

2014 Annual Election Gets Underway With New Nominating Procedures

All Members Wishing to Run for Council Must Submit Petitions

The 2014 Equity elections are just around the corner, and now is your chance to step up and be a part of the action. Active members like you ensure that Actors' Equity continues to be a strong member-driven union. Consider running for a seat on Council to have a voice in representing your fellow actors and stage managers!

16 Council Seats Open Seats Available

There are a total of 16 Council seats open in this year's election. In the **Eastern Region** Principal category there are three seats for four-year terms. Also in the East under the Chorus category there are four seats for four-year terms. There are two Eastern Stage Manager seats available this year, also with a term of four years. In the **Central Region**, there is one four-year Principal seat available. (There are no Chorus or Stage Manager seats available this year in the Central Region.) In the **Western Region**, there are four four-year Principal seats, one one-year Principal seat and one four-year Chorus seat. (There are no Western Stage Manager seats available this year.)

Candidate Qualifications

General Criteria: In order to be eligible to run for and hold a seat on the Council, a member must have been a member in good standing for the two years prior to nomination, and currently be in good standing at the time of the election. Candidates must be at least 18 years old, and not be in a conflict of interest, or be under fine or suspension. Candidates must reside in the Region from which they are seeking election, and must meet employment category qualifications for the position they seek.

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

Chorus Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Chorus category must be a member in good standing who has performed Chorus work within five years preceding the nomination or appointment to office (for the 2014 election this date is June 1, 2009) provided the member has not worked as a Principal performer for a total of 52 weeks within two years prior to such nomination or appointment to office (for the 2014 election, this date is June 1, 2012).

Stage Manager Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Stage Manager category must be a member in good standing who has worked as a Stage Manager five years preceding the nomination or appointment to office (for the 2014 election this date is June 1, 2009): (1) under Equity contract for at least 30 weeks solely as a Stage Manager or Assistant Stage Manager; or (2) under no less than five Equity contracts solely as a Stage Manager or Assistant Stage Manager.

Becoming a Councillor

All nominations to hold a seat on the Council shall be

(continued on page 2)

Touring Contract Sparks Discussion

In December, casting calls for tiered productions of *Kinky Boots* and *Newsies*, two productions considered to be Broadway hits, sparked a vibrant discussion about touring among interested members.

The subject of touring has been a large part of the Union's discourse for nearly two decades. Equity strives for more and better work for its members and began aggressively addressing the problem as early as 1997, when the first hint of the changing landscape became apparent. The economics of touring shows changed dramatically in the late 1990s and the early 2000s. Long gone are markets saturated with the large national tours that would sit down in cities for weeks and months at a time. Instead, the industry as a whole experienced a shift in how shows were produced and licensing to non-Equity producers started to become the norm. Companies that specialized in producing non-Equity tours cropped up and, as presenters' guarantees remained low, opportunities

abounded for these shows in the one-week market.

Non-union producers had broken into the one-week or longer market, running their tours in direct competition with Equity Production Contract tours. By 2004, nearly 40% of the one-week market had been lost to non-Equity touring productions. Members demanded the Union take back the road and secure these jobs under Equity contract. The Union conducted surveys and focus groups in preparation for the upcoming negotiations. Results showed members were "very or somewhat in favor" of tiered salary scales and back-end participation was a viable way to address the problem.

In the 2004 negotiations with The Broadway League, tiers for touring productions were established with the express intent to recapture the road and continue to provide employment opportunities for Equity members. The contract was ratified by 96% of the voting members. In 2008, with the economics changing again,

Equity and The League negotiated the Short Engagement Touring Agreement (SET) to further capture work weeks on the road. Equity's efforts were successful. In the ten years since tiers were established, Equity recaptured the majority of the work in the one-week markets.

Equity negotiated strong language into the bargaining agreements that details how a show would qualify to use a tier. The Union did this to ensure that productions would meet either specific criteria, or not be able to use the tiers at all. Equity is diligent in its review of each request and, in a few instances, has denied the use of the tiers to productions. It's also important to understand that Equity's bargaining agreement is with the producers, and not the presenters.

The tier contracts and the SET Agreement have created meaningful gains for members. In addition to regaining work for members, Equity has steadily won improvements in each contract cycle in wages for touring contracts. In fact, wages and per diem for tiered contract productions have risen 19.5% since tiers were first introduced

(continued on page 2)

Your Income Tax

VITA Needs Your SS Card — and Other Tax Season News

New rates, new rules in effect By Sandra Karas, Director, VITA Program

Social Security Cards Required

If you use VITA services this coming season—bring your Social Security Card—or a photocopy of it. You'll need it in addition to your paid-up union card and a current photo ID. While we have requested these items in the past, we've made a few exceptions for those who seemed to struggle with this part of our IRS compliance. This year, however, we will no longer be able to assist taxpayers who do not present the three forms of valid ID: Paid-Up Union Card, Current Photo ID, and Social Security Card (or copy). This will be true, even if you have been assisted by a VITA program in the past. If you cannot locate your SS card, you may obtain another from the Social Security Administration by visiting an office or going on line to www.ssa.gov. These rules are the result of stricter enforcement of provisions of the Patriot Act, Homeland Security, the Privacy

Act, and many other government measures designed to protect our identities, safeguard our personal information and prevent terrorist activities. And, until further notice, we will have to verify these forms of identification every year at our VITA sites.

Your Forms Are On-Line!

This season, with the help of Equity's IT and Communications Departments, the forms and worksheets (the IRS's and ours) can be downloaded and completed from the privacy of your home! We're on line with them in the hopes that you'll save a trip (and for the out-of-towners—some postage and time!) and have things ready a little earlier. Just go to the Member Portal at www.actorsequity.org/login/ and click on the VITA link. You'll see instructions and the worksheets for the 2013 returns. Please take the time to read everything, follow the instructions and complete the forms before you

arrive to have your taxes prepared. If there is anything confusing, just call the office 212-921-2548 during operating hours and we'll be happy to help.

What's New?

That there are changes to the Code and new procedures to be implemented for the filing of your taxes are the only things that are *not* new. Every year, we gear up for the season with our training and updates in the hopes that we can stay abreast of the whims of Congress and our myriad state taxing authorities. This year, the

(continued on page 4)

Index

Touring contract sparks discussion	1
2014 Annual Election gets underway	1
Your income tax	1
From the President	3
National News	5
Final curtain	8
Letters	8



Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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

Touring

continued from page 1

and wages and per diem for SET tours have risen 18.7% since 2008. There is language in both tiers and SET that state any monies going to the producer after the guarantee and expenses are met will be shared with the Equity members in the company; contract language also stipulates that when a production recoups its investment, each Equity member in the company receives a permanent minimum salary increase of 17%. In the last six (6) years an additional \$143 million of member earnings have occurred on tiered tours and the SET Agreement.

At press time, a Special Town Hall Membership Meeting was scheduled for January 27. The purpose of the meeting was to detail the history of touring, how the foundation was established for the Tiers and SET and to give members the opportunity to discuss touring and ask questions.

Equity has a robust negotiation procedure that begins with member input. For each contract, Equity surveys the members who work on the contract and the results go before the Proposal Selection Committee. Through the tireless efforts of the committee and the staff, proposals are created based on the top survey responses, taking into account

what will benefit the broadest membership, and factual information gathered throughout the cycle of the contract. Proposals from other committees (Stage Manager and ACCA, for example) are also sought. The negotiations for the Production Contract will be in 2015 and preparations will begin at the end of this year with a survey. With touring identified as an important issue, Equity will hold focus groups of those members who have worked on the contract and tiered tours to ensure we have a broad base of understanding with which the Proposal Selection Committee can work.

The proposals are then given to the Council to be voted up or down. Once completed, the Council then appoints the Negotiating Team. The strategy of all of our negotiations is focused and disciplined, with the intent to gain the best outcome possible for the membership.

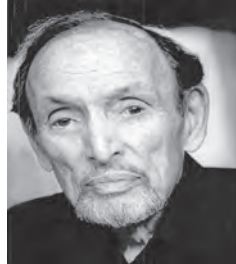
In the next few months, a broader survey of the full membership will be conducted. Touring will be a large part of this survey and it's important to hear from members across the country – from those who have worked on these contracts and those who would like further access to national contractual work. The participation in this survey will be key as Equity continues its work on behalf of the 49,000 members of the Association.

Joseph Ruskin Mourned

Long-time Councillor, Western VP dies at 89

Joseph Ruskin, long-time member of the Western Advisory Board (now the Western Regional Board) and Western Region Vice President from 1976-1991 when he was elected to Council, died in Santa Monica, CA on December 28, 2013. He was 89.

At the time of his death, Mr. Ruskin was in the second year of a three-year Council term and hoping to "continue to actively participate in Equity's look to the future." Over the years, Mr. Ruskin served on scores of Western committees, including Membership Education, Constitutional Review, House Affairs, Election Procedures, Racial Equality, Hollywood Area Theatre and LORT. He also helped to formulate Equity's National Representation Plan, which became effective in 1992. In addition, Mr. Ruskin served as deputy under many Equity contracts. In 2003, he received Equity's Lucy Jordan Recognition Award for his "lifetime commitment to the theatre and, especially, helping other theatre artists." An equal opportunity volunteer, he also



Joseph Ruskin.

served on the SAG and AFTRA Boards.

Although he had 124 television credits, including *Mission: Impossible* and four different *Star Treks* and appeared in 25 films including *The Magnificent Seven* and *Prizzi's Honor*. Mr. Ruskin began and ended his career on the stage. His first professional appearances were at the Pittsburgh Playhouse and the Rochester Arena Stage. He also appeared at the Mark Taper Forum, UCLA's Freud Playhouse and Theater 40. His last performance was this year in *The Crucible* as a member of the Antaeus Company of Los Angeles.

2014 Annual Election Calendar

Friday, March 7, 2014

Deadline for Nominations by Independent Petition (Materials due in all three Regional Offices by 2:00 pm Eastern Standard Time, 1:00 pm Central Standard Time, 11:00 am Pacific Standard Time)

- List of all Nominated Candidates will be available on Equity's website by 5:30pm Eastern Standard Time

Tuesday, March 11, 2014

Deadline to submit eligibility protests

Wednesday, March 12, 2014

Deadline for Candidates' Statements for Equity News, Equity Website, and Ballot Brochure (Due in all three Regional Offices by 2:00pm Eastern Standard Time, 1:00 pm Central Standard Time, 11:00 am Pacific Standard Time)

Friday, March 21, 2014

Deadline for registration to vote electronically

Friday April 11, 2014

Annual National Membership Meeting (all regions via teleconference)

- Candidate Speeches

Monday April 14, 2014

Distribution of Ballots (from balloting company)

Tuesday, May 13, 2014

Deadline to request replacement paper ballot from balloting company

Wednesday, May 21, 2014

Deadline for Receipt of Ballots

Thursday, May 22, 2014

Tabulation Day

Thursday, June 5, 2014

Deadline to submit election protests

Additional information about the elections process, including candidate packets available for download, a complete copy of the election rules, and further information about how to run are all available at www.actorsequity.org.

Election Underway

continued from page 1

made by petition on the Official Equity Nomination Petition Form, which can be picked up in person at any Equity office, or is available for download at the Equity website (www.actorsequity.org) beginning Wednesday, January 22, 2014 at 12:00pm Eastern Standard Time. If you wish to be nominated, you must obtain the signatures of 17 members in good standing from the Region in which you reside. In addition to the petition, you must submit all administrative forms found in the packet, as well as a letter of intent, requesting such consideration, to the Equity office in your geographic Region. Your letter of intent should state (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; and (3) if elected you will serve. Additionally, if you are a member who already holds Emeritus status on Council, you must indicate that you will be resigning that status in order to

stand for election. You must submit your petition, signed by at least 17 members in good standing resident in the applicable region, along with the other administrative forms found in your Candidate Packet **by Friday, March 7, 2014 (by 2:00pm Eastern Standard Time, 1:00pm Central Standard Time, 11:00am Pacific Standard Time)**. If a document is mailed, emailed or faxed, there will be no presumption that it has been received by the union before the deadline. Therefore, the candidate who chooses to mail, email or fax his/her Nominating Petition is urged to do so with sufficient time for receipt by the established deadline and to check with the appropriate office to ensure that the Nominating Petition has been received. **Nominating Petitions received after the deadline will not be accepted and the untimely receipt of a Nominating Petition will invalidate the person's candidacy.**

For questions, contact Jennifer Hills, National Manager of Governance, at 212-869-8530, ext. 356 or jhills@actorsequity.org.



ACTORS' EQUITY ASSOCIATION 1913

EQUITYNEWS

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What Region Are You In?

Eastern Region	Central Region	Western Region
Alabama – AL	Arkansas – AR	Alaska – AK
Connecticut – CT	Illinois – IL	Arizona – AZ
Delaware – DE	Indiana – IN	California – CA
District of Columbia – DC	Iowa – IA	Colorado – CO
Florida – FL	Kansas – KS	Hawaii – HI
Georgia – GA	Kentucky – KY	Idaho – ID
Maine – ME	Louisiana – LA	Montana – MT
Massachusetts – MA	Michigan – MI	New Mexico – NM
Maryland – MD	Minnesota – MN	Nevada – NV
Mississippi – MS	Missouri – MO	Oregon – OR
New Hampshire – NH	Nebraska – NE	Texas – TX
New Jersey – NJ	North Dakota – ND	Utah – UT
New York – NY	Ohio – OH	Washington – WA
North Carolina – NC	Oklahoma, OK	Wyoming – WY
Pennsylvania – PA	South Dakota – SD	
Rhode Island – RI	Wisconsin – WI	
South Carolina – SC		
Tennessee – TN		
Virginia – VA		
Vermont – VT		
West Virginia – WV		
Canada		

Equity Foundation Awards Grants to 120 Non-Profit Theatres Nationwide

The Actors' Equity Foundation awarded 120 theatre grants totaling \$76,750 in 2013. Distribution was to non-profit theatres across the country—73 theatres in the Eastern Region, 28 in the Central Region and 19 in the Western Region—and is based on the number of Equity members resident in the Region. Eligible theatres 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 in their community.

"The Foundation is proud to continue its tradition of awarding theatre grants and recognizing

and assisting the theatres' efforts to provide employment for Equity actors and stage managers," said Arne Gundersen, Foundation President.

Started in 1962, the Equity Foundation continues to grow as a result of estate bequests and individual donations. For information on how you can help your fellow performers and live theatre through 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.

A LOOK BACK

75 Years Ago January/February, 1939

- Equity and the Screen Actors Guild end an agreement entered into in 1934 providing for preferred treatment of members of each organization when transferring to the jurisdiction of the other.

- Council establishes rules for working conditions at the New York World's Fair.

- Members of Chorus Equity vote to amend the organization's Constitution to allow Chorus Equity members to be eligible for election to the Council of Actors' Equity.

50 Years Ago January/February, 1964

- Equity endorses efforts by the League of New York Theatres (now The Broadway League) and others to obtain licenses for bars in theatres.

- Equity President Ralph Bellamy testifies before the U.S. Senate urging passage of the

Administration Tax Bill, which includes income averaging provisions which would be helpful to actors and others with widely varying incomes from year to year.

- A Special Membership Meeting is convened on January 6 to discuss the waiver of payment to casts for two performances cancelled following the tragic assassination of President John F. Kennedy. The 483 members at the meeting adopt a resolution disapproving Council's action waiving salaries without consultation with affected parties and asking instead that Council find some other suitable means of expressing the feelings of Equity and its membership. At its meeting the following day, Council passes a resolution to the effect that all companies that suffered two cancelled performances, waive their contractual salary for one of the two performances and companies that lost one performance be paid in full.

From the PRESIDENT

Negotiations: "Yes" and "No"

By Nick Wyman

I have been involved in helping negotiate a lot of contracts over the course of my career. I have assisted my agents in negotiating a variety of personal contracts; I have served on a number of contract negotiating teams at Actors' Equity. Among the questions I frequently ask myself are "What do I/we really want? What is necessary for me/us to feel okay about this contract? What problem(s) am I/we trying to solve?"

With my personal contracts, I have sometimes felt exultant and delighted — and sometimes crabby and bitter. By the end of most AEA contract negotiations, I may feel some delight or some bitterness but more frequently I feel exhaustion after the struggle to "get to yes," to arrive at a mutually acceptable result. ("Getting to Yes" is the title of a book of negotiating advice that lays out methods and strategies of arriving at a satisfactory conclusion to the bargaining process. A key component of the "Getting to Yes" strategy is to know your BATNA – Best Alternative To a Negotiated Agreement. I'll come back to that.)

The beginning of our careers (and for many of us, most of our careers) is spent just trying to find a job. We seek/ask for/hope for the most compensation and the best possible deal, but we're not going to say "No." At some point in your career, however, you are going to come up against a job offer that is not what you want, not what you need and that doesn't solve your particular problems. You are going to say "No." It is a powerful moment. You may have second thoughts. You may have anxiety. But you have struck a blow for your self-esteem that will resound throughout the other parts of your life and the remainder of your career. It is self-validation, a validation second only perhaps to receiving your first job.

I want us as a union to feel this validation, this self-esteem. And it may mean getting to "No"

– turning down work – if we decide our BATNA is better than the proposed contract. Yet, figuring out if a contract is acceptable and the best achievable is exponentially more difficult for a 50,000-person membership than for an individual. Each member has different hopes, wants and needs. What is a nice job for me might be totally unacceptable to you and vice versa.

Your AEA negotiating teams work to achieve the greatest good for the greatest number. Your staff and your elected leaders know how much you want to work. In discussions or negotiations with our employer partners, they are flexible and reasonable while remaining firm and tenacious in their commitment to the needs and well-being of the membership. To be effective, however, they need a membership that is the first within this velvet glove, a membership that backs up their talk with action, a membership that is willing to turn down work that doesn't meet its needs and that doesn't solve its problems. It may mean that, as a union, we decide that a certain level of compensation for some particular work is not sufficient and if an employer cannot or will not pay more than that, we won't do that work for them. We walk away or we walk out. We say "No."

Walking away or walking out are well down the list of options because what we really want is an acceptable contract. (I have been known to say to my agents "But don't lose the job!", thus robbing them of the greatest weapon in their bargaining arsenal: walking away.) Part of getting to the "Yes" of an acceptable contract is saying "No" to the unacceptable and having the viable threat of an ultimate "No." This is not easy, particularly when so many of us are desperate for work and when we have a strong personal stake in the outcome.

I bring this all up because of the recent passionate concern surrounding the posting

of casting notices for the tours of two successful Broadway musicals. The exact contract is not yet set for these tours but they are listed as Production Tier C and Tier D – because our rules stipulate that the casting notices should posit the lowest salary-level scenario. A number of vocal members on the internet and social media have faulted AEA for allowing these shows to be produced on anything less than a full Production contract. In their opinion, we should say "No." (In fact, we can't say "No" now because we are in the middle of a contract, a contract negotiated by members-at-large as well as Councillors and voted on and approved by all those members who had worked the Production contract in the previous two contract cycles.)

Our "Yes" actually dates back to 2004, when we made a calculated decision to "Tier" the Production Contract in order to prevent more shows from going out non-Equity and to win back the one-week touring market, 40% of which we had lost in the previous four years. Those efforts were successful: 90% of the one-week market is now Equity. Yet, there is considerable frustration that so many shows take advantage of the tiers (or of the SET Agreement) and that so few go out full Production. I personally am absolutely convinced that, if we had said "No" in 2004, we would not have gained any significant number of full Production tours; the vast majority of those tier and SET Agreement shows would be non-Equity, and we would have created the monster of a thriving, dominant non-Equity touring model.

But I am always looking for a better "Yes." We have reached out to members and set up special meetings to explain the situation and to solicit ideas for future bargaining strategy. The current Production Contract runs until September 27, 2015. We will be negotiating the new Production Contract in the summer of 2015. Let's see what sort of a "Yes" we can get to.

25 Years Ago January/February, 1989

- Equity begins planning for the Union's 75th Anniversary.

- Council votes to expand its open meeting policy—allowing rank-and-file members to observe at two meetings per month, rather than one.

- Rosetta LeNoire is the first recipient of Equity's new award

named in her honor, which recognizes a person or institution who has made a significant contribution to advance the "universality of the human experience in American theatre."

10 Years Ago January/February, 2004

- Equity and the Society of Stage Directors and

Choreographers (now Stage Directors and Choreographers) pledge solidarity in the fight against non-union tours. The SSDC also prohibits its members from working on non-Equity tours.

- Council approves the new, streamlined Business Theatre and Events Agreement aimed at regaining work weeks in this market.

Your Income Tax

continued from page 1

highlights affecting our members are as follows:

1. New tax rates are in effect for 2013:

Filing Status	10%	15%	25%	28%	33%	35%	39.6%
Single	\$0	\$8,926	\$36,251	\$87,851	\$183,251	\$398,351	\$400,001
Married Joint	\$0	\$17,851	\$72,501	\$146,401	\$223,051	\$398,351	\$450,001
Married Separate	\$0	\$8,926	\$36,251	\$73,201	\$111,526	\$199,176	\$225,001
Head of Household	\$0	\$12,751	\$48,601	\$125,451	\$203,151	\$398,351	\$425,001

2. Affordable Care Act (ACA): See my article outlining these highlights in the December, 2013 issue of Equity News. Most of our members will only be affected, if at all, by the additional Medicare Tax of 0.9% on wages and self-employment income that exceeds \$200,000 (single); \$250,000 (married joint); \$125,000 (married separate). Those who are required to purchase health insurance may have penalties to pay for non-compliance.

3. Maximum Capital Gains Rate rises for 2013 from 15% to 20% for some taxpayers.

4. Medical and Dental Expenses must now exceed 10% of your Adjusted Gross Income (AGI) – up from 7.5%. NOTE: If you are over 65, your threshold is still 7.5% of AGI.

5. Same-Sex Marriages are now recognized federally, but might not be recognized in the state in which you live. See my earlier article on the partial repeal of DOMA. Married couples may only file as married joint or married separate on their federal returns for 2013 and going forward.

6. Ponzi-Scheme Theft Losses have some new rules for claiming these losses. You know if this happened to you. Get the proper documentation of the transactions and losses.

7. Home Office Deduction

Congress has figured that gasoline costs less now and has approved the decreased deduction for next year.

9. Social Security Tax contributions increase for 2013, as expected. The new wage

insulation materials and other energy-saving improvements to your home are no longer available as of 2014. So claim them this year if you qualify.

E. Depreciation limits are decreasing in 2014 – and most of you won't notice it – for deducting an item in the year of purchase. Called "expensing," this first-year tax deduction is claimed by most taxpayers in our industry on items of equipment used in the production of their income. Be aware that you may only claim 100% of the cost if there is no personal use of the item. Otherwise, you must apportion the business deduction to the amount you use the item in your work.

F. State and Local Sales Tax Deduction is gone for 2014 and subsequent years. This was a boon to those who live in states where there is no personal income tax. Enjoy it this year if you can.

G. Tuition and Fees Deduction above-the-line is also not available after 2013. However, tuition and other valuable education credits remain for taxpayers who attend college and pay out-of-pocket. See which method is better for you this year.

H. Interest on Mortgage Insurance Premiums will no longer be an itemized deduction in 2014 and beyond. If you're paying them, don't forget to tell your preparer to include them this year.

Identity Theft

This continues to be a problem for many individuals whose personal information is used to create new identities,

bank accounts and credit histories. We, at VITA, safeguard your personal information and do not give it to any third parties, except, with your permission, to the IRS and the state agencies with which you file. And that information is secure in transmission and retention. Non-government entities and private companies may compromise your name, social security number and date of birth, often without intending to do so. Be vigilant with your personal information and change passwords and other security measures frequently. You may also check your credit rating for free once a year at annualcreditreport.com. Since there are three reporting agencies (TransUnion, Equifax and Experian), you should check them at varying intervals during the year to obtain your free report for each one.

We're Here to Help

If you have any questions about these or other tax matters, stop in your nearest VITA office. The New York office is located on the 14th Floor of the Equity Building, 165 West 46th Street (temporary entrance at 1560 Broadway). Hours are 10:30am-4:00pm, Mondays, Wednesdays, Thursdays and Fridays (no Tuesdays). Telephone: 212-921-2548. Other VITA Programs are in Orlando at the Equity office and in Los Angeles at The Actors Fund.

Sandra Karas is Director of the VITA Program, Secretary-Treasurer of Equity and a NY Local Board member of SAG-AFTRA.

still has the simplified method of reporting for directors, designers, choreographers, composers, writers and others who are hired under independent contractor arrangements and receive 1099 or similar income reporting. It's \$5/square foot for the office space utilized. There is no depreciation of the home allowed with the simplified method and no recapture of depreciation when you sell the dwelling. The old method of calculating the ratio of office to total home space and apportioning the costs of the home accordingly, plus depreciation if applicable, is still available. We have found that the newer method does not always result in a larger deduction, but because it is so easy, many taxpayers prefer it. Check with your preparer to see if it can work for you.

8. Standard Mileage Rates increase for 2013. Business mileage is now at \$.56.5/mile; Medical and Moving mileage is now at \$.24/mile; Charitable mileage is now at \$.14/mile. Be aware that in 2014, the rates for business, medical and moving will decrease by \$.5/mile.

base is at \$117,000, up from last year's \$113,700. The rate stays the same at 6.2%.

Some Provisions Expired as of 12/31/13 but can be included on the upcoming returns for the 2013 year:

A. Cancellation of debt that was secured by your main home (your principal residence) can be excluded from income provided it was completed before the end of 2013. Going forward, if you default on such debt, the amount forgiven will be included as taxable income.

B. Educators' above-the-line deduction of \$250 (for K-12 teachers) who qualified for this deduction is still in effect for 2013, but is gone thereafter.

C. Charitable donations from IRAs. Those taxpayers over 70 ½ who made direct contributions of their IRA to charities, thereby excluding the income from taxation have lost this mechanism as of 12/31/13. Henceforth, the required minimum distribution will be taxable as usual, regardless of whether or not it is donated to a qualifying charity.

D. Energy Credits. Those popular tax credits for installing new windows, doors, furnaces,

A Tale of Two Cities

In the report of Centennial parties held in Liaison cities in the December issue of Equity News, the photos attributed to San Diego are actually from St. Louis. Here are photos from the San Diego party, along with the photos from St. Louis.

ST. LOUIS



SAN DIEGO





Chicago

New Members Meet

A new member reception, hosted by the Central Regional Outreach and Education Committee, was held in mid-

December in the Chicago office. Pictured left to right are: Central Regional Director Sean Taylor; new members Dave

Hiltebrand, Aaron Wheeler, Ron Butts; guest speakers (and members) Penelope Walker and Alden Vasquez; new member Paul Helm; staffer Susan Cramm and Committee chair Ariane Dolan.

New York

Actors Fund Holds Seminars on Housing, Teaching Adults

The Actors Fund will hold a seminar on Monday, March 3, 2014 from 5-7pm at its office on the 10th Floor at 729 Seventh Avenue to help participants find affordable housing options. The seminar discusses eligibility criteria and presents tips for searching for opportunities and preparing to make applications.

This seminar is presented throughout the year so check the website, www.actorsfund.org, for updated information. Reservations not necessary.

Hear from entertainment industry professionals who have developed successful sideline and parallel businesses as

teachers of adults, both in academic settings and as coaches and trainers in such fields as fitness, nutrition, communications skills and life coaching. An Actors Fund-sponsored seminar will be held on Thursday, February 20, 2014 from 5:30-7pm. at AFM Local 802, 322 West 48th Street.



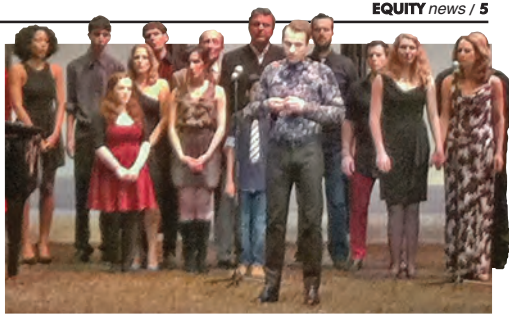
Washington, DC

Ford's Theatre Helps Homeless

The cast and crew of *A Christmas Carol* at Ford's Theatre raised \$77,413.42 for Covenant House Washington from a donation drive during the holiday season. Dr. Madye Henson, President and CEO of Covenant House Washington, gratefully accepted. This is the fifth year that Ford's Theatre has

partnered with a local non-profit during its run of *A Christmas Carol*, raising more than \$375,000 for local charities, including Martha's Table, Miriam's Kitchen, So Others Might Eat (SOME) and Bread for the City. The funds help thousands in the DC area who struggle with hunger and

homelessness. Pictured here are AEA members Carolyn Agan, Michael Bunce, Felicia Curry, William Diggle, Edward Gero, Rick Hammerly, Helen Hedman, Kellee Knighten Hough, James Konicek, Gregory Maheu, Amy McWilliams, Stephen F. Schmidt, Bobby Smith, Vishal Vaidya and Bligh Voth, along with non-AEA young company members Holden Brettell, Colin Browne, Cheyenne Cummings, Ella Gatlin, Alexandra Underwood and Harrison Wright. The donations were counted nightly by the stage management team of Taryn Friend, Corey Williams, Staci Blu and Craig A. Horness. (Photo: Carolina Dulcey)



Portland, OR

"To Life" Helps Save Lives

Most theatres make appeals to their audiences during the annual Broadway Cares/Equity Fights AIDS Week fundraising drive across the country. The cast of Portland Center Stage's production of *Fiddler on the Roof* chose instead to put on a show of their own. "The entire company jumped into action to

put on a cabaret we called *To Life*," said Equity member Andy Gale, who played the role of Avram. *To Life* raised \$4,683 shared between BC/EFA and Our House of Portland, a local agency providing health care, housing and other vital services to Oregonians living with HIV/AIDS.

New York

Bayfield, Callaway Awards Presented at Eastern Regional Meeting

Topping the agenda at the January 10, 2014 Eastern Regional Membership Meeting was the presentation of the St. Clair Bayfield and Joe A. Callaway Awards.

"And to get to speak Will's words is a rare gift" The Callaway Award honoring the best performance in a professional production of a classic play (one written prior to 1920) in the New York metropolitan area went to Jonathan Cake and J. Smith-Cameron.



Kenneth Lonergan and J. Smith-Cameron.
(Photo: Stephanie Masucci)

Cake, cited for his performance as Benedick in the Theatre for a New Audience production of Shakespeare's *Much Ado About Nothing*, also was unable to attend the meeting. Arin Arbus, director of the production, accepted for him. She spoke of Cake's intelligence and sense of humor, and of his "moving performance," saying he was "all things Benedick." Cake sent a statement saying he was "deeply honored" by the award.

The Bayfield Award for the best performance in a supporting role by an actor in a Shakespearean play in the New York metropolitan area, went to Tina Benko for her performance as Titania in Shakespeare's *A Midsummer Night's Dream*. This production was directed by Julie Taymor as Theatre for a New Audience's inaugural production at its new home in Brooklyn.

J. Smith-Cameron was recognized for her performance in the title role of the Irish Repertory Theatre's production of Sean O'Casey's *Juno and the Paycock*. Her husband, playwright Kenneth Lonergan, made the presentation. He said she was "inspiring to watch on stage" and, as both husband and colleague, recounted some funny personal anecdotes. Smith-Cameron, in turn, said she was the "happiest actress in New York when working at the Irish Rep."

Ms. Benko was not able to attend the meeting but designated 2011 Bayfield recipient Nick Westrate (*Love's Labour's Lost* at the Public Theater) to accept on her behalf. He called her an "actor's actor," lauded her talent and performance and read a poem she had written for the occasion to express her gratitude:

"The Bayfield Award is indeed a Dream
"I'm humbled you hold me in such esteem
"Methinks it is an honor truly great
"To be listed with actors like Westrate
"Shakespeare gives minds a buzz and hearts a lift

Administered by the Actors' Equity Foundation, both the Bayfield and Callaway Awards include a check and a crystal plaque for each recipient.
The Judges' Panel was Joe Dziemianowicz, Daily News; Adam Feldman, Time Out New York; Susan Haskins, Theater Talk; Harry Haun, Playbill; and David Rosenberg, NYTheaterScene.com.

New York

25th Annual "Gypsy of the Year" Raises \$4.3 Million for BC/EFA

Guest stars joined more than 250 gypsies in the 25th anniversary edition of Broadway Cares/Equity Fights AIDS' *Gypsy of the Year* on December 9 and 10, 2013 at the Minskoff Theatre. Fifty-six participating Broadway, Off-Broadway and national touring companies raised \$4,343,234 in six weeks of fundraising. The grand total was announced to a sold-out crowd by surprise guest Daniel Craig, who joined Cherry Jones, Ian McKellen and Patrick Stewart to share the exciting news.

(1) Disney's *The Lion King* took honors for the Best Onstage Presentation for a dance choreographed by Ray Mercer.

(2) The cast of *Newsies* was Presentation runner-up as 16 young men from the show took to the air with explosive leaps in a dance piece choreographed by cast members David Guzman, Jacob Guzman, Jess LeProtto, Julian DeGuzman and Evan Kasprzak.

In 1989, the first *Gypsy of the Year* was hosted by Tyne Daly and Jonathan Hadary, who welcomed the show onto the stage at the St. James Theatre just days after they opened the revival of *Gypsy*. This year, (3) Daly and Hadary returned and joined Sirius XM Radio host and Equity member Seth Rudetsky,



who was hosting his sixth consecutive *Gypsy of the Year*.

(4) The opening number featured Klea Blackhurst as Ethel Merman comparing gypsies of her day with 18 high-kicking, modern-day gypsies in a number directed and choreographed by Devanand Janki and Robert Tatad, with lyrics and script by Rudetsky and arrangements and music direction by Ben Cohn.

(5) Desmond Richardson and Bahiyah Hibah from Broadway's *After Midnight* were joined by T. Oliver Reid and Daniel J. Watts in

a tribute to Cotton Club performers of the past then "too brown for Broadway but too great to be forgotten cool."

The gypsies of *Chicago* performed an original dance number; (6) *Avenue Q* paid homage to the 1990 production of *Grand Hotel* and the late Michael Jeter. The show also featured performances by the Broadway companies of *First Date*; *Kinky Boots*; *Mamma Mia!*; *Once*; *Pippin*; *Spider-Man: Turn Off the Dark*; *Twelfth Night* and *Richard III*; Off-Broadway's *Disaster!*; Dancers Responding to

AIDS; a number choreographed by Shea Sullivan honoring the national tours, and there were appearances by Brian J. Smith, Celia Keenan-Bolger, Zachary Quinto and Cherry Jones from *The Glass Menagerie*.

The top fundraiser was *Kinky Boots* with \$377,301. Other top Broadway fundraisers included *Wicked* with \$273,940, followed by *The Book of Mormon* with \$209,943. The 3rd Runner-Up for Broadway fundraising was a tie between *Newsies* and *The Phantom of the Opera*. *The Glass Menagerie* brought in the highest

Broadway Play total with \$161,218 and *Avenue Q* took the top Off-Broadway spot with \$27,066. *Wicked's* Munchkinland tour was the top national tour with \$333,086. *The Book of Mormon's* Latter Day and Jammamasi tours raised \$314,133 and \$296,279, respectively.

The show was directed by Kristin Newhouse with Valerie Lau-Kee serving as Production Stage Manager leading a team of ten.

For a complete story, more photos and highlights video, go to broadwaycares.org.



Los Angeles

Westerfield Feted at Farewell

Councillors, staff, President Nick Wyman, Executive Director Mary McColl, friends and family gathered at a local LA restaurant on January 8th for a fun-filled farewell to Western Regional Director Mary Lou Westerfield, who stepped down from that post at the end of 2013, and is returning to New York as Research Specialist, Governance, Policy and Support for Equity through May, 2014. There was a lot of camaraderie, reminiscences, speeches (from Western Regional Vice President Doug Carfrae and Ms. McColl), laughter and tears among the guests. "To have my husband, Ernie, my best friend from high school and my brother and sister-in-law with me, along with so many wonderful colleagues

and friends, was fabulous. The flattering words offered to me were humbling and I am so grateful to everyone for their kindness," said Ms. Westerfield. At a separate, informal surprise gathering, the Western Region staff presented Mary Lou with a membership at the Metropolitan Museum of Art for herself and husband Ernie and a gift earmarked for a dance class. They also presented her with a going away sash signed by the whole staff.

Pictured here at the January 8 gathering are: (l to r) Councillor Michele Lee, friend Denise Chilcote, Mary Lou, Ernie, and friend Audry Kapelinski. Other special guests included Mary Lou's brother, Gerry, and sister-in-law Julie.

Los Angeles

EEO Committee Schedules Black History Month program

The Western Equal Employment Opportunity Committee will celebrate Black History Month on Monday evening, February 24, 2014 with a series of readings entitled *The Play's the Thing: Diverse Casting from a Black Perspective—Variations*. The

event begins with a reception at 6:30pm in the Bellamy Board Room on the fifth floor at the Equity Office, 6755 Hollywood Boulevard, followed by the readings at 7. Check the website, www.actorssequity.org, for updates and parking information.



Chicago

Stage Managers Visit Local Theatres

The Central Region Stage Manager Committee has created the Stage Management Booth Series in which members visit local Equity theatres to tour the facilities and meet the staff. Theatres have included Silk Road Rising, The Goodman Theatre and New Theatre.

Here, visiting Silk Road Rising, are (l to r) Sarah Luse, Central Regional Director Sean Taylor and Amber Johnson. Far right is Donald Claxon, who stage managed at Silk Road and was instrumental in working with the theatres and stage managers to make this series a success.

Los Angeles

Actors Fund Hosts Boomer Boot Camp

If you were born between 1946 and 1964 when a "baby boom" occurred following World War II, check out The Actors Fund's Boomer Boot Camp, a supportive bi-weekly meeting, every other Tuesday through April 29, to explore the next steps in your career. Meetings are held from 1:30-3pm at The Fund, Suite 400, 5757 Wilshire Blvd.

The Fund has many new and continuing workshops, groups, classes and seminars to investigate. Visit actorsfund.org for information.

Chicago

Solo Performances are Subject of Workshop

Have you ever considered producing your own one-person show? Learn how at *Riding the Solo Express*, the third installment of the Solo Performance Workshops being presented by the Central Member Outlook and Education Committee on Saturday, March 29, 2014 from 10am-1pm at the Equity Building, 557 W. Randolph. The event is free, but space is limited. RSVP to centralsvp@actorssequity.org or by calling 312-641-0393, ext. 240.

New York

Credit Union Sets Annual Meeting

Actors Federal Credit Union will hold its Annual Meeting on Friday, February 21, 2014 from 3:30-5:30pm in the 14th Floor Council Room in the Equity

Building, 165 West 46th Street (entrance on Broadway, between 46th and 47th Streets). The agenda will include Board and Credit Committee elections and the state of the union address by ActorsFCU President Jeff Rodman. Refreshments will be served and more than \$500 in door prizes will be awarded.



Central Region

Dark & Stormy Gets Off to a Start That is Anything But...

Since its founding on February 10, 2012 and first production in August of that year, Dark & Stormy Productions has become an important theatre company in the Twin Cities. The group is committed to creating theatre that is relevant, exciting, thought-provoking, and accessible to everyone. Dark & Stormy focuses on creating new, unusual ways for current theatregoers to experience the art form, and seeks to foster new audiences, with an emphasis on reaching the 18-35 demographic. In order to achieve these goals, D & S strives to not only nurture and sustain live theatre audiences, but also to support the community of professional theatre artists in the Twin Cities.

The Founding Artistic Director of the company, Sara Marsh, is an Equity member and wanted an Equity theatre from the start. So, on January 21, 2013, Dark & Stormy became an Equity SPT 1 (Small Professional Theatre) venue and since has produced two shows: *Speed-the-Plow* by David Mamet, with a three-person Equity cast, and *The Receptionist* by Adam Bock, with a full Equity four-person cast plus Equity stage manager.

"Dark & Stormy's goals are three-fold," says Marsh, "to foster the next generation of theatregoers; to engage current audiences by offering them new and exciting ways to experience excellent material designed, directed and performed by the top talent in the Twin Cities; and to help sustain

our incredible artistic community by offering collaborative, high-quality opportunities to our professional artists. We are so encouraged by the response to our work thus far, proud to be an SPT theatre this early in our existence, and grateful for all the support we have received from donors, patrons, volunteers, artists, the press and other professional theatres in the Twin Cities community."



Sally Wingert (l) and Sara Marsh in a scene from *The Receptionist*. (Photo: Melissa Hesse)

Equity member Bill McCallum appeared in Dark & Stormy's production of *Speed-the-Plow*, and then joined the company as Associate Artistic Director. "When I saw the work Dark & Stormy Productions was doing with their inaugural production, presenting interesting and engaging material with fantastic actors in intimate and unconventional performance spaces, I knew I wanted to be a part of the company," he says. "Dark & Stormy provides an opportunity

for professional actors who are used to working on big stages in town to step outside their comfort zone and play on a much smaller and more intimate scale. There is no place to hide in a D & S production. There is only the story and the performances. The result is an extraordinary immediacy of connection between actor and audience."

"Dark & Stormy's work is both incredibly fresh and yet quite

simple for the same reason," says Equity member Catherine Johnson Justice, who appeared in their inaugural production, *Outside Providence*, a regional premiere of Edward Allan Baker's work. "They are fo-

cus on the performers and the audience above all else. As an actor that has meant being valued as a storyteller and an artist, creating an intimate and visceral connection between the play, the other performers and the audience. As a Twin Cities actress I also relished the opportunity to work on stage with D & S in a strong Equity ensemble alongside other actresses. This is something that should not be so rare in our community, but so often women's roles continue to be

limited to the token one or two characters. Dark & Stormy is the perfect cocktail of edgy and fun performance work blended with the unparalleled joy of performing alongside other talented actresses."



Poster for *Outside Providence* with (l to r) Catherine Johnson Justice, Alayne Hopkins, Ryan Lindberg and Sara Marsh. (Photo: John Eastman; Design: Kevin Cannon)

Equity member Harry Waters Jr. (*The Receptionist*) speaks for another "minority" that has found work at D & S—the older actor. "Working with Dark & Stormy has been an unexpected joy. As a professional who has been in Equity since 1976 (yes, that long!), I am always grateful when I get to use my craft at such a high and intense level. Dark & Stormy gave me a whole new breath of life. Thanks to Sara Marsh for taking a risk on the old man. It was a once in a lifetime gift."

Equity actor Kris L. Nelson (*Speed-the-Plow*): "What I really appreciate about Dark & Stormy is its insistence on intimacy. It's not unusual at times for the audi-

ence to be closer to you than your fellow actor. It's a chance to put aside so many of the techniques and skills developed over the years to fill larger space and strip yourself down to the pure impulse, to respond honestly without concern for how that honesty is perceived."

Equity stage manager Katie Hawkins (*The Receptionist*) calls working with Dark & Stormy the opportunity "to build a company and a show from the ground up, the epitome of living the dream."

Equity actor Alayne Hopkins (*Outside Providence*) says her experience at D & S was "thrilling. Both as an actor and a theatregoer, I think this company fills a hole in our theatrical community with its strong mission and message of accessibility combined with absolutely top-notch performances."

It's not only the performers who have embraced Dark & Stormy. The community has, as well. *Speed-the-Plow* was honored as one of the top ten productions of 2013 by Twin Cities theatre critic Rohan Preston (*Star Tribune*), and *The Receptionist* was featured as one of the top ten productions of 2013 by theatre critic Ed Huyck (*City Pages*). Chery and Spoon, a publication of "theatrical musings in Minnesota and beyond," had this to say: "Dark & Stormy Productions is not like the theatre you probably are familiar with. It's raw, real, and intimate, happening all around you. It really feels like eavesdropping on a conversation [and that] makes for some pretty amazing, unique theatre—exciting, immediate, and entertaining, short and intense and to the point. Mission accomplished."

Chuck Patterson Dies

Served on Council for 15 years; Chaired Committee on Racial Equality

Chuck Patterson, who served on Council for 15 years—from 1977-1987 and 1988-1993—died on December 23, 2013 at the age of 68. During his tenure, he served as Chair of the Ethnic Minorities Committee (later the Committee for Racial Equality and now the Equal Employment Opportunity Committee), and on the Agency, LORT, Off-Broadway and Production Committees, among others.

Mr. Patterson's acting career spanned nearly 40 years with performances on Broadway, Off-Broadway, in films and on TV. He is widely credited as having helped to pave the way for African-American actors on Broadway when, in 1975, he was cast by actor/director George C. Scott as the neighbor's son, Bernard, in



Chuck Patterson.

Scott's Tony-nominated production of *Death of a Salesman*. This is a role that previous had been played by white actors. In addition to acting, Mr. Patterson also directed at the Ensemble Studio Theatre and New Federal Theatre.

BRIEF NOTES

- **Dallas Theater Center's Project Discovery** has received the National Arts and Humanities Youth Program Award from First Lady Michelle Obama. The award recognizes exemplary after-school and out-of-school programs from across the country and is the highest national honor awarded to such programs. Through Project Discovery, students attend regular evening performances, alongside adult patrons, of each main stage production during the school year. This free program introduces students who have little or no experience with theatre to the art of theatre-making—from playwriting to sword-fighting—and gives them the confidence and experience to perform before their peers and be at home in the theatre. Since 1986, Project Discovery has helped over 265,000 students and teachers experience live, professional theatre.

- **Michael Price**, who has led Goodspeed Musicals for 45

years, will retire from the position of Executive Director at the end of 2014, but will remain active with Goodspeed in advisory and fundraising roles through 2016. As the longest serving artistic director in American theatre, Price has produced more than 235 musicals, 75 world premieres, transferred 19 shows to Broadway and transformed Goodspeed Musicals into an internationally recognized home for American musical theatre.

- In another change of leadership, **Bucks County Playhouse** has selected Alexander Fraser and Robyn Goodman to assume the roles of Producing Director and Executive Producer, respectively. They replace Jed Bernstein, who is now President of Lincoln Center for the Performing Arts.

- **Physician Volunteers for the Arts (PVA)** provided 5,000 free seasonal flu vaccinations this fall and winter to the Broadway and Off-Broadway community. This annual free flu shot program, now in its 16th year, is sponsored by Equity and funded by Broadway

Cares/Equity Fights AIDS with a generous grant of \$55,000. Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, made "house calls" to Broadway and Off-Broadway shows, not-for-profit theatre companies and many of the theatrical union offices to provide the flu shots. Equity also arranged and scheduled open dates for PVA to provide free flu shots to all members of the theatre community on a walk-in basis at Equity's New York office in September, October, November and December as well as on two open dates at Equity in Los Angeles.

- **Equity member Joe Stockdale**, who joined Equity in 1960 and recently published a memoir, *Stages—A Life in the Theatre*, reports a correction to material in the Brief Notes column of the December 2013 issue of Equity News. His tenure at Purdue University ended in 1975 when he became Dean of Theatre and Film and then full Professor at the School of the Arts, SUNY Purchase, until his retirement in 1990.



How I Got My Equity Card

Carleton Carpenter



By Carleton Carpenter

The day! Either December 27, 1943 or January 3, 1944. Bus from Bennington, Vermont to Albany, New York. Train to NYC. Arrived about 1pm. Checked bag at Grand Central Station. Walked over to St. James Hotel on 45th Street. Bought Actors Cue (five cents) and went to lunch at Child's (mac and cheese). Read

they were looking for 16-17 year old boys for a play called *Bright Boy*. Thought I'd go over to the Mansfield Hotel, 44th Street, top floor and get a part. Really cold so I was wearing my new Xmas heavy coat. Elevator up to top floor. Could hear voices in one room. Opened door and saw place was jammed with guys. A man with a clipboard came over and said, "You're too old." I

started out the door and a guy grabbed my coat tail and said, "He told me that six months ago and I'm still reading for a part." Off came my coat. Scrunched down behind him and a couple of others, lit a cigarette and waited. After 35 or 40 minutes the same clipboard guy came over and said, "Okay, you're next."

Went into another room. A long table with three people behind it. Arthur Beckhard (producer and director), Helen Shields (wife of the author who was then in the Navy), and David Merrick (a young lawyer from St. Louis, who was to be associate producer). I reeled off my experience (high school *Big Hearted Herbert*, *Iolanthe*, et al). Big question: How old are you? Seventeen, I said. When will you be 18? July 10, I said. I read five different roles. Mr. B. handed me a script. "Go in there and read this," said he. I did. Took about an hour and he opened the door and said to come out. I did. He asked what I thought of the play. Told him it was the best thing I'd ever read. All three of them smiled. He then said, We've

decided we want you for the show, but didn't know which part yet and could I come back at 10am tomorrow. Said I would. Picked up my suitcase at the train station and took the D Train to Brooklyn and my mother's second cousin's, who was just headed up his steps when I arrived. He said, "You back again?" (I'd stayed with him a year before when I came down to see my first Broadway show, *Lady in the Dark*.) "Yep. I'm back. Think I've got a Broadway show." "That's nice," said he.

Next day I arrived back at the Mansfield a bit early. First thing Mr. Beckhard said, "What part did you see yourself in?" "Shake," I said. (Tittman was his name. Shakespeare was his nickname.) "So do we," they all said. The part was described as a tall, lanky blond boy who wants to be an actor.

We all shook hands and I signed a contract for \$57.50 a week and headed straight for the Equity office.

Carleton Carpenter started singing and dancing professionally at age four and at

age nine toured with a carnival during the summer working as a magician. He made his Broadway debut in *Bright Boy* in 1944 and later appeared in *Three to Make Ready* with Ray Bolger, John Murray Anderson's *Almanac* and *Hotel Paradiso* with Bert Lahr and Angela Lansbury. Other stage appearances include *Hello, Dolly!* opposite *Mary Martin* (which toured Vietnam during the war) and the *City Center* revival of *Kander and Ebb's 70, Girls, 70*.

For MGM, he appeared in, among others, the films *Summer Stock* with *Judy Garland*, *Father of the Bride* with *Spencer Tracy* and *Three Little Words* and *Two Weeks With Love* with *Debbie Reynolds*, which included the duet "*Aba Daba Honeymoon*" that sold five million copies and was the first soundtrack recording to become a *Number One* hit. In addition, he has written scripts for films and television, guest starred on numerous radio and TV shows and written popular songs. In the 1970s and '80s he was also a best-selling mystery novelist.



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

—Playwright Ben Hecht

(Reported between 10-04-13 and 01-09-14)

Sylvia Amundsen
James L. Avery
Dana Bate
Jim Belk
Joseph H. Bell
Hal Bennett
G. James Beyer
Marc Breaux
Alison Brunell
Mary Carver
Chris Chase
Lou Ciulla
Andrew Clark
Robert Colston
Robert Cowell
Henry E. Crossen
Jerry Owen Cunliffe
Philip Cusack
Keite David
William Dodds
Ina Jo Donovan
Mary Dryden
Jeffrey D. Eiche
George K. Emch
Mitchell Erickson
Jim Fargo
Franz Fazakas
Joan Fontaine
Bonnie Gallup
Avner Garbi
Ernesto Gonzalez
Bick Goss
Babs Gray
William Groth
Henry Guettel
Kim Hamilton
Sam Harkness
Marta Heflin
Ronald Hunter
Bob Jolly
Mort Kroos
Jeffery Kurz
Gertrude Chiger Lazarus

Steve Liebman
Neveen Mahmoud
Terence William Marinan
Lisa Mayo
Ellen McCown
Donald F. Miller
Juanita Moore
Byron Nease
Peter O'Toole
Eleanor Parker
Lazaro Perez
Rob Peters
Nicole Potter
Louise Quick
Shane Radford
Carline Ray
John Raymond
George Reinholt
Terry Rhoads
Jay Robinson
Ronald Roston
Al Ruscio
Joseph Ruskin
Lucian Russell
Rick Sandoval
August Schellenberg
Eda Seasongood
Lenny Singer
Virginia Stevens
James Stevenson
Morgan E. Stock
June Eve Story
Kevin A. Traxler
Jenny Turner
Virginia Vincent
Marcia Wallace
Travis Walters
Jerry Ward
Don Weissmuller
Christopher Evan Welch
Richard Wendley
Kate Williamson
Walt Witcover



Letters to The Editor

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

UNFAIR

Dear Editor:

I stand with Prudence Wright Holmes (in her letter to the Editor, October/November 2013). I think the casting of men in roles written for women is not only unfair, but it puts a strange slant on what the author originally intended. What's the point? Does it make the play better, funnier, more valid, or is it just a strange gimmick to improve the work? *Macbeth* doesn't need any help and neither do the other plays in which this is done. But, the main issue here is women, especially "mature" women, would like to have the roles originally written for them. They are few and far between as it is. I encourage all women playwrights to write more roles for their gender, and keep our creative world balanced and interesting.

Glory Kissel, Brookfield, IL

WHAT HAVE YOU DONE?

Dear Editor:

Every performer should read actor Louis Zorich's book, *What Have You Done?*, available at the Drama Book Shop. It includes over 400 unusual audition stories. Contributors include Louis' wife, Olympia Dukakis; Richard Herd, Malachy McCourt; and the late Allen Swift.

I once got a \$500 job auditioning on the phone. *Treasure Island* was being cast for TV. I called the casting director and asked if Long John Silver would have a parrot on his shoulder. She said, "Yes." I asked, "Is the parrot going to talk?" "Yes." I told her I can do a parrot's voice.

She said, "Let me hear it!" I went, "Squawk. Pieces of eight, squawk!" and got the job.

President Nick Wyman wrote that sometimes actors have to make their own breaks. In an upcoming book of adages, I wrote one relating to that. "Be aware of all that happens around you; opportunity may be just passing through." I did, and it paid off.

Next time a casting director asks, "What have you done?" My reply will be, "To whom?"

James Yoham

IN MEMORIAM

Dear Editor:

Dana Bate died of pneumonia on July 29, 2013 in Bristol, PA.

We shared the same agent, Lewis Chambers. Dana made a fair amount of money for Lew. I didn't.

Thanks to Mark Wilson, in 1995 I worked with Dana in Ray Cooney's *Funny Money* in Blowing Rock, NC. In a scene fraught with double entendre, Dana would cause me to corpse, much to Allen Lewis Rickman's chagrin.

Dana was a mentor to me. His blog (*Vagabond Journeys*) is packed with gems about acting and life.

Bruce Springsteen says it best for me, Dana: "They say you can't take it with you/But I think that they're wrong/Cuz all I know's I woke up this morning/And something big was gone." Adios, amigo.

George Millenbach

Dear Editor:

I am writing with the sad news that David R. McDaniel, an Equity member for over four decades, has passed away. He died on June 29, 2013 after a short illness.

David was a highly creative person with a career that spanned nearly all aspects of the arts. He appeared on Broadway in *No, No Nanette* and *The Pirates of Penzance*. As a member of the cabaret act Gotham, he recorded albums and appeared at the Kennedy Center, Carnegie Hall, Lincoln Center and nightclubs around the world. After a long break from the business during the 1990s, he began working again in Off-Broadway plays, independent films and on the TV series, *Rubicon*. He was also an accomplished artist whose paintings have been exhibited from Oregon to Israel; his work is in the permanent collection of the Museum of the City of New York.

Most importantly, David was a wonderful colleague and friend to all who knew him. His professionalism was matched only by his generous spirit and kind heart.

Raul Reyes

Office Closing

All Equity offices will be closed on Monday, February 17, 2014 in observance of Presidents' Day.