 70 days in an effort to cut federal spending. Another vote was to be taken on January 15th for additional aid to the Superstorm victims.

Fasten your seatbelts, it's going to be a bumpy ride.

Stop, In The Name of Love! (Not Defending the Defense of Marriage Act)

It's not the Motown Supremes who are considering the vagaries of a couple's heartbreak, it's the DC Supreme Court, granting certiorari – agreeing to review – two cases dealing with same-sex married couples.

One centers on the rights of a surviving spouse of a decedent who died leaving a sizable estate. And we address this here in order to alert same-sex couples to seek advice from their tax experts.

Although a small group in Congress defended the Defense of Marriage Act (DOMA) in a recent case wherein the survivor of a same-sex, married couple sued for federal estate tax exclusion rights, the Attorney General's decision not to defend the law led to a summary judgment in the survivor's favor. Now this case is headed for deliberations by the Justices of the Supreme Court to determine whether DOMA should allow the assessment of estate tax in a marriage where, under the Code, opposite-sex couples would be allowed the estate exclusion.

Attorney General Eric Holder has instructed the Courts to no longer defend DOMA and that position will be maintained until the DC 9 issues its decision. We will keep you informed as more news develops. In the interim, it is important that married, same-sex couples who filed as married persons on their state income tax returns, but as single persons on their federal returns be aware that they may now file "protective claim of refund" amended returns with the IRS to preserve their rights to file as "Married Filing Joint" taxpayers if there is a determination in their favor.

Those who believe they are affected should contact their tax experts for more information. At VITA, we are prepared to assist those who seek information and who qualify for filing amended returns.

The second issue coming before the Supreme Court is the challenge to California's Proposition 8 which prevents same-sex couples from seeking marriage in that state after the Courts had found their unions lawful. What is at issue here is

the constitutionality of the ban on same-sex couples to wed when other couples are not subjected to the same prohibition under the law. The Court will consider the constitutional issues and determine whether or not California may impose different constitutional standards on couples based solely on whether they are of the same or opposite sex. California already upholds those same-sex marriages that were entered into during the brief period before the Prop 8 referendum.

The gang of nine is expected to issue decisions on both of these cases sometime in June, 2013. The cases could lead to a "split" decision, wherein the Court grants rights to the surviving spouse under the Code and denies California couples the right to marry, citing state's rights. We will keep you posted as to any developments that relate to your taxes. In the meantime, seek good tax advice on any issues that may affect your marriage.

Off the cliff, but not off the grid... You still have to file your returns!

The dysfunctional Congress notwithstanding, we must push forward with getting our 2012 returns filed. What they try to accomplish in the coming year will be reported as we learn it. In the interim, here are the highlights for the new filing season. CAVEAT: Congress could change its mind yet again and render much of the new 2013 legislation moot. 2012 law appears to be holding steady at the moment.

1. Tax season starts later this year. Some returns may not be filed before January 30 and others no sooner than late February. It's no surprise that the IRS and state agencies are scrambling to write code and bring their computers and offices up to date in the wake of the late "cliffside" decision by Congress. Some provisions are preserved and others are eliminated.

2. The tax rates just enacted won't go into effect until 2013. 2012's are as follows:

Filing Status	10%	15%	25%	28%	33%	35%
Single	\$0	\$8,701	\$35,351	\$85,651	\$178,651	\$388,351
Married Joint	\$0	\$17,401	\$70,701	\$142,701	\$217,451	\$388,351
Married Separate	\$0	\$8,701	\$35,351	\$71,351	\$108,726	\$194,176
Head of Household	\$0	\$12,401	\$47,351	\$122,301	\$198,051	\$388,351

Widows(ers) with dependent children use the Married Joint rates. (NOTE: The rates in 1999, before the "Bush Tax Cuts" above 25% were 28%, 31%, 36% and 39.6%.)

3. The "Cliff" rates make all 2012 brackets permanent, except the top rate, which will be 39.6% (the same top rate as in 1999) for incomes above these thresholds: \$400,000 – Single;



Sandra Karas, Equity's Secretary-Treasurer and Director of the Volunteer Income Tax Assistance (VITA) program.

\$450,000 – Married Joint; \$425,000 – Head of Household. All rates will be adjusted for inflation going forward.

4. The Alternative Minimum Tax (AMT) has a permanent patch with exemption amounts of \$50,600 for Single and \$78,750 for Joint returns, with inflation adjustments after 2012 and allowing personal credits to offset the AMT.

5. Continues the transfer/estate tax with \$5,000,000 exclusion with inflation adjustments going forward and increases in the highest rates from 35% to 40%, depending on how high the assets are valued.

6. Maximum Capital Gains Rate remains at 15%; goes to maximum of 20% in 2013 (for those in the 39.6% bracket).

7. Business Mileage holds all year at 55.5¢/mile; Medical and Moving rates are 23¢/mile and the Charitable rate is 14¢/mile.

8. The Daily Meal Allowances remain between \$46/day - \$71/day and the amounts are determined by the city and the date you are out of town - working or looking for work.

9. The Marriage Penalty Relief is permanently extended beyond 2012.

10. You may still file to a) Claim above the line student loan interest deduction of up to \$2,500; b) claim a refundable adoption credit; c) qualify for expanded child care credit.

11. Educator's expense extended through 2013 as well as the itemized deduction for sales taxes in lieu of state and

local income taxes, above the line qualified education expenses, direct distributions to charity from your IRA and mortgage insurance premiums.

A post script to my phishing warnings

Just when you thought it was unsafe to open and read any email from a taxing authority,

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ACTORS'
EQUITY
ASSOCIATION 1913

EQUITY NEWS

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

Your Income Tax

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New York State has just issued an electronic notification to inform us that taxpayers can sign up to receive notices via email. I print the official communication as follows:

"Sign up for email notifications from the New York State Tax Department. We're encouraging taxpayers to sign up to get email notifications from us. For example, we'll send you an email when your income tax refund is on its way. You can also use email to get: - bills and related notices - statement of interest income for your federal tax purposes - other notifications concerning your tax account. To learn more: - sign into your online service account and select "Manage Email" from the "Account Preferences" tab - click on the email alerts link to see what notices are currently available through email - you can also go to the Online Services page of our web site to view videos and demos. Please do not reply to this email. Replies are routed to an unmonitored mailbox, so we don't read them or respond. The New York State Department of Taxation and Finance will never contact you by email to ask you to validate personal information such as your user name, password, or account numbers. If you have questions, please visit our Web site: <http://www.tax.ny.gov>

The above notice does not negate the advice I gave on unsolicited emails. That remains in effect. Any email that you did not specifically request should not be opened and should be deleted. Please note that the above applies only to New York State. It does not require anyone to enroll in its email notifications system. Unless you feel compelled to hear from NYS about your refund, your tax liability, your tax bills and other (possibly) interesting items, you will not likely rush out to sign yourself up. On the other hand, if you do avail yourself of this service, be advised that you should not provide any personal information of any kind in any solicitation. Such requests would be from phishing sources and can cause you and your accounts harm.

If you have questions about these or other tax topics, consult your tax advisor or stop in your nearest VITA office. Always get advice from someone who can assess your particular situation. Advice from friends will not help you in the event you are audited.

The VITA office in New York is located on the 14th Floor of the Equity Building. Hours are: 10:30 am – 4 pm, Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays). telephone: 212-921-2548. VITA Sites are also located in Los Angeles at the Actors Fund and in Orlando at Actors' Equity.

Take It Off! What You Can Deduct

By Sandra Karas, Director VITA Program

The following is a list of most of the ordinary and necessary business expenses incurred by members of our union, as well as the documentation required to substantiate the expense.

Bear in mind that representative samples of your work, your image and other information that can inform and clarify what you do to remain in the business should be retained with your records (playbills, programs, headshots, reels, reviews, etc.)

Key to proof requirements:

PR = Paid Receipts;
CK = Canceled Checks;
CC = Credit Card Statements;
K & I = Contracts and Itineraries;
J = Journal, Diary, Datebook or Organizer Entries for cash/unreceipted expenses.

Advertising & Publicity (Photos, headshots, composites, resumes) – PR, CK, or CC

Accompanist/Audition Expense (Accompanist, scene partner, audition space/equipment) – PR,

CK, or CC

Agents' Commissions/Managers' Fees (10% (for agents) 15% (for managers) – PR, CK

Answering Service (Includes voice mail, beeper and answering services) – PR, CK, or CC

Coaching/Classes/Lessons (Voice, speech, acting, dance, movement, dialects, fencing, or any specialty performance training that maintains or improves your current job skills – No gym memberships) – PR, CK or CC. This one also may require you to send a 1099 to your coach.

Entertainment for Business (For seeking and/or continuing professional contacts, obtaining work, etc.) – PR, CK or CC. This one also requires you to indicate who, what income-producing purpose, where, and when.

Equipment Audio/visual equipment, recording devices, CD/DVD players, MP3/iPods, computers, personal organizers, cell phones, etc. for business use) – PR, CK or CC. This one also requires you to determine your business versus personal use percentage and make a

From the PRESIDENT Resolved: To Organize and Communicate

By Nick Wyman

Happy New Year! It is a time when we make resolutions, usually about losing weight. (As a President who is rapidly morphing from Abraham Lincoln into William Howard Taft, I am right there.) Resolution, in addition to "determination" or "resolve," can mean "degree of sharpness" or "focus." I'd like to look at both types of resolution on a macro (the 49,000 of us) and micro (just you) level.

In a process going back a couple years, your governing Council has developed a vision of who we want to be as a union and a strategic plan for getting us there. Our determination/resolution is to be a symbol of excellence, creating solidarity and connection that enables us to negotiate the best deals possible; our focus/resolution will be on two areas: organizing and communication. Communication means not only getting useful information across to you (and getting it to you more quickly and effectively, via

the website, e-mail, and social media as well as Equity News), but also getting our message across to the rest of the industry and the public at large.

Organizing, in union parlance, can be external organizing or internal organizing. External organizing is bringing new areas of work under our contract (think cruise ships) or bringing new employers in current areas of employment under contract (think non-Equity tours and fair-compensation non-Equity theatres): we plan to do both. Internal organizing is aligning the membership with the union's objectives (and clearly communication plays a key role in this).

So that's Equity's resolution. What about yours? Let's say your determination/resolution is to bring your career to a new level. What's your focus/resolution? How about organizing and communication? External organizing would be finding new areas of work (industrials, teaching, etc.) and finding new employers within

your current work areas. Internal organizing would be aligning your life and your habits with your stated goals: losing weight, getting more sleep, taking a dance class, learning a new audition song, etc.

Communication is telling yourself and the world what you want. Write down your goals, your resolution. Share it with friends and family. Share it with your agent if you have one. Put it out in the world. And then: network, network, network.

This is a tough business. Your elected leadership and staff are resolved to create a union organization that supports and champions you with contract negotiation and administration, with services and professional development opportunities, and with timely, useful communication. I hope you are resolved to do whatever you can to create the foundation and opportunity for success. Together, we can make our Centennial year the best year yet. Let us be resolute.

good case for it.

Gifts for business (To agents, managers, directors, choreographers, instructors, etc.) – PR, CK or CC. This category is limited to \$25 per recipient per year.

Make-Up & Hair Care (While working or in preparation for a specific job. Includes wigs and hairpieces, theatrical make-up, styling you pay for when you are working a gig) – PR, CK, CC, K & I. Photos can help show your looks.

Office Supplies (Stationery, mailers, postage, stamps, desk supplies, etc.) – PR, CK or CC

Repairs/Equipment Maintenance (Piano tuning, equipment maintenance, contracts, repairs, etc.) – PR, CK or CC

Rental of Equipment, Studio Space, Cable TV, etc. (Business use of contract rentals) – PR, CK or CC

Research Supplies (Music, scores, tapes, CDs, scripts, libretti, books, etc.) – PR, CK or CC

Tax Preparation/Legal Fees (Any business-related fees paid to a professional) – PR, CK or CC

Telephone (Long distance or toll calls, a second line dedicated to business use, cellular charges, bundled packages for talk, text, email, etc.) – PR, CK or CC. This will also require apportioning your business versus personal use, if

you have only one telephone and service contract

Tickets for Research (Theatre, film, opera, concert, dance tickets for the performer's study) – PR, CK or CC. Be judicious with professional viewing; connect the performance to your research and don't claim every ticket you buy!

Tips/Gratuities (To the dresser, maid or any related personnel) – J and include to whom and on what gig.

Trade Publications (Backstage, Variety, Performers' Cues, etc.) – PR, CK, CC, J

Transportation Seeking Employment (Bus and subway fares, auto use, taxicabs, jitneys, car services, etc. to attend auditions, go-sees, interviews) – PR, CK, CC, J

Union Dues and Initiation Fees (Union and professional entertainment & trade associations) – PR, CK or CC. Sometimes you will also find amounts in your working dues pay stubs.

Wardrobe (No street wear is deductible. Only specialized costumes, dancewear, uniforms, footwear, etc.) – PR, CK or CC

Out-of-Town Employment or Audition Expenses (Lodging, air/bus/train fares, telephone, fax, meals, laundry, tips while working or looking for a job away from your home) – PR, CK, CC, J, K & I. Keep track of the days out and the cities

standard and you can claim a standard allowance for meals.

In addition to the above list, you should be keeping a detailed journal or date book that indicates all of your appointments, auditions, visits to your union member centers, your agent/manager, your coach/class, etc. as evidence of your professional approach to and qualifications in the industry. Remember, the IRS doesn't know you or what you do. The burden is on the taxpayer to verify every entry on his/her tax return. The above list is a guideline for you to organize your records appropriately and be ready in the event you are called on to prove you are what you say you are. Actually, it's no different from an audition; let's just hope this is one time you're not called back!

If you have questions about these or other tax-related matters, contact the VITA office in New York by calling 212-921-2548 or by stopping in the office on the 14th floor of the Actors' Equity building at 165 West 46th Street. Office hours are 10:30 am – 4 pm on Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays).

Sandra Karas is Secretary-Treasurer of Actors' Equity Association, Director of the AEA, SAG-AFTRA VITA Program and an attorney in private practice.

New York Building

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developer Jeff Sutton and SL Green Realty were drawn to the retail possibilities in both the Equity Building and the I. Miller Building located directly on the northeast corner of Broadway and 46th Street.

Purchasing the I. Miller Building, the partners approached Newmark & Company Real Estate, which controls the Equity Building, with a proposal to lease its lower floors. In order for the developers to create an expansive "big box space" that would be suitable for a flagship store, the basement and bottom three floors of the Equity Building – which includes the original lobby and Audition Center – will be combined with the I. Miller Building.

"We were holding important places in the building that both parties really needed to expand the commercial area," explained DiPaola. A favorable agreement was developed in which Equity would obtain significantly improved quarters with no additional expense.

To acquire the potentially lucrative commercial space occupied by Equity, the owners agreed to relocate the Audition Center upstairs to the 16th floor,

which necessitated reconfiguring the union's offices that already were situated there. Unused penthouse space was rebuilt as AEA office areas while the eastern side of the 16th floor was made over into the expansive new Audition Center, which is slated to open later this spring.

The Center boasts two different-sized, sound-attenuated audition halls with sprung floors, a dance warm-up area, bathrooms and dressing rooms, padded benches, WIFI and even a plug-studded pillar where members can charge their electronic devices.

Construction has now begun on an entirely new entrance and lobby on an adjoining site formerly occupied by a six-story structure at 155 W. 46th Street. This soaring, three story-high entrance hall will lead to express elevators going to a sky lobby along the fourth floor, which is planned to feature a coffee shop and a newsstand. This annex is expected to be completed in 2014 and in the meantime, members and other tenants will enter through the Times Square Visitor Center on the Broadway side of the building. In a final stage of the project, the main elevator bank will be equipped with state-of-the-art systems.

"This new lobby will provide us with faster and more efficient

access to the Audition Center, the membership department and our offices," said Executive Director Mary McColl. "It also provides us with more public space, amenities and better security."

As part of the agreement negotiated by McColl and DiPaola with the owners, the property beneath the new entrance hall was added to Equity's existing land footprint. Equity Council and the House Affairs Committee oversaw the executives' work. The Newmark managing director who facilitates the Equity Building project, Brian L. Steinwurtzel, says he was struck by the prescience of the 1981 deal upon which these latest terms are based. "Nobody could have dreamed 30 years ago that Times Square would change so radically," he said.

The new retail tenant for the 30,000-square-foot commercial space is Express, a clothing and apparel store aimed for young women and men. Even as the Equity Building is being renovated, the landmarked exterior of the soon-to-be-adjointing I. Miller Building will be restored to its late 1920s grandeur. The life-sized marble statues of Ethel Barrymore, Marilyn Miller, Rosa Ponselle and Mary Pickford already have been removed from their niches

on the 46th Street side to await refurbishment. When they return in 2014, a fresh expanse of digital advertising screens will blaze above the bronze-lettered frieze that reads "The Show Folks Shoe Shop Dedicated to Beauty in Footwear."

Further brightening the lives of Equity members, the upgrade of the building and the higher prices paid for it by the new commercial tenants are likely to increase revenues for the union, which receives land rent from

the owner based upon the building's profits. More than 7% of AEA's income has been derived in recent years from this property and DiPaola anticipates even greater returns in the future.

"The success of Times Square in general and this building in particular positively impact the rent that Equity is able to collect on the land which it owns," said DiPaola. "Our land turns out to be the gift that keeps on giving."

Equity Foundation Awards Grants to 108 Non-Profit Theatres Nationwide

The Actors' Equity Foundation awarded 108 Theatre Grants totaling \$74,650 in 2012. This was distributed to 64 theatres in the Eastern Region, 28 in the Central Region and 16 in the Western Region. The grants are awarded to theatres that have a current 501(c) (3) tax status, an established artistic and administrative track record, a history of fiscal responsibility and have worked to improve the state of the theatre.

Started in 1962, the Equity Foundation continues to grow as

a result of estate bequests and individual donations. Would you like to be part of the work of this lasting and tangible way to help fellow performers and live theatre? If so, and for further information on making a bequest or donation, contact Comptroller Joseph DeMichele at Equity, 212-869-8530, ext. 348. Or, you may send a donation by check to: The Actors' Equity Foundation, 165 West 46th Street, New York, NY 10036. All contributions are tax deductible.

If You Thought the Barrymores were America's Quintessential Theatrical Family... Read On

By Nicole Flender

Hip, hip hooray: Equity is turning 100 this year. Just as America's great universities have their legacies, we have ours.

Frank Craven joined Equity in 1981 and boasts writing and acting in numerous Off-Off Broadway productions. He is justly proud of his lineage: dad John Craven who originated the role of George Gibbs in *Our Town*; grandpa Frank Craven who played the role of the stage manager in *Our Town* alongside son John; and great-grandpa John Craven who played the New York and Boston circuits with the likes of Joseph Jefferson and Edwin Booth. Perusing IBDB, I found dozens of Broadway entries for grandpa Frank who, appearing on Broadway from 1907 through 1976, must have been a charter Equity member.

Ninety-four year old Equity member Don Stolz has been running Minnesota's Old Log Theater for 66 years. Don's five sons (Peter, Dony, Thomas, Timothy and Jon) joined Equity and have all served as actors and stage managers. Four of the five sons are still active at the theatre. Growing up, the boys appeared onstage when the



Family members in the 1998 production of *Perfect Wedding* at the Westport Country Playhouse are: (l to r) David Rogers, Amanda Rogers, Diedrich Bader, June L. Walker (Rogers), Frank Ferrante (seated) and Dulcy Rogers (Bader).

script called for a child actor. In a production of *Life with Father*, the boys played Don's sons and everyone dyed his hair red. At press time, the Old Log is presenting *Perfect Wedding*.

Perfect Wedding seems to make for perfect Equity stories. Actors David and Amanda Rogers moved their family to Westport for the school system. Before moving, David had performed at the Westport Country Playhouse and over time his high school and college-aged daughters Dulcy and Amanda became head usher and House Manager. Ultimately these girls became actors and married actors. It didn't take producer Jim MacKenzie long to put it all together and cast this family of six in 1998's *Perfect*

Wedding.

Anne Runolfsson has a special memory of one performance: the 2007 Easter Bonnet competition where she and daughter, Tess Adams, did a duet. Each represented her current show. Anne was Carlotta in *Phantom* and Tess was young Cosette in *Les Misérables*. Alexandra Devin and Kathryn Ritter are another mother/daughter Equity duo. Alexandra joined Equity in 2001 with a Theatreworks/USA tour. Kathryn joined in the 1973 revival of Hal Prince's *Candide*. Alexandra is currently a Drama Therapy candidate at NYU. Georgia Kennedy joined Equity with Broadway's *Donnybrook!* Now she is the proud grandmother of eight year old

Equity member Hudson Galardi-Troy who was cast in *To Kill a Mockingbird* at the Bay Street Theatre.

Nancy Hillner and her former husband John Hillner have been in numerous Broadway and Off-Broadway shows. Their daughter Amy got her Equity card by going to the required six-month replacement call for *Hairspray*

Richman met in an Equity summer stock company and did 14 plays together that season as leading lady and leading man. If life imitates art...well...the rest is history. Their daughter Kelly Lester is also an Equity member.

The stories, the legacies, go on and on. Some family members have worked many Equity contracts in different parts



Anne Runolfsson (r) and her daughter Tess Adams at the Easter Bonnet Competition.

of the country. Others like Don and his clan have been the driving force behind a single theatre. What brings them together is dedication and professionalism. Alexandra Devin sums up the meaning of legacy beautifully, "My mother's dedication to unions prompted her to maintain her membership as active even though

she didn't do any other contracts [than *Candide*]... therefore it was impressed upon me that this was an important goal if I were to pursue this professionally."

Councillor Nicole Flender is a proud member of a multi-generational Equity family.

Helen and Peter Mark

Hollywood Building

continued from page 1

visibility and financial security, while also giving us the resources to develop and deliver services to our members. We now have a third, tangible real estate investment that strengthens our portfolio and expands our abilities in Los Angeles."

Authorization for the building acquisition was approved by Council on October 16, 2012. The purchase price was \$5.2 million, with an additional \$1.5 million allocated to cover the costs of developing our program in the building. Money for the purchase and build out will come from some of Equity's reserves and will not be an addition to the operating budget.

"The purchase of the building is a sound financial investment that allows us to develop an audition center and have dedicated parking for our

members and staff – which has been an issue in our past and current rental office space," said Executive Director Mary McColl. "It also decreases the costs of maintaining a Los Angeles office when compared with long term rental expense, and the Association gains a new asset."

Western Regional Director Mary Lou Westerfield added: "The membership and staff in Los Angeles have long hoped for a permanent home (we have moved at least five times in the last 30 years). The fact that our new home will also provide an Audition Center for the members is a dream come true."

Built in 1948, and renovated in 2000, the new location is a free-standing, one-story structure that has 18,000+ square feet of space, in addition to on-site parking for 50+ vehicles, that will enable Equity to greatly expand services to the members. In addition to an Audition Center, there is room for

additional office space, exterior signage and space to lease to a third party. Lease and rental income will help Equity to offset costs.

The North Hollywood area is an "enterprise" zone that has recently received \$1 billion in funding from Los Angeles County for revitalization and development projects. The building resides in the NoHo Arts District that is receiving funding that will add to the value of the building.

Transit-wise, the building is a block away from several bus lines including the Orange Line that extends all the way to the west end of the San Fernando Valley, giving members incredible access to mass transit, including the North Hollywood Metro stop. It has close access to the 170, 101 and 134 freeways.

Renovations will begin later this year, with building occupancy expected in early 2014.

2013 Annual Election Calendar

Monday, February 11, 2013	Final day for submission to all Nominating Committees (Materials due in all three Regional Offices by 5 pm Eastern Time)
Tuesday, February 26, 2013	Deadline for reports of all Regional Nominating Committees
Friday, March 8, 2013	Deadline for nominations by Independent Petition (Materials due in all three Regional Offices by 2 pm Eastern Time)
Wednesday, March 13, 2013	Deadline for Candidates' Statements for Equity News, Equity Website and Ballot Brochure (Due in All three Regional Offices by 2 pm Eastern Time)
Friday, March 22, 2013	Deadline for registration to vote electronically
Friday, April 12, 2013	Annual National Membership Meeting (all Regions via teleconference) Candidate speeches
Monday, April 15, 2013	Distribution of ballots (from balloting company)
Wednesday, May 22, 2013	Deadline for receipt of ballots
Thursday, May 23, 2013	Tabulation Day

Brief Notes

• Milwaukee Repertory Theatre has received a \$30,000 grant from the National Endowment for the Arts to support its spring 2013 productions of *Clybourne Park* and *A Raisin in the Sun*. The Rep is one of 832 non-profit organizations nationwide to receive Art Works grants totaling \$23.3 million. "These two plays bring to the fore conversations about racial equality and political correctness," said Mark Clements, The Rep's Artistic Director. "If done as well as I know our theatre can do them, these plays...will showcase the power that our art has to spark important and often difficult conversations and our ability to be a significant partner in such conversations. This, I believe, is and has always been, one of the greatest strengths of live theatre."

• The longest-running show in Broadway history, Andrew Lloyd Webber's *The Phantom of the Opera*, made theatre history once again on January 26, 2013 when it became the first Broadway show ever to celebrate its 25th Anniversary. *Phantom* became the longest-running show in Broadway history on January 9, 2006 with its 7,486th performance.



Incredibly, since then it has played an additional seven years and 2,800 more performances.

• On December 20, 2012, *Chicago* played its 6,681st performance, surpassing the original Broadway production of *Les Miserables* to become the third longest-running show in Broadway history.

• Bad News: Mosaic Theatre in Plantation, Florida ended a



12-season run when it closed its doors on December 9, 2012 after Artistic Director Richard Jay Simon decided to leave the company to spend more time with his family and pursue other opportunities.

• Good News: At press time, the Penumbra Theater Company in St. Paul, a leading African-American organization whose financial woes forced the closing of the theatre in 2011, has raised enough money to resume operations on a limited basis.

• Disney's *The Lion King* and *Newsies* will offer new accessibility services on Broadway. Supported by funds from the City of New York Theatre Subdistrict Council, LDC and the City of New York, the productions have joined The Broadway Accessibility/Audience Expansion Initiative, a partnership between Alliance for Inclusion in the Arts and G-

PASS, a service company utilizing technology from Sound Associates Inc., in collaboration with Disney Theatrical Productions. The services are I-Caption for deaf and hard-of-hearing patrons and D-Scriptive for blind and low-vision patrons.

"Thanks to the Initiative, now grandparents, parents and children with disabilities can all enjoy live theatre on par with the ways non-disabled audience members do. I-Caption and D-Scriptive give theatergoers of all ages—including those with disabilities—a unique opportunity to create lasting family memories," said Sharon Jensen, Executive Director of Alliance for Inclusion in the Arts.

• Local 32BJ of the Service Employees International Union, representing hundreds of theatre cleaners, porters, elevator operators, bathroom attendants, matrons and other service workers at most Broadway theatres, reached a tentative agreement with The Broadway League on December 17, 2012. The union had threatened to strike if it could not reach a new agreement by the end of the year.

• Equity Members Betty Buckley and Sam Waterston were inducted into the Theater Hall of Fame at New York's Gershwin Theatre on January 28, 2013. Others in the Class of 2012 were playwrights Christopher Durang and Paula Vogel, directors Andre Bishop and Michael Kahn and, posthumously, costume designer Martin Pakledinaz.

Office Closing

All Equity offices will be closed on Monday, February 18, 2013 in observance of Presidents' Day.

A Look Back @ Equity Milestones

100 Years Ago January/February 1913

• There is no standard contract for actors so no actor knows in advance what he will be required to do.

• Rehearsals are unpaid: six, eight or ten weeks of rehearsals for a play and 16 or 18 weeks of rehearsal for musicals is not extraordinary.

• The President of the Stagehands has told reporters that, when entering a theatre, he often did not know which subcellar was for the actors and which was for the coal.

• **There is no Equity.**

75 Years Ago January/February 1938

• Burgess Meredith is serving as Acting President, having been elected following the resignation of Frank Gillmore.

• New York State Unemployment Insurance, in effect since 1936, begins to pay benefits to eligible unemployed workers, including actors.

• A meeting of unions, including Equity, whose members are employed on WPA Arts Projects, draws more than 1,500 members. This Arts Union Conference discusses increasing employment for artists under the WPA and creating a Bureau of Fine Arts in Washington, among other issues.

50 Years Ago January/February 1963

• The January issue of Equity [Magazine] includes a list of 111 Equity Franchised Agents.

• A letter in the February

issue of Equity from a restaurateur in the theatre district offers an "Equity Special"—a hamburger on toast, cole slaw, potato salad and coffee for \$1.25.

25 Years Ago January/February 1988

• Effective January 1, benefits for pensioners and beneficiaries then receiving a pension increase by 30% but no more than \$10 per month; the minimum pension for those members whose pensions are effective on or after January 1, increases from \$100 to \$125 per month.

• Save the Theatres, Inc. remains committed to seeking landmark status for Broadway theatres.

• Equity recognizes the financial problems facing Dinner Theatres, which have declined from 76 to 33 in a ten-year period. Members attend Special meetings to discuss the terms of a new contract.

10 Years Ago January/February 2003

• Members approve a Constitutional amendment allowing online voting in Annual Elections.

• The Coalition of Broadway Unions and Guilds (COBUG) is launched to strengthen the voice of employees in the theatre industry. Equity is a founding member.

• VITA (Volunteer Income Tax Assistance) kicks off its 25th season of providing free help with taxes for Equity members.

The 401(k) Plan is extended to the LORT Contract.



"Several years before Brown vs. Board of Education, this Union closed a theatre in Washington, DC because it was a segregated house. In 1961, long before the Civil Rights Act of 1964, this Union made it possible for us to refuse to perform in any venue where segregation was practiced. Long before Jackie Robinson hit his first ball, this Union was already on the field, fighting for the right thing. I think it's still doing that, and it deserves the support of all of us... in addition to being entertainers, we are also artists..."

-- Ossie Davis (1917-2005), actor/activist, in a speech to members of the New York City Council during the 2004 Production Contract negotiations.



Equity's Commitment Began in 1913 and

By Michael Sommers

The saga of Equity's commitment to social equality and justice for its members and the world at large is long and continues today. Although AEA's struggle for social change is too protracted to be effectively distilled as theatre, the ongoing story combines both climactic public events and behind-the-scenes drama.

It begins during AEA's inception a century ago when the union's founders framed membership requirements that stated "any person irrespective of nationality" could be eligible to join as professionals. In that pre-suffrage 1913 era, such wording meant that women were equal members.

Efforts to improve the conditions and pay for its members absorbed most of the developing union's attention during its first few decades. But even as AEA coped with a Depression-struck theatre in 1933, the plight of artists in Germany caused Council to protest the Nazi government's ban on Jewish performers from the stage: "The actors of all civilized nations must voice their objection to a point of view which sets political opinion and race above talent."

Racial issues on the 1940s home front eventually drew AEA into the civil rights movement. Jim Crow laws and practices that directly affected its members of

color obviously needed to change. An Equity Magazine editorial titled "No Color Line" proudly noted in 1944 that AEA did not know the name of its first African-American member or when that artist joined the union: "The actor was simply elected and became a member of the Association on the same footing with other members." Soon the union formed a

committee to secure accommodations for members denied by segregated hotels.

Although a 1946 editorial observed "It is only by a long, slow process of education that progress can be expected," the issue rapidly came to a boil the next year in

Equity's confrontation with the National Theatre's segregated admission policy in Washington DC. The union's controversial decision to keep its members from performing in

those circumstances eventually closed the house to touring legitimate shows for several years. Members gave up employment weeks and salary increases in

the process but the National finally was reopened triumphantly as an integrated venue in 1952.

"It is very rare for even the most progressive of unions to decide upon such a drastic action," said Lois Spier Gray, a professor of labor



Louis Gossett and Ted Van Griethuysen in Equity's 1959 Integration Showcase.

management relations at Cornell ILR. "It represented a big sacrifice for the members to take such a principled stand."

During the ongoing give-and-take between producers and AEA about the National situation, language was negotiated into the Production contract that said "The Manager shall not practice discrimination against any member of Equity because of race, creed or color." The language continued to evolve in contracts, which by 1962 added that "The actor shall not be required to perform in any production or any theatre or other place of performance where discrimination is practiced as to admission to or seating at such production against any actor or patrons by reason of his race, color or creed." Subsequent negotiations over the next decades won additional contractual specifics regarding greater employment opportunities for minority actors.

John Kani (l) and Winston Ntshona in a scene from *Sizwe Banzi Is Dead*.





ent to Social Change Continues Today



Frederick O'Neal: Equity President - 1964-1973.



Equity Members join the Memphis Sanitation Department in protesting deplorable conditions for black workers (April, 1968).

Meanwhile AEA worked to prove to the industry the viability of what would eventually become known as non-traditional casting. During the late 1950s and early 1960s, it sponsored a series of "integration showcase demonstrations" for producers and casting directors. Equity Library Theatre's many seasons featured racial diversity. In 1986 the union organized a two-day National Symposium on Non-traditional Casting involving more than 500 participants. During the years since, the union's efforts to achieve more diverse ensembles onstage have expanded to reflect its membership of Hispanic and Asian actors as well as artists with disabilities.

Over more than half a century, the union's various committees dealing with discrimination issues have evolved according to concerns expressed by the membership. During the 1980s, the union aggressively sought to employ more people of color as AEA staff. At the same time, a Joint Equity-League Committee on Equal Employment Opportunity began

discussions that eventually resulted in the Document of Principle adopted by the Broadway industry.

"Collective bargaining is a gradual process of usually small changes," noted Alan Eisenberg, AEA's former Executive Director. "But between the negotiations, it is necessary and important for the union to make sure the language is being enforced." During his 25-year tenure, said Eisenberg, at times Equity would pressure selected productions regarding non-traditional casting possibilities. "We never believed in quotas but we believed that

some shows could do better," he remarked. AEA has cooperated with other unions in their efforts for social change. After British Equity asked for assistance in the apartheid struggle in 1962, AEA requested its members to not perform in the Union of South Africa while segregation and discrimination exist. The AFL-CIO commended Equity for its action: "These plaudits are more than well-deserved: You have earned them and earned them in the hard way, because you have matched your pocketbook with your heart."

But change often remains slow. As late as 1976, hundreds of Equity members participated in protests outside of the South African Consulate in Manhattan regarding the arrests in South Africa of John Kani and Winston Ntshona, who shared a Tony Award for *Sizwe Bansi is Dead* and *The Island*. Eventually the artists were released and the charges against them dismissed. Similarly, Equity members lent their voices as individuals to other social causes over the years as when Councillor Christopher Reeve traveled to Chile in 1987 to support a group of actors whose political theatre activities resulted in death threats.

In more recent years, AEA has endorsed and worked on behalf of Marriage Equality for all Americans and to repeal Proposition 8 in California. The union was active in the I AM PWD campaign to raise public awareness for individuals with disabilities. A longtime component of the International Federation of Actors, AEA addresses equality and social issues on a global level among other subjects relating to the profession.

Cooperating in a fresh initiative with the Broadway League to foster greater inclusion in the American theatre, Equity Councillors and staff met in late 2012 to discuss cultivating richer opportunities with representatives from virtually every union and guild whose members work on Broadway or among major theatres. These industry-wide sessions, which are known as the Diversity Summit, are continuing in 2013. "This Diversity Summit can ensure greater inclusion and diversity onstage, backstage, in the offices and finally, in the audience," said AEA Executive Director Mary McColl. "Equity's history shows that small steps sometimes reap great rewards. Yet in our industry, like many others, there is still more to achieve in equality, fairness and diversity."

Throughout its existence, Equity has acted as both a vocal and a subtle catalyst for social change. In safeguarding and advancing the rights of its members through ways and means symbolic or pragmatic (and usually both) Equity has made a lasting positive contribution to the world beyond the theatre.



NATIONAL NEWS

Boston

Wheelock Family Theatre Invests in Young Playwrights

By Donna Sorbello
New England Liaison
Committee

An exciting program is scheduled to begin in the Boston public school system through the auspices of one of New England's Equity theatres. Wheelock Family Theatre's newly appointed producer, Wendy Lement, is initiating the Emerging Playwrights Program, scheduled to begin in the fall of 2013. Kicked off at an afternoon meet-and-greet luncheon for the newly assembled Advisory Board members, the luncheon offered Ms. Lement an opportunity to explain her vision. The program will be aimed at providing playwrighting classes to students from the Boston public school system with an interest and aptitude in writing. The program has been made possible through the support of Wheelock College President Jackie Jenkins-Scott and through the Susan Kosoff Legacy Fund, where contributions were made to the theatre on behalf of Sue Kosoff, the theatre's long-time producer and Co-Artistic Director, who recently retired.

Ms. Lement has been a Professor of Theatre as well as Chair of the Theatre Department at Regis College for 19 years. Her accomplishments run from theatre

instructor; director; author of children's books; author of the non-fiction title, *And Justice for Some: Exploring American Justice Through Drama and Theatre*; to published playwright. The Emerging Playwrights Program will be an extension of her role in teaching as well as that of the work she has accomplished as Co-



Wendy Lement.

Founder and Artistic Director of Theatre Espresso, an educational, interactive theatre company touring schools, museums and courthouses.

Immediately following the December luncheon, playwright David Henry Hwang gave an inspiring interview to Jared Bowen from Boston's WGBH-TV. Mr. Hwang has recently been appointed Chair of the Board of Young Playwrights in New York, reflecting his interest in helping to



David Henry Hwang. (Photo: Lia Chang)

develop young playwrights. His presence at the Wheelock event highlighted his and Wheelock's shared interest in an endeavor such as the Emerging Playwrights Program. Mr. Hwang's words especially resonated in the Wheelock Theatre. Known for writings inspired by his Asian background and heritage, Mr. Hwang has consciously sought to provide roles for minority actors. Wheelock is a 2000 recipient of Equity's Rosetta LeNoire Award for its consistent use of non-traditional casting and has been providing contracts for AEA minorities since its inception 30 years ago.

The Emerging Playwrights Program, in which Ms. Lement will lead the first classes, is poised to provide an exciting and unique offering for the Boston public schools.

Detroit

Liaison Committee Fundraising for Equity and Friends Fight AIDS

Detroit Liaison Committee members Leah Smith and Megan Buckley, Co-Chairs of the Equity and Friends Fight AIDS fundraiser, began their efforts for the 2012 holiday season on World AIDS Day, December 1, 2012. Equity and Friends Fight AIDS is similar to Broadway Cares/Equity Fights AIDS, but all funds raised by Equity and other participating organizations stay in Southeast Michigan.

Equity's Detroit Liaison Committee began their involvement over 20 years ago. Over time, more

groups joined in the effort and the name of the event expanded to include "and Friends" to encompass all those that participate in the greater Detroit Metropolitan Area.

Fundraising efforts continue beyond the holiday season and into the Spring of 2013. The Committee encourages all Michigan members and Equity theatres to set aside a week or more of performances to help raise funds, which will be presented at the annual "Giving of the Green" event on St. Patrick's Day 2013.

New York

Credit Union Sets Annual Meeting

Actors Federal Credit Union will hold its annual meeting on Friday, February 22, 2013 from 3:30-5:30 pm in the 14th floor Council Room in the Equity Building, 165 West 46th Street (entrance now on Broadway). The agenda will include Board and Credit Committee elections and the state of the union address by President Jeff Rodman. There also will be refreshments and more than \$500 in door prizes.

All Regions

Black History Month Programs Planned

Eastern Region

The Eastern Region Equal Employment Opportunity Committee is presenting its 2013 Black History Month Celebration on Monday, February 11 at 6 pm at the Laurie Beechman Theatre, 407 West 42nd Street, New York. The program, *Julia and the "Duke,"* is a cabaret in tribute to the musical genius of Duke Ellington performed by Julia Breanetta Simpson. There will be a reception beginning at 6 followed by the performance at 7 pm. Tickets are free and first-come, first-served. RSVP to eeo@actorsequity.org.

Western Region

In the Western Region, the Equal Employment Opportunity Committee is presenting *Global Black History*, highlighting the contributions of Equity performers born in countries other than the U.S. It will be presented on Wednesday, February 27 at West Los Angeles Community College. There will be a brief reception at 7 pm followed by the

program at 7:30. All members are welcome.

Central Region

The Central Region Equal Employment Opportunity Committee is presenting the eighth annual *Spirit, A Celebration of Diversity* on Monday, March 18, 2013 at Chicago's Smart Museum and at the Court Theatre.

This event (including the presentation of the Kathryn V. Lamkey Award) honors members of color and theatres that make non-traditional casting a priority all season long.

The Kathryn V. Lamkey Award, named for the former Central Regional Director, honors those individuals and/or organizations that continue to open doors to all types of opportunities for Central Region Members and producers of color.

This event is by invitation only. Contact Central Region Business Rep Luther Goins for more information: 312-641-0393, ext. 237.

San Francisco

Networking Event Set for Stage Managers

A networking opportunity for Stage Managers to meet with San Francisco Bay Area producers and production managers is set for Monday, February 25, 2013 from 4 pm to 8:30 pm at ACT's Geary Theater, 415 Geary Street. Participants will share resumes and references and get a few minutes of face-to-face time, easing the interview process

when future job openings arise. The Bay Area Advisory Committee's Stage Management Subcommittee, chaired by Les Reinhardt, has helped develop this speed-dating style event. Contact Les Reinhardt at BASMnetwork@gmail.com to be added to the participant list or for more information.

Chicago

Speed Interviews Set For Stage Managers

The Steppenwolf Theatre along with the Central Stage Manager Committee will host a Stage Manager Speed Interview Event from 10 am-Noon on Monday, April 22, 2013 at Steppenwolf Garage,

1624 N. Halsted Street. Stage Managers may sign up for a "rotation hour," during which they will be guaranteed to meet for a few minutes with each theatre in attendance. Sign-up for Stage Managers begins on Tuesday, April 16.

For further information: Business Rep Cynthia Hanks, chanks@actorsequity.org

Detroit

Liaison Committee Participates in Adopt-A-Child at Christmas

**By Cynthia Hanks
Central Region Business Representative**

Three thousand children received an early Christmas on December 7, 2012, and a small part of that was due to the generosity of the Detroit Liaison Committee as the annual Adopt-A-Child at Christmas party was held at the Cobo Center in downtown Detroit. Adopt-A-Child at Christmas is one of Detroit's longest-running goodwill holiday traditions. It was begun in 1967 by Dolores Bennett in her Eastside Detroit home when she and her late husband decided to provide Christmas gifts to 74 needy families in the neighborhood. The event now provides for families in need from all over the Detroit metropolitan area. Though the program has grown significantly over the past 48 years, the concept remains the same: Adoptive parents get to meet their children and present gifts at an annual party.

Detroit Liaison Committee



Detroit Liaison Committee Member Milfordean Luster helps their "adopted" child open her Christmas presents.

members have been participating as adoptive parents for at least ten years. Committee Member Milfordean Luster encouraged the Committee to participate in the program. "Everyone takes care of each other [in Detroit] by participating in events such as Adopt-A-Child," said Liaison Committee Chair Dana Gamarra, adding, the Committee's focus "is right where it needs to be." The enthusiasm by Milfordean, Dana and the entire Committee has garnered participation by the

Chicago Equity staff and even inspired Wayne State University students to adopt a family with four children this year. It has become a yearly tradition for the Detroit Liaison Committee to raise funds and then go on a whirlwind shopping trip to purchase the clothes and gifts for the children. This year the Committee sponsored two children, siblings age eleven and six. The gala event at the Cobo Center has food, entertainment and arts & crafts activities for the children. Liaison Committee members BJ Love, Milfordean Luster, Trudy Mason, Chair Dana Gamarra and Central Regional Board member Peggy Thorp attended the gala and presented the children with their gifts.

Milfordean shared her favorite moment of the evening, "Our beautiful 11 year old girl...very shy, very quiet, no smiles, little eye contact. I tried to engage her by asking which outfit she liked better, the red and black or the purple one. She turned to me with those big, dark eyes and a very shy smile and said, 'Both of them.' It was a great moment." Dana summed up the experience perfectly, saying everything went "absolutely, fabulously well."

San Francisco



Milt Commons Celebrates 60 Years as an AEA Member

Bay Area Advisory Committee (BAAC) members recently celebrated the 60th Anniversary of Milt Commons as an Equity Member. Treats and a little bubbly were shared by (l to r) Stephen Pawley, Teresa Byrne, Megan Killian-Uttam, Milt, Jessica Powell, Lauren Bloom, Marie Shell and Kelly Ground as Milt showed off his historic collection of 60 years of membership cards (he has saved them all). He was presented with a note of thanks from the BAAC and later received a gift copy of "Performance of the Century," which celebrates 100 years of Equity.



(L to r) Cynthia Bassham, Jessica and Jack Powell at KQED.

BAAC Volunteers (Again!) With KQED Pledge Drive

San Francisco Bay Area Equity Members regularly volunteer on camera for KQED to raise awareness of the AEA "brand." 2012 was no exception as Members manned the phones at the station's Holiday Kick Off Pledge Drive.

New York

Bayfield, Callaway Awards Presented

The Eastern Regional Membership Meeting on January 11, 2013 was the scene of the first Equity award ceremony of the New Year, as the St. Clair Bayfield and Joe A. Callaway Awards were presented in what is always a wonderful upbeat and emotional ceremony.

The Council Room was filled with students from Appalachian State University, the alma mater of David Furr, recipient of the Bayfield Award, honoring the best performance in a

"approaches his work with wonderful discipline and professionalism," she said, adding that it was a "thrill to watch a younger colleague work in the mastery of his craft."

Mr. Furr, who appeared on Broadway in *The Importance of Being Earnest*, *Accent on Youth*, *Cymbeline*, *King Lear* and *Who's Afraid of Virginia Woolf*, in addition to *The Rivals*, was pleased that Ms. Ivey was the presenter, delighted to see the students from his alma mater, and grateful to accept the award,

1920) in the New York metropolitan area, recognized two actors—Merritt Wever and Michael Shannon—from the same production: Soho Rep's production of a new version by Annie Baker of Anton Chekhov's *Uncle Vanya*.

Zoe Winters, a friend and colleague, presented Ms. Wever's award. She was happy to be there for her "extra talented" friend, who, she said "reached a deeply rich level of humanity in *Uncle Vanya*."

Ms. Wever, who has many Off-Broadway and regional theatre as well as film and TV credits, has appeared for four seasons on Showtime's *Nurse Jackie*. She was delighted with the award from her Union, saying it was "significant and meaningful."

Michael Shannon, who can be seen on HBO's *Boardwalk Empire* and had recently made his Broadway debut in *Grace*, was unable to attend the meeting. His manager, Byron Wetzel, accepted on his behalf and read a letter sent by Mr. Shannon, regretting his absence, but wanting everyone to "understand how much I appreciate this honor. I don't win awards often (well, pretty much never actually) and to get one from Equity is particularly sweet, because you know how much goes into the work."

Both awards carry a \$1,000 check and an engraved plaque for each recipient. The Judges Panel includes Joe Dziemianowicz, Daily News; Adam Feldman, Time Out New York; Harry Haun, Playbill; and David Rosenberg, Back Stage.



Good Turnout at Fall Membership Meeting

In spite of rain, a Presidential debate and the seventh game of the National League baseball playoffs, the Fall General Membership Meeting hosted by the BAAC at Berkeley Repertory Theatre's Thrust Stage in October was well attended.



Attending the Women's Panel are (l to r) Alexandra Matthews, Jennifer LeBlanc, MaryAnn Rodgers, Molly Noble and EMC Rebecca Pinagree.

Women's Subcommittee Keeping Busy

The Bay Area Equity Women's Subcommittee hosted the second Women's Theatre Mixer in September. Fifty plus attendees supported and enjoyed a performance of Shotgun Players' *Precious Little*, a production written, directed, and designed almost entirely by women and with a cast including AEA Members Nancy Carlin and Rami Margron.

Following the performance, Committee Chair Lauren Bloom moderated a panel on "Having It All? Seeking Balance as Women in Theatre." Nine women theatre professionals, including AEA actors, directors, writers and producers, addressed the difficulty for women of finding work opportunities in the Bay Area and national markets, and balancing child rearing responsibilities in order to increase creative output.

Save the date: In May/June, the Committee is planning a 36-hour playfest benefit. Over 25 local female AEA members will participate as actors, directors and stage managers to present six short plays written 36 hours prior by six local female playwrights. The event will showcase AEA women onstage, backstage and as directors and playwrights. Proceeds will benefit Safe House, a San Francisco shelter for battered women.



(From l) David Furr, Byron Wetzel (standing in for Michael Shannon) and Merritt Wever show off their awards.
(Photo: Stephanie Masucci)

supporting role by an Actor in a Shakespearean play in the New York metropolitan area. Mr. Furr was cited for his performance as Orlando in the Public Theatre's production of *As You Like It* at the Delacorte Theatre in Central Park. Councillor Dana Ivey, with whom Mr. Furr had worked in *The Rivals* at Lincoln Center, made the presentation. David

which he called "especially meaningful coming from the actors' union" and for a Shakespearean role.

The Callaway Award, established by Equity member Joe A. Callaway to encourage participation in the classics and honors the best performance by a professional production of a classic play (one written prior to

New York**Membership Ed Committee Hosts Reception for New Stage Managers**

**By Kimberly Russell
Membership Education
Committee**

A Stage Manager New Member Reception was held in the Equity Council Room on December 10, 2012. The event was hosted by Ruth E. Kramer, Stage Manager Councillor and Vice-Chair of the Eastern Region Membership Education Committee. Malcolm D. Ewen, Production Stage Manager for the Broadway production of

—you can only play the cards you are dealt. Flexibility is a strength. "Utilize all the resources that are available to you—especially your AEA Deputy. He or she can be of great service."

In addition to his busy schedule, Mr. Ewen serves as a Stage Manager Councillor. He encouraged his new colleagues to be active in the Union, explaining that Equity exists on their behalf. "It is



Equity's new Stage Manager members.

Edward Albee's *Who's Afraid of Virginia Woolf?* was the afternoon's Guest Speaker.

"The way to employment...is to create relationships with other Stage Managers."

Mr. Ewen encouraged attendees to take advantage of all opportunities for networking. "The way to employment, whether it is Broadway, regional or storefront, is to create relationships with other Stage Managers—know other Stage Managers." There is a great deal to be learned from colleagues. Seek advice and create a support network. "Be honest with yourself—self-assess; know your strengths and weaknesses."

Being calm

One component of a Stage Manager's job is working with people. How does one deal with personalities? With respect! Don't involve yourself in theatre politics. It is challenging to do a job that interacts with such a broad spectrum of individuals—focus and concentrate on the job at hand. Also, be in tune with the room; be sensitive to energy and energy levels. Being calm is a plus. "Occasionally, you may need to do a bit of acting and appear to be the calm person in the room. You want to be the person that your cast and company can come to when there is a problem." Don't beat yourself up over the unpredictable or things you can't control. Make decisions based on the knowledge you

your Union and every individual can make a difference."

He offered this personal advice. "Managing your personal life in concert with your professional life is a challenge. Be realistic and set goals and on occasion ask yourself the question, 'What will truly satisfy me as a person?'"

Other speakers

Vincent Cinelli of the Equity-League Pension, Health and 401(k) Trust Fund provided information about qualifying for medical, vision and dental coverage and spoke about the Pension and 401(k) Plans. For information on the Fund, visit the website: www.equityleague.org. Equity Outside Business Representative Frank Stancati also was on hand to speak about what is covered in a first rehearsal meeting.

The final portion of the event was a Q&A Panel featuring Ms. Kramer; Mr. Ewen; Megan Friedman, the PSM of the Off-Broadway production of *Cougar the Musical*; and Equity Business Representative Michelle Kelts.

Providing able assistance and welcoming Equity's newest Members was Councillor and Committee Member Marjorie Horne along with Committee Members Kimberly Russell and Richard Costabile, and Equity's Director of Outreach and Career Development, Tom Miller.

SCENE AROUND**Los Angeles****"Coney Island Christmas" Comes to Geffen Playhouse**

A bit of the Big Apple came to Southern California during the 2012 holiday season with the production of *Coney Island Christmas* at Los Angeles' Geffen Playhouse, where the cast raised \$15,408 for Broadway

Cares/Equity Fights AIDS. Annabelle Gurwitch led the company in the appeal over the course of 15 performances and was journeyed at the support of the local audiences. "I wasn't sure what to expect," she said. "But

many of our patrons were a little older and had lived through those dark days of AIDS. They were so responsive and generous. We averaged \$1,000 per show." But the audiences weren't the only surprise for her. "Much of our cast was in their 20s or younger and had not been involved with BC/EFA before. So they researched the charity on their own and then jumped right in to help. We were never short of collection volunteers." Equity Stage Manager Jill Gold, who helped organize the collection, said, "I've never seen so much enthusiasm. We had a company of 20 and it was all I could do to keep 20 people out of the lobby." To keep the holiday spirit going, the company used gift bags and stockings rather than the traditional red buckets for the donations. It's especially moving to see such generosity at the holidays," said Jill. "That's when it's really needed."

New York**Book on Equity History, Role in Professional Theatre Is Subject of Panel**

Publication of *Performance of the Century – 100 Years of Actors' Equity Association and the Rise of Professional American Theater*,



was the occasion for a panel discussion and book signing at the Drama Bookshop in New York on December 14, 2012. Participants included (l to r) President Nick

Wyman, author Robert Simonson, Equity Member Lee Roy Reams, book cover illustrator Justin "Squigs" Robertson and Equity Member Danny Burstein.

New York**Dancers Celebrate Legacy Awards**

Dancers Over 40 presented the fourth annual Legacy Awards on December 10, 2012. Honorees (l to r) Larry Fuller, George Marcy, Carol Lawrence, Lee Roy Reams and Norma Doggett-Bezwick heard Ken Urmston, Leni Anders, Equity Second Vice President Rebecca



Kim Jordan, Billy Goldenberg, Dennis Grimaldi, Richard Skipper, Donna McKechnie and Leslie Uggams sing their praises. Hosts Harvey Evans and Richard Skipper kept the evening moving

along. Video clips were shown of those unable to attend who wanted to send their love—Harold Prince, Stefanie Powers and Chita Rivera.

Chita also introduced a video montage of the honorees, with clips from *Top Banana*, *Seven Brides for Seven Brothers*, *42nd Street*, *Evita*, *Sweeney Todd*, *West Side Story*, and many more.

Warwick, RI**Ocean State Loves Equity**

Eastern Regional Vice President Melissa Robinette presented an Equity logo and a greeting on opening night of *Winter Wonderettes* at Ocean State Theatre Company in December, 2012. Producing Artistic Director Amiee Turner and Managing Director Joel Kipper,



both long-time members, "love Equity," says Ms. Robinette. Pictured are (l to r): Dan Micciche (conductor), MK Lawson

(choreographer), Kim Morgan Dean, Lulu Lloyd, Melissa Robinette, Erin McCracken, Amiee Turner and Joel Kipper.

**Albany, NY****New Liaison Area Holds Meeting**

The new Greater Albany Liaison Area held its first Membership Meeting at Proctors Theatre in Schenectady on December 10, 2012. President Nick Wyman and National Director, Organizing and Special Projects, Flora Stamatiades were on hand to help welcome the new group.

Princeton, NJ

McCarter Celebrates Holiday Milestones; Raises Funds for Local Organizations

The McCarter Theatre in Princeton, New Jersey celebrated several milestones during the run of Charles Dickens' *A Christmas Carol* in December, 2012.

Ten out of 14 AEA members returned to the theatre this season. In addition, reaching their 100th performance with the company were AEA members Justin Blanchard (Young Marley/Old Marley/Mr. Stocks), Michele Tauber (Mrs. Fezziwig/Mrs. Stocks/Laundress) and Price Waldman (Bob Cratchit). Equity Councillor James Ludwig (Fred/ Undertaker/Schoolmaster) celebrated his 200th performance, joining Anne O'Sullivan (Mrs. Dilber and former Mrs. Fezziwig) who had over 225 performances and Cheryl Mintz (Supervising Stage Manager) with over 475 performances to their credit.

Backstage, the Young Ensemble raised \$251 for children's charities via "The Curse Can" (curse in rehearsal or backstage and it costs you a quarter; phone goes off it costs a dollar) and the First Annual Christmas Eve Toy Car Road Rally, down the dressing room hallway ramp.

Onstage, the company and McCarter Theatre continued to support local social service organizations by collecting donations for the Rescue Mission of Trenton and Mercer Street Friends, with donations totaling more than \$37,000. The company, led by Equity Members Graeme Malcolm (Ebenezer Scrooge), James Ludwig and Cheryl Mintz followed their daily standing ovation to jump into a heartfelt curtain speech, with Mr. Malcolm quoting Dickens "At this festive season of the year, we who have been blessed with



The McCarter Theatre company of *A Christmas Carol* celebrates the publication of Performance of the Century: 100 Years of Actors' Equity Association and the Rise of Professional American Theater.

good fortune in our lives have the obligation to give a little back to those in need."

The Rescue Mission of Trenton serves the needy who have no place to turn for shelter, food and clothing by providing a safe, clean and warm refuge. It also provides services and counseling and creates an environment where one can live with dignity and build self esteem.

Established in 1987, the Mercer Street Friends Food Bank secures and distributes food and provides related nutrition assistance to ensure

that the most vulnerable of their citizens do not go hungry. The organization is the largest source of food for hunger relief charities in the Mercer County, New Jersey area.

In 2009, 2010, 2011 and 2012, McCarter Theatre, the company of *A Christmas Carol* and the theatre patrons have also helped Trenton Area Soup Kitchen; Allies, Inc.; the Children's Home Society and HomeFront with donations of more than \$111,400. These Outreach programs were cultivated by Christopher Parks and McCarter Theatre's

Education Program.

As long-time cast member Annika Goldman (Christmas Past and Martha Cratchit with 100+ performances under her belt) of Princeton, age 13, said in the curtain speech, "Anything you care to give is meaningful. Thank you for your generosity. And from the bottom of our hearts, Happy Holidays!"

To help, visit: rescuemissionoftrenton.org mercerstreetfriends.org trentonsoupkitchen.org alliesnj.org chsofnj.org homefrontnj.org

THE BEAVER
SPOTLIGHT

Eastern Region

Theatre Adds to Resort Attractions

"Atlantic Stage was founded in Myrtle Beach, South Carolina in 2008 by a committed group of theatre artists working at Coastal Carolina University," says Steve Earnest, an Equity Member,

They secured their current home, the 79th Avenue Theatre, which they share with university productions, in the summer of 2009. In their second season, average attendance more than doubled and "our patrons' enthusiastic and vocal support confirmed the area's hunger for what we have to offer," said Artistic Director and Equity Member Thom Penn.

"Season Three brought in record houses for several shows. Attendance swelled to over 3,000 patrons, with people coming in from Calabash, Little River, North Myrtle Beach, Myrtle Beach, Conway,

ager, additional facilities for rehearsal and storage as well as a strong growth in community support through monetary donations." In April 2012, the company was invited to Charleston's Piccolo Spoleto Festival, followed by the company's first ever summer children's theatre offerings.

"Atlantic Stage is important to the Myrtle Beach community," says Equity Member Jon Hayden. "It makes bold plays choices and has offered AEA Members a chance to work on at least one Pulitzer and Tony Award play in each of the past seasons. And the hard work has paid off as more people are catching on to 'The Jewel of the Grand Strand.'"

"I have been privileged to work as a stage manager for Atlantic Stage," says Equity Member Brittanie Sicker. "The theatre is filling a much needed hole in the Myrtle Beach area for cultural, engaging and thought-provoking theatre. Atlantic Stage carefully chooses their season in order to chal-



Kristi Ray McIntyre (l) and Mindi Penn in *God of Carnage*.

lenging their audiences. They bring their new productions that they have never seen before and want to talk about afterwards. Even though they are a small group, they are a hard working and caring group that creates a family atmosphere. They know how to bring out the best performance in their people and productions."

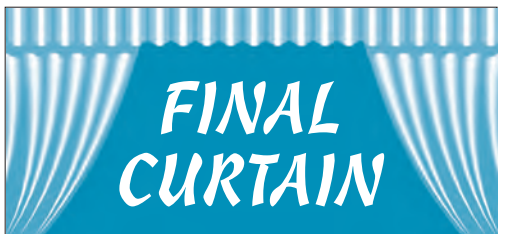
mission to introduce audiences to the joy and wonder of professionally produced live theatre. Many years ago I was part of the founding family of a trailblazing company in Atlanta, and the experience at ASC reminded me that a new crop of dedicated theatre folk are walking those paths anew, as we must in every generation."

Surfside, Murrell's Inlet and Pawley's Island, not to mention all of our 'snow bird' friends from all over the U.S. and Canada."

Now in its fifth season, "the theatre continues to grow, both in terms of budget and quality," says Steve Earnest. "ASC is one of only three Equity franchised theatres in South Carolina and it operates on an SPT 1 contract. Currently Atlantic Stage produces a six-show season using up to four Equity contracts per show. Other improvements include a year-round Production Stage Man-



David Russell (l) and Steve Earnest in *Dinner With Friends*.



"Were I to die and go to heaven and find it populated by actors, I would not be unhappy."

—Playwright Ben Hecht

10/11/2012 – 1/09/13

Ruth Antonofsky	Larry Hagman	Raymond Purcell
David Atkinson	Gwyn Hamilton	Peg Robb
Ralph Beaumont	Eugene Hare	Marty Ross
Larry Block	Megan Hunt	David Martin Ryan
Beverley Bozeman	John Houston Ingle	Judy Schoen
R.G. Brown	Alen Joseph	Peter Schroeder
Peter Burnell	Bart Kahn	Alexander Scott
Council Cargle	Theodore Kazanoff	Ron Scott
Carole Caselli	Jack Klugman	Eugene Smith
Chung-Tao Cheng-Stephen	Ralph Linn	David Steckelberg
Gary E. Collins	Joe Livingston	Michael Stoltz
Engle Conrow	Stanja Lowe	Kathleen A. Sullivan
Edward Crotty	Anthony Mainionis	Ben Tatar
Pepe Douglas	Claire Malis	Wally Taylor
M'el Dowd	Joel Marston	Russ Aubrey Thacker
Shana Dowdeswell	Don Craig McArt	Patrick H. Tolson
Jacquelyn Dubois	Myron Meljje	George Turner
Charles Durning	Max Middleton	Susan Tyrrell
Norma Fire	Reuben Mitchell	Michele Vacca
Kathryn Fuller	Nehemiah Murphy	Porter Van Zandt
Michael Garr	John Newton	Evelyn Ward
Luigi Gasparinetti	Patricia Northrop	David Whitaker
Cliff Goodwin	Maurice Nystrom	Virginia Kay White
	Philip Persons	Ionia M. Zelenka

Equity member Marianne Fraulo says: "Atlantic Stage has taken on the task of creating provocative, inspiring theatre in a place that traditionally has not had the opportunity to experience it and [the founders] leaped to this challenge at a time when more theatres are closing than opening. It was a privilege to be a part of their

New York

BC/EFA's "Gypsy of the Year" Raises \$3.9 Million



In the words of lyricist Fred Ebb, "We're a special kind of people known as show people." And for the 24th year, more than 200 members of the Broadway community showed just how special they are with a rousing and emotional edition of *Gypsy of the Year*.

The annual event, held on December 3 and 4, 2012, was the culminating celebration of six weeks of fundraising by 51 participating Broadway, Off-Broadway and national touring companies, which this year raised \$3,902,608 for Broadway Cares/Equity Fights AIDS.

(1) Two-time Tony Award

winner Chita Rivera and Ricky Martin were joined by Katie Holmes in announcing the grand total and top fundraising and on-stage presentation awards to a standing-room-only audience at the New Amsterdam Theatre. The show's opening number – (2) featuring 32 current Broadway gypsies, two of the recent Gypsy Robes and a special guest appearance by "king of the gypsies," Harvey Evans, celebrated the history of Broadway dance and was directed and choreographed by Rommy Sandhu with music arrangements by Ben Cohn and lyrics by Stacia Fernandez.

In an afternoon of dancing highlights, *The Lion King* took honors for the best onstage presentation with (3) a modern dance choreographed by cast member Ray Mercer, with the cast of *Bring It On: The Musical* grabbing the runner-up spot. The show included presentations from *Newsies*, *Mary Poppins*, *Once*, *NEWSical the Musical*, *Evita*, *Mamma Mia!* and the ill-fated cast of *Rebecca*, *Rock of Ages* and (4) the extraordinary dancers from *Chicago* in a recreation of Bob Fosse's "Bye, Bye Blackbird" and "Sing, Sing, Sing" entitled "Forever Fosse," directed by cast member

Dylis Croman.

In a spirited number, choreographed by David Marquez, (5) 21 dancers swinging 42 of the iconic red BC/EFA collection buckets saluted the 17 Equity national touring shows that together raised \$1.9 million of the event's grand total.

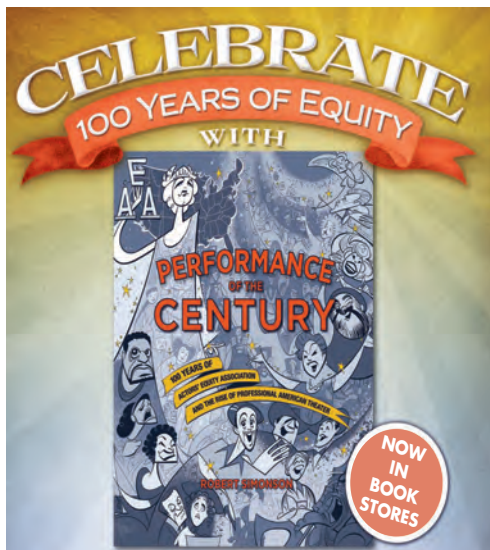
The stars of *Annie* and *Once*, (6) Tony winners Katie Finneran and Steve Kazee shared BC/EFA's commitment of donating \$350,000 to help victims of Hurricane Sandy. Tony Award winner Judith Light returned to again lead a poignant moment of silence.

The 24th Annual *Gypsy of the Year* Competition closed with a salute to Fred Ebb and the Fred Ebb Foundation which has awarded BC/EFA \$6.9 million from Mr. Ebb's continued royalties since 2005.

This year's top fundraiser was the national tour of *The Book of Mormon*, which raised a record-breaking \$478,130, followed by *Wicked – Emerald City's* \$357,370, \$252,152 from *Wicked – Munchkinland* and the tour of *Les Misérables* with \$172,290. Broadway's top fundraising award went to *Once* with \$232,770; followed by *Evita* with \$224,105; *The Book of Mormon* with \$209,265; and *Wicked's* \$165,370. *The Heiress* brought in the highest Broadway play total with \$50,254 and *Avenue Q* took the top Off-Broadway spot with \$24,940.

The 24th Annual *Gypsy of the Year* was directed by Equity member Kristin Newhouse with production stage manager Jason Trubit leading a team of ten outstanding Equity stage managers behind the scenes. BC/EFA is grateful to everyone across Broadway, Off-Broadway and on the road in national tours traveling across the country whose extraordinary energy, talents and generous efforts made the 24th *Gypsy of the Year* Competition such a success.

For a complete story, many more photos and video: www.broadwaycares.org



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Written by longtime theater journalist **Robert Simonson** with a foreword by AEA president **Nick Wyman**

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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.

IN MEMORIAM

Dear Editor:

Anne Sullivan passed away on October 28, 2012 in Datil, New Mexico. She received the Del Hughes Award for Lifetime Achievement and Excellence in the Art of Stage Management in 1987.

Anne was a PSM and SM for both Broadway and national tours. Shows she worked on included: *Inherit the Wind*, *A Taste of Honey*, *Fiddler on the Roof*, *Cabaret*, *Gypsy*, *The World of Suzie Wong*, *Annie*, *Company* and *The Wiz*. She also toured with Lena Horne and Martha Graham. Every road house respected her expertise. She and her assistant "Moose" Peting knew how to work with children, having honed their skills with Ethel Merman's *Gypsy*. After years of playing the back end of an animal, "Moose" bought Anne her first horse. A unique human being with great self-knowledge and humor, Anne transformed herself from the Manhattan Blue Blood she was born, into the authentic Westerner she wanted to be. I treasure the insights into human behavior she gave while touring as Grace

Farrell in *Annie*.

She was one of a kind.

Deborah Jean Templin

Dear Editor:

Equity lost one of its brightest lights with the passing of Leila Danette on September 4, 2012. Leila was 103 and still attending auditions and taking care of herself. She began as an elementary school teacher in Baltimore. At age 59, she stopped teaching to join the original cast of *The Great White Hope*, making her Broadway debut. Other stage credits include *The Little Foxes*, *Amen Corner* and *Striver's Row*, where she played my grandmother. Big screen and TV credits include *Godfather 2*, *The First Deadly Sin*, *The Cosby Show*, *Third Watch* and *Law and Order*.

Leila's spirituality was highly developed and she practiced and taught yoga and meditation starting in her 90s. She was a mentor to numerous young performers, and always had time to help me learn those difficult lines. At the time of her passing she was still paying her AEA dues because she wanted to help

her Union.

In a room, her regal presence spoke volumes, and there was always a twinkle in her eye. She will be sorely missed.

Joan Valentina

TIME GOES BY

Dear Editor:

I would like to pass along a word of gratitude to CT's Westport Country Playhouse for their holiday community gift, a staged reading of *The Philadelphia Story* held on December 10, 2012. The beautiful country playhouse was jam-packed and it was truly great fun. Imagine all those chairs on stage, too. To quote Tracy, the night was "fine, simply fine" and we, the audience were "fine, simply fine" as well. What a treat to see Blythe Danner as Mrs. Lord and James Naughton, a nattily gray, distinguished and appropriately clueless Seth Lord. The lovely Kelli O'Hara was a smashing "fine" Tracy.

Today while going through a basket of memorabilia, I found the original *I Love My Wife* Playbill, a musical I saw decades ago (yes, I am that old), in which James Naughton played an adventurous husband eagerly considering a boudoir marital swing. I've seen his work in other venues, yet finding this Playbill must be kismet.

Quite poignant and funny how time goes by.

Ellee Rose
Middletown, CT