

"The reward of
our work is not what
we get but what
we become."
— Paulo Coelho

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Annual Membership Meeting Is Friday, April 11, 2014

The Eastern, Central and Western Regions will be connected by telephonic hook-up for the April 11, 2014 Annual Meeting so that members in all Regions may be able to hear statements of candidates running for election to Council.

The statements will begin at 2:30pm (Eastern Time), 1:30pm (Central Time) and 11:30am (Pacific Time).

The meeting in the **EASTERN REGION** will convene at 2pm (EST) at a location in New York City to be announced in the coming weeks. Please check actorsequity.org for updates.

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award (TBD).
- Report of the Executive Director.
- Report of the President.
- Report of the Eastern Regional Director.
- Report of the Eastern Regional Vice President.
- Membership Discussion Period in accordance with the By-Laws. (A Sign Interpreter will be present on request.)

The meeting in the **CENTRAL REGION** will convene at 1pm (CST) in the Member Center on the 1st Floor of the Equity Building, 557 West Randolph Street, Chicago, IL

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award (TBD).
- Report of the Central Regional Vice President.
- Report of the Central Regional Director.
- Membership Discussion Period in accordance with the By-Laws.

The meeting in the **WESTERN REGION** will convene at 11am (PST) in the Bellamy Board Room on the 5th Floor of the Equity Office, 6755 Hollywood Boulevard, Los Angeles, CA

The agenda will also include the following:

- Presentation of the Rosetta LeNoire Award (TBD).
- Report of the Western Regional Vice President.
- Report of the Western Regional Director.
- Membership Discussion Period in accordance with the By-Laws.

Income Equality, Wage Increases Top AFL-CIO Executive Council Agenda

Wyman, Carpenter Represent Equity; McColl Attends Women Workers Meeting

President Nick Wyman and Eastern Regional Director Thomas Carpenter represented Equity at the winter session of the AFL-CIO Executive Council in Houston in January. Prior to the meeting, Executive Director Mary McColl attended a Women Workers Committee meeting.

Echoing themes and topical issues presented at the AFL-CIO's quadrennial convention in Los Angeles last fall, the nation's top labor leaders gathered at the executive meeting to focus on immigration reform, reforming labor law, but above all, income inequality and wage stagnation - not only raising the minimum wage, but raising wages in general.

Eighteen years ago, in 1996, the AFL-CIO policy committee created the slogan "America Needs a Raise" and it's as true today as it was then. At press time, President Obama had

endorsed an increase in the federal minimum wage to \$10.10 an hour. Following the executive session, Richard Trumka, AFL-CIO president, addressed the media by stating, "Raising wages for all workers is the issue of our time."

President Wyman had the opportunity to address the Executive Council, commenting on the vitality of collective bargaining and its all-important impact on workers nationwide. He spoke about the need for more job opportunities and livable wages. Wyman also expressed support of the AFL-CIO's economic argument that raising wages benefits the economy by putting dollars directly in the pockets of the worker, who in turn, stimulates the economy by spending.

Throughout the two-day meeting, President Wyman and Mr. Carpenter had numerous opportunities to speak with AFL-

CIO Executive Secretary-Treasurer Liz Shuler and Executive Vice President Tefere Gebre, as well as with union leaders from a diverse and wide range of industries about some of the issues all unions face.

At the Women Workers Committee meeting, Ms. McColl joined other women to discuss a variety of topics, including the need to create pathways for more women to achieve leadership roles in the union movement. There was also a conversation about the upcoming White House conference on working families. AFL-CIO representatives will be at the conference and it was noted that there are 6.5 million women who are members of unions and are very clearly representative of working families. The AFL-CIO has developed a survey for working women and AEA will be asking its members to participate.

Your Income Tax

I have to pay what?!!!!

By Sandra Karas
Director, VITA Program

Filing your income tax returns is stressful enough without having the added burden of paying additional tax when you're through. Every day we see taxpayers who, while

counting on a refund to boost their cash flow, are often devastated to learn that, not only won't they get that extra cash this month, but they owe tax to one or more agencies. Here are some of the questions we have heard and our best advice in response.

Q: I ended up paying some extra taxes this year, especially on my state return. How did this happen? I claimed the same number of dependents as everyone else!

A: Join the club of members whose tax withholding is not what it should be! And that same club of members who believe the urban myth about claiming as many as ten dependents on their withholding forms. We're not quite sure who started this trend, but over the years it's proven to be a problem for our members who get to the bottom line and find they have to send in more money than they currently have on hand.

Q: Well, my income isn't that high and I have a lot of expenses, so why do I still owe tax?

A: Every tax return is different and the explanations can range from having several employers during the year to having earned



At a tax seminar in Chicago, VITA program director Sandra Karas is flanked by (from l) Central Regional Vice President Dev Kennedy, Councillor Richard Shavzin and Central Regional Director Sean Taylor.

income from which little or no tax has been withheld.

Q: Why would having many employers cause a problem?

A: Each employer must use its payroll charts to conform to the earnings of its employees - without any knowledge of what other income those employees might have. For example, you take a gig in Missouri for six weeks and go from there to Florida and perhaps back home to Chicago where you work in a commercial or a local theatre. The last gig ends and you file for unemployment benefits and collect for several months until you find work again. Each employer withholds federal and

state tax (except Florida that has no state income tax) as if that's the only job you'll have that year. And the Department of Labor in your home state withholds a maximum of 10% federal tax and, in most cases, no state tax at all. When you sit down to prepare your tax returns, you find your withholding is not sufficient to cover all of your income, especially in your home state because Florida and the unemployment had no state tax withheld and the credit you get from Missouri will not cover the Illinois state tax for the year.

Q: So how can I get enough tax to be withheld by the employer?

A: Our recommendation is always to file your W-4 form (and the state equivalent, if they give you one to fill out), with your correct filing status and your actual number of withholding allowances/exemptions (what some members call "dependents").

Q: How does that work?

A: The form asks what your status is and the choices are: *Single, Married, Married but Withhold at Higher Single Rate, and Head of Household*. If you are not married and you do not have a dependent child living with you, your filing status is *Single*. If you are unmarried and support a dependent child in your home, you may use the *Head of Household* status. If you are married, you may use either the *Married or Married but Withhold at Higher Single Rate* status. Caveat: If both people on a joint return work, only one of them should use the *Married*

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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:

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823 Houston
824 Kansas City
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830 New Orleans
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London Called – And I Answered

By James Lane

I got a call in November, 2012 asking if I was interested in going to London for the revival of *A Chorus Line*. Uh...yes, please! If that wasn't exciting enough, two months prior I was asked about my availability for *The Scottsboro Boys* in London for the same year. London was calling! Who was I to say no?

I had always dreamed of working on the West End.

I had worked in Europe when I was just a pup and I wanted to work overseas again. But the next time I wanted to work abroad with the full benefits of my union backing me. I needed to have health insurance, per diem, housing and other union benefits while working there. I needed the experience to be similar to being out on the road in the United States while having Berlin or Barcelona just a few hours plane ride away. Without even realizing it, I had been forming a dream plan in my head almost a year before I got that call from the producer of *The Scottsboro Boys*. Working in London on the West End was a dream hastening itself into reality.

The tough parts

I was on tour with *Jersey Boys* when I was asked to go to London. Being away from home while trying to gather important documents for working overseas was extremely challenging. I had to find government buildings in Detroit to get fingerprinted and photographed and spent lots of time online filling out applications. After mailing away what seemed like all of my life's vital details, I had to wait for approval of my visa. I waited and waited and waited. I had given my notice at *Jersey Boys* so I was now unemployed and yet I still didn't have my visa to start work in London. I then talked with a friend in New York

who helped guide me, and the visa process was expedited. A week after the start of rehearsals I finally made it to London. I got off the plane, into a car and straight into Baayork Lee's famous *A Chorus Line* warm-up. I was not playing around.

Benefits of the Equity Exchange Program far outweighed the tough parts.

One of the best things I learned is that the theatre community is welcoming wherever you go in the world.

To collaborate with these new friends and compare notes on musical theatre training and celebrating the similarities in training while learning new ways to navigate through show business was an amazing benefit. Sure, you can learn things by reading other peoples' experiences or seeing them perform, but nothing beats on the ground training and making your own experiences. The Exchange Program gave me that. Living in London was the best of all. The Equity

Exchange Program was a practical side that enhanced my time there, including the benefit of great housing of my choosing, a salary that was comparable to my tour life in the United States and I even studied voice with a member of the chorus of The Royal Opera House!

The Equity Exchange Program has been priceless to me. I have made lifelong friends, gained real life experience living and working in London and it has opened the door to new opportunities in show business.

Things to Know About Working Overseas

The opportunity to work in another country can be alluring. But before you pack your bags, a travel book and pull out your passport, be sure you are well informed about working overseas and how this will affect you.

While AEA always seeks to represent its members in every possible area of work, working abroad presents particular challenges for American actors. The majority of countries do not subscribe to the American form of private health insurance, nor do foreign employers generally provide Workers' Compensation or Unemployment Insurance. For Equity members working abroad there are also income tax obligations to take into account. Do a bit of homework to understand what those may be so there aren't difficulties later.

AEA has long-standing arrangements with our sister performing arts unions in Canada, the United Kingdom and Australia. Our Reciprocal Agreement with Canadian Equity allows for members of either union to work in the host country on an appropriate contract and without any special terms or conditions. This reciprocity stems from the time when the two unions were united under AEA. The Exchange Agreements with

the UK and Australia work differently. Both provide not only minimum salaries commensurate with appropriate AEA minimums, but payments into the Equity-League Funds. This is an important aspect of the agreements, allowing weeks toward pension vesting and health coverage to apply. In addition, the agreements provide coverage under the American systems of Workers' Compensation and Unemployment Insurance. These Exchange Agreements also include contractual language requiring housing and meal allowances. There is the important factor of the protection and support of two unions (because joining the host union is key) before, during, and after the Exchange. AEA members also should be aware that Exchanges must be in place prior to the beginning of the employment, and they cannot be negotiated or implemented without the involvement of both unions. An agent cannot, for example, independently negotiate producer payments to the Pension and Health Funds.

The Exchange Agreements, while providing employment for our members overseas, also allow British and Australian actors to work in this country—

whether as a star (which has a legal definition to which AEA must adhere, quoted as part of Rule 3 of the Production Contract), or under one of the Exchange Programs. In all Exchanges, there is a vetting process before such employment is finalized and falls within the established parameters within the Agreement and allowing AEA to work on ensuring a balance. The producer who uses an Exchange to hire a foreign actor in the United States is committed to the idea and the practice of getting similar work overseas for American actors.

It is essential to reach out to AEA before making a decision to work overseas. While the Exchange Agreements are not worldwide, the union's ability to support its members is, and there are often many surprises in accepting such employment without learning in advance what to expect. AEA can provide information that will make the work overseas less stressful so you can fully enjoy the experience of working in another country. Contact Flora Stamatides, National Director, Organizing & Special Projects, with any questions, by email at fstamatides@actorsequity.org or by phone at 212-869-8530, ext. 419.



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EQUITYNEWS

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Your Equity card is the key to hundreds of dollars in savings

Equity members can save money on Backstage, Zipcar, rental cars, cell phone service, and more. Go to the Member Portal (members.actorsequity.org/login) and click Discounts to link to all the offers members currently receive.

Equity is partnered with two national discount programs, Union Plus and Working Advantage, that harness the buying power of millions of union families for discounts on products and services.

Working Advantage

discounts include Broadway theatre, movie tickets, theme parks, sporting events, family

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Through **Union Plus**, labor union members have access to such discounts as the Union Plus Scholarship, insurance, retirement planning, theme park discounts, and legal assistance. Union members save 15% off regular monthly rates for all AT&T wireless individual or family plans.

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Zipcar is the world's largest car sharing and car club service. It is an alternative to traditional car rental and car ownership. Equity members join for only \$25/year and no application fee, a savings of 66%. Visit <http://members.zipcar.com/actorsequity>.

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How I Got My Equity Card

Barbara Tarbuck



By Barbara Tarbuck

I walked up to the front desk at the Actors' Equity office on West 46th Street in 1968 and asked, "How do I join?" The receptionist sighed and gave me an, Oh, I've heard this a million times look. I was freshly returned from a Fulbright grant year at the London Academy of Music and Dramatic Art (LAMDA) and wore a wide-brimmed hat, high heels and matching purse and felt ready to go. Never mind everyone else in the office was in jeans. She asked me, "Do you have a job?" "No. That's why I need to join," I answered. She pushed away from the desk and asked, "Do you belong to any of the sister unions?" "I'm AFTRA," I answered and pulled out my card. I had joined in 1965 at home in my beloved union town, Detroit, where I shot commercials while attending Wayne State University on a theatre scholarship. Joining a union in Detroit was a badge of honor in the '50s and '60s, and the middle class prospered because of organized labor. Unions meant qualified, skilled workers and a good deal of pride. Nobody I knew would ever cross a picket line. I still can't. I think she said, "That will be \$75." Whatever it was, I walked out with my Equity card and a list of upcoming auditions.

Shortly after getting my Equity card I was cast in the national tour of *America Hurrah!* Directed by Joe Chaikin. It was an amazing start to my theatrical career. Three one-act plays done by an ensemble of eight, we improvised and physicalized sound and movements depicting the controlled violence of the modern world. We played mostly universities to enthusiastic audiences and were even shut down for obscenity in Ohio. I still don't know quite why. One of the

plays called *Motel* had oversized puppets in it. But they seemed pretty tame to me.

My first New York show was the American premiere of Harold Pinter's *Landscape & Silence* at Lincoln Center in 1969. This job came through an Equity open call. The director, Peter Gill, had decided to attend the open call because he was from London and wanted to get an idea of American talent. The producer, Jules Irving, wrote me an opening night tribute stating that I had redeemed all their faith in the open call. I was proud of that and proud of our union. For all of my work throughout the years both in New York and LA, I remain deeply indebted to my unions. I have three vested pensions with lifetime healthcare. Never would I have had the foresight or the discipline to save the money myself. My unions did it for me and I remain humble and loyal and grateful.

Barbara Tarbuck also appeared in David Mamet's Water Engine at the Public Theatre, in Neil Simon's Brighton Beach Memoirs on Broadway, in the National Tour of Broadway Bound and Off Broadway at Sheridan Square and the Signature Theatre. She also worked at South Coast Repertory, the Dallas Theatre Center, Williamstown, San Diego Rep and the Geffen Playhouse. In the 2012-2013 season she was Jessica Lange's Mother Superior in multiple episodes of American Horror Story. Other TV appearances have included Mad Men, Glee, ER, CSI, CSI: NY, a season on Falcon Crest and 15 years as Australian Jane Jax on General Hospital. She is currently teaching Master Classes in audition techniques at the Ruskin Theatre Group in Santa Monica.

By Nick Wyman

It really galls me when people label actors as children, when they describe them as irresponsible beings who must be "directed" by someone as to what to do and how and where to do it. Sometimes they even lump in stage managers (who are frequently in loco parentis of these so-called children) because they operate under the guidance, rules and instruction of others and because, as is true for all of us, their work is a "play."

Actors and stage managers in my experience are not child-like creatures waiting to be told what to do: they are problem-solvers, they are resourceful. The very nature of our work is problem-solving: How can I convince the other character to give me what I want? How can I cue all the elements of this transition so it completes with the button of the number?

I tend to think of our real work, whether stage manager or actor, as being not so much the joining together with fellow Equity members to tell a story as the hunt for such opportunities. The "work" is ferreting out a likely role in a propitious environment;

From the PRESIDENT

Resource-Full

creating/setting up the chance to be seen for the project; preparing for the audition/interview; and then presenting oneself in the best, most creative, most employable way. Rinse; repeat.

Equity members are resourceful, which my dictionary defines as "able to act effectively or imaginatively, especially in difficult situations." That seems like a dead-on description of the requirements to be an actor or stage manager. To keep you resource-full, Equity provides resources — "things that can be used for support or help" — on our website for discovering and accessing work opportunities ("Casting Call" and the EPAs and Chorus Calls listed there).

There are many other resources besides "Casting Call" on our website: every agreement, code or contract under which we work; four years of Nick Wyman's columns; our Constitution and By-Laws; "About Equity;" a member handbook, and, of course, the Equity News.

Our communication goes both ways. Some members are most comfortable with long-hand letters and an Equity

News that is delivered by a mail-carrier once a month. Some members can't believe that all Equity meetings are not live-streamed onto their smartphone. To reach all members and to allow all members to reach Equity, AEA has a Facebook page, a Twitter feed (@actorsequity), and an Instagram account as well as e-mail, snail mail and telephone. I recommend this last device (a recent invention by Equity Membership Candidate A. Graham Bell) as an excellent choice for getting a speedy answer from an AEA Business Rep.

Not content with this cutting edge technology of 1876, we are actively working on our communications resources. We are developing plans to reinvigorate the Equity News, to revamp our website, and to expand our social media footprint — all in an effort to get you the resources you need. Equity is Resource-Full. The staff and leadership are determined to be as resourceful as the members and to provide the members with all the tools and support they need to do the work — the work of getting work.

A LOOK BACK

75 Years Ago March 1939

- The Equity magazine contains an article entitled *The Theatre Needn't Help Destroy Itself*, cautioning against "the practice of selling a successful play to the motion picture industry before it has exhausted its natural run in New York and on the road." The article goes on to say that "though the picture may play profitably where the play has been shown, the play cannot play profitably in competition with the picture, nor even hope for good business where the picture has been presented," thereby causing a loss of employment for Equity members.
- Equity protests increased rates at hotels in the Times Square area—home to many members—during the World's Fair.
- A membership meeting draws 1,205 members
- The Quarterly Meeting of Chorus Equity makes history by electing, for the first time, five members of that Association to sit on the Equity Council with a voice and vote.

50 Years Ago March 1964

- Equity reports the creation of a new department to extend and promote the professional theatre throughout the United States. (It later evolves into FEDAPT—the Foundation for the Extension and Development of the American Professional Theatre.)
- The membership, voting in a mail referendum, approves a dues increase on a sliding scale from \$24 for all members to \$30 annually up to \$100 in the highest earnings category. Initiation fee goes from \$150 to \$200.

25 Years Ago March 1989

- Council approves the mailing of a questionnaire to approximately 1,000 Equity members throughout the country who have been randomly selected to assist in a study by Columbia University to determine artists' work-related human and social service needs, especially in areas of health care and insurance, life insurance and pension and

welfare benefits.

- Equity President Colleen Dewhurst represents Equity at a hearing sponsored by the New



Colleen Dewhurst

York City Committee on Women studying the status of women in media and the arts.

10 Years Ago March 2004

- Equity launches the Members Only section on its website.
- Equity hails passage of a new Child Performer Education & Trust Act in New York State that mandates work permits and establishes educational requirements and blocked trust funds.
- Council approves a new University Resident Theatre Association (URTA) contract which increases health rates 32-46% over the three-year agreement.

2014 Annual Election Calendar

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 is available at www.actorsequity.org.

THEATRICAL SPOTLIGHT

Western Region

The Colony is Back from the Brink as The Adventure Continues

In 2012, Burbank, California's highly-respected, nationally-renowned and award-winning Colony Theatre was in dire financial straits and facing possible closure. "We are very proud of the tremendous popular and artistic success the Colony has achieved, but we have simply run out of money," reported Artistic Director Barbara Beckley, an Equity member and one of the founders of the theatre. "The economy has been particularly hard on institutions such as ours, with far too many of America's stages having already gone dark," she added. A "Save the Colony Theatre" campaign was launched and thanks to an outpouring of support from subscribers, the theatre community and a major grant from the Marilyn P. & Wayne H. Kohl Memorial Fund, the crisis was averted. "The overwhelming generosity of our subscribers and colleagues kept us alive; an anonymous supporter loaned us the funds to mount the last two shows of the season and the grant has made it possible for us to keep going," Beckley reported. "The wonderful

adventure continues."

The "adventure" began in 1975 when a group of young television actors anxious to return to their theatre roots formed a small acting company that began as a 99-seat Equity



Larry Cedar in American Fiesta by Steven Tomlinson at the Colony.

waiver theatre in the Silver Lake area of Los Angeles. It was so successful and built such a large subscriber base, that in 2000 it was able to move into a 270-seat state-of-the-art theatre created for it by the City of Burbank,

becoming one of only a handful of mid-sized professional theatres in the LA area that produce a year-round season of plays and musicals and that employ actors under Equity contract. An Equity member since 1967, Beckley says "From the time we started, it was my dream to be able to pay our actors under AEA contract. It took a long time but we finally made it."

This "pinch-me-I-must-be-dreaming" feeling culminated with the opening of *The Laramie Project* in 2002, the theatre's first Equity production. "Prior to our Equity status, we would never have been able to get the rights to a hot property like *The Laramie Project*," Beckley recalls. "Because the play (about Matthew Shepard, a gay college student in Laramie, Wyoming who was found tied to a fence after being brutally beaten and left to die) was in high demand by regional theatres all over the country, the authors had the luxury of being able to pick and choose whom they would allow to produce it. We nabbed the Los Angeles premiere not only

understanding, acceptance and compassion. The result was a check for \$15,000 that was presented to the Foundation.)

The Colony has received countless awards for excellence in its almost 40 years and regularly has been listed in the Encyclopedia Britannica Almanac as one of "25 Notable U.S. Theatre Companies." Equity members recognize this success and are pleased that the Colony is an Equity theatre, affording them the opportunity to work there.

"Los Angeles is a fascinating theatre community because, while

there is a lively and inventive energy, zeal for the stage is tempered by the lucrative allure of television and film employment," says Equity member Ellen Crawford. "For this reason, along with rental prices, most theatre companies have permanently adopted the 99-seat theatre code, basically reimbursing AEA members for carfare but allowing the actor

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Ellen Crawford in Miracle on South Division Street by Tom Dudzick.

because of our reputation as a first-rate theatre company, but because of our Equity status." (Soon after rehearsals began, the cast decided that they wanted to invite audience members to share their feelings about the show and, if they felt so inclined, to drop a small donation into a bucket—100% of which would benefit the Matthew Shepard Foundation, an organization whose goal is to educate and replace hate with

Your Income Tax

continued from page 1

status and the other should use *Married but Withhold at Higher Single Rate* status. This is because a married couple that files a joint return is filing on one tax form and the *Married* status assumes that there are two taxpayers in that status. (Yes, this is a throwback to the days when Congress considered that two people can live almost as cheaply as one individual and did not consider the possibility of a two-income household!) Since most married couples have both spouses working, be careful to have only one of you claim the *Married* status.

Q: What about the dependents?

A: The withholding allowances or exemptions (what you call dependents) are determined by how many people you support, but can vary depending on what kind of deductions you have or whether you want more withholding taken out, even if you could claim a higher number. The lower the number of withholding allowances, the more tax that will be withheld from your pay. The higher the number, the less tax withheld. Many of our members default to Zero withholding allowances to have more tax taken out.

Q: But I put Single with One exemption last year and I still

didn't have enough withheld. What happened?

A: Here's where erring on the side of caution comes in. Because each employer has no idea what your other employers are doing or even if you have other employers, they withhold based on your earnings on an annual basis. If your weekly pay is not very high, the withholding won't be either. If you earn high income, they'll take out more because they figure you're earning that all year (theoretically). It's usually best to claim Zero or One on all of your jobs.

Q: Now I'm totally confused. Just tell me what to do.

A: As I said, when in doubt, just use your actual status and exemptions and hope for the best. If you believe you will still owe tax when you file your returns, you can always send in estimated tax payments on a quarterly basis or at year's end when you have a better idea of your total income. This is especially important if you had unemployment benefits during the year or a chunk of income from 1099 independent contractor gigs. 1099 income doesn't have any withholding! You may also simply request that a particular dollar amount be withheld from each paycheck, regardless of what your filing status and exemptions might be. Many of our members have started doing this because they

have 1099s, unemployment and lots of jobs with different employers.

Q: What happens to independent contractors and others of us who don't have enough tax withheld or paid in?

A: Not only will you owe tax when you file, but you will be subject to possible penalty on the underpaid tax. It's a pay-as-you-go system and most of us



rely on our employers to send in the right amounts during the year. When we file, we hope the withholding is sufficient and many receive a refund of the overpaid tax. But many get a tax bill because, when all the income is totaled and all the expenses deducted, there just isn't sufficient money paid in—either by withholding or estimated tax payments.

Q: What if I had enough for the federal return, but owed money to the state?

A: We see this all the time and it's virtually predictable in the earlier scenario I described where the member worked in different states and also

collected unemployment.

Q: What should I do to correct this?

A: You may send in estimated taxes to your state when you know that your withholding is not enough or that there is no state withholding at all. You may obtain estimated tax vouchers from your state's website or contact your tax expert for assistance. Some of our members simply put aside between 5%-8% of their earnings to send to their home state at tax time, but they risk paying an underpayment penalty if the balance due exceeds the state's threshold.

Q: I usually have a few 1099s. What if I owe federal tax, too?

A: You may also obtain federal estimated tax vouchers if you think you'll owe federal tax. That website is www.irs.gov. Again, you might want to consult a tax accountant. Or just put aside 25% of everything you're earning and send it to the IRS. As you might gather, saving at least 30% is a good rule to follow when you have earnings that have little or no tax withholding. You'll be prepared to pay your federal and state tax, regardless of when you have it calculated!

Reminder - Your Forms Are On-Line!

This season, we've had great success with the on-line forms and worksheets. Members are better prepared and have saved

a trip or two to the office.

Regardless of whether or not you have your returns prepared by VITA, the forms can be useful for organizing your tax documents and business expense deductions. Just go to www.actorsequity.org, sign on and click on the VITA link. You'll see instructions and the worksheets for the 2013 returns. If you plan on having your returns done at VITA, 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 our operating hours and we'll be happy 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.

Theatre Spotlight

continued from previous page

both artistic challenge and the optimum ability to accept more remunerative employment. Rarely do companies here have the ambition to reach to the next level and pay a living wage. I so admire Barbara Beckley and the Colony Theatre for daring to make that leap. Working (or it would be more accurate to say, playing) at the Colony is a true joy. There is an honest respect and love for actors and their passion."

"The Colony is a loving beacon of welcome and good cheer, from its cozy, inviting 'living room' lobby to its beautiful, spacious house," says Equity member Stephanie Zimbalist. "Barbara has assembled a friendly, warm staff, and you can always expect to be entertained inside its doors. Located in a surprisingly zippy section of Burbank, with good shops and restaurants all within lovely, safe walking distance. Who knew?"

Equity member Larry Cedar knew:

"In 2004, Barbara Beckley cast me in her theatre's production of *Around the World in 80 Days*, which would be the



Stephanie Zimbalist in *Sex and Education* by Lissa Levin.

first of seven Colony productions I would ultimately participate in over the next eight years," he says. "Simply put, the Colony is a theatre like no other, with first

rate attention to production detail, an enthusiastic, hard-working and supportive staff, an extremely loyal subscriber base, and a performance space as intimate and comfortable as one's own home. But the heart and soul of the Colony is Barbara herself. Her ability to connect with designers, directors, audiences, and cast is what's enabled her theatre to survive and thrive for some 40 years. Barbara Beckley is the

Colony. She is truly an LA treasure with whom it's been an honor to collaborate and work, and whose vision, drive, and passion for the art form will most assuredly continue to bring quality plays and musicals to the community for many years to come."

"For the past two years when we were circling the drain, I was often in despair about the future of our profession," says Beckley. "One of the things that kept me

going was something Garson Kanin said at a theatre seminar over 20 years ago, where everyone was bemoaning the decline of our audiences and funding. The final speaker, he looked at us all with a twinkle in his eye and said, 'Let's face it, kids—the theatre's been dying for thousands of years.' Of course what he meant was that the theatre will never die. Our miraculous recovery proves to me he was right."

BRIEF NOTES

Equity mourns the passing of **Pete Seeger**, folk singer, environmentalist and union activist who died on January 27, 2014 at the age of 94. As a political activist, Seeger advocated for causes ranging from civil rights to the cleanup of New York's Hudson River. He received Equity's Paul Robeson Award in 1977.

The Actors Fund's annual

gala on April 28, 2014 will honor **Disney Theatrical Productions** on its 20th Anniversary on Broadway. Disney's nine original Broadway productions have enjoyed a cumulative run of more than 40 years, receiving 52 Tony nominations and winning the honor 19 times.

Off-Broadway's **Perfect Crime** celebrated a record-breaking 11,000 performances on February 19, 2014, continuing its record as the longest running play in NYC history. Equity member

Catherine Russell, who heads the cast, has never taken a sick or vacation day in the past 27 years. The show also has employed 241 actors during its 27-year run.

Congratulations to Equity member **JoAnn Yeoman** who has been named co-recipient of the first-ever George C. Wolfe Fellowship Award from Stage Directors and Choreographers Society (SDC). Her research will be on period movement for actors and singers.

PULLING RANK

By Jim Bernhard

ACROSS

- 1 Asta, Horrid, or Sandy
- 4 Where to go if you're short, for short
- 7 Bribe
- 10 My _____ Friend, 1974 Broadway comedy by Charles Laurence
- 13 Lennon's widow
- 14 Prop in *La Cage aux Folles*, perhaps
- 15 She played opposite Richard in *Night of the Iguana*
- 16 O'Neill's 1922 play The Hairy _____
- 17 Rank of Big Jim Warrington in *Little Mary Sunshine*
- 19 Rank of Matilda B. Cartwright in *Guys and Dolls*
- 21 Insurance company whose spokesman quacks
- 23 1976 Broadway musical by Rodgers, Yellen, and Harnick
- 24 Cancel a mission
- 27 *Agnes of _____* 1982 Broadway play by John Pielmeier
- 29 Rank of Joseph Cable in *South Pacific* (abbr.)
- 33 It might be adjusted in a costume
- 34 She played Lil in Broadway's 1977 *Happy End*
- 36 Hulot of film
- 37 Martial art of Okinawa
- 39 *Michael Todd's _____* Show, 1950 Broadway revue
- 41 Teacher and author bass
- 42 Rank of Matthew Caibraith Perry in *Pacific Overtures*
- 45 *Red, _____ and Blue*, 1936 musical by Porter, Lindsay and Crouse
- 48 "Step to the _____" song from *How Now, Dow Jones*, 1967 Broadway musical
- 49 "That's enough!"
- 53 "How now? _____? Dead, for a ducat, dead": Hamlet

- 55 The Empty _____ theatre in Bakersfield, CA
- 57 Broadway musical of 1983 by Pearson, Maltby and Shire
- 58 Rank of Paul Petkoff in *Arms and the Man*
- 60 Kind of camera, for short
- 61 Shaughnessy of *The House of Blue Leaves*
- 62 Type of Asian musical drama that means "talent" in English
- 64 Bowles of *Cabaret*
- 66 Rank of Von Schreiber in *The Sound of Music*
- 70 Rank of Tadeusz Boleslav Stjerbinsky in *The Grand Tour*
- 74 Type of Equity contract (abbr.)
- 75 Prior to in poetry
- 76 One way to Amsterdam
- 77 Is for more than one!
- 78 *Journey's _____*, R. C. Sherriff play of 1929
- 79 "Ill _____ by moonlight, proud Titania": Oberon in *A Midsummer Night's Dream*
- 80 _____ *Goodnight Gracie*, one-man play by Rupert Holmes
- 81 Keep after

DOWN

- 1 Druggist in *West Side Story*
- 2 Munson who was Belle Watling in *Gone With The Wind*
- 3 Red state majority, in headlines
- 4 Toward the stem
- 5 Trouble's partner in *Macbeth*
- 6 What a personal representative may do to an actor's career
- 7 One of the 4 As in the AFL-CIO
- 8 _____ Here, 1974 Broadway musical set in the 1940s
- 9 Kind of discussion
- 10 A _____ Country, 1961 Broadway play about Sigmund Freud
- 11 _____ — Phoenix Repertory Company
- 12 No. on business card
- 18 Touchdown zone

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66	67	68					69		70				71	72	73
74									76				77		
78									80						

- 20 Stage direction
- 22 Ranks of John C. Brown in *No Time for Sergeants* and Radar O'Reilly in M*A*S*H
- 24 Pose a question
- 25 Arthur or Lillie
- 26 Tirreme propellant
- 28 Recolored
- 30 *Lend An _____* 1948 Broadway revue
- 31 She played opposite Arthur in *Who's Afraid of Virginia Woolf?*
- 32 Curry of *Spamalot*
- 34 Communicable cultural units
- 35 Eastwood's director in *A Fistful of Dollars*
- 38 Maxwell Anderson's *High _____*, 1937 Broadway play

- 40 Equity member, for one
- 43 Tourist aids
- 44 Early form of life
- 45 One who overacts
- 46 _____ pro nobis
- 47 Trump _____ Mahal, Atlantic City hotel
- 50 Kind of meal
- 51 Stat for Hank Aaron
- 52 *Suds in Your _____* 1944 Broadway play by Jack Kirkland
- 54 Braxton or Collette
- 56 "Now _____ a noble heart". Horatio in *Hamlet*
- 59 Ned who composed the operas *Our Town* and *Miss Julie*

- 61 Miller's _____ Sons, 1947 Broadway play
- 63 Author of *Amy's View*, 1999 Broadway play
- 65 Singer of "A Little Brains, A Little Talent"
- 66 It might fill a yard!
- 67 Ameche or Scardino
- 68 _____ Men, popular AMC series
- 69 _____ 'Em Eat Cake, 1934 Gershwin revue
- 71 Martin, who played Sarah in *J.B.*, 1959 Broadway play
- 72 Important time
- 73 "Break a _____," good luck to an actor

(answer on page 8)



NATIONAL NEWS



The cast and participants in *Four Little Girls: Birmingham 1963*.

New York

Black History Month Event Marks 50th Anniversary of Landmark Civil Rights Act

Equity's Eastern Region Equal Employment Opportunity Committee, together with First Corinthian Baptist Church and Executive Producer and Artistic Producer Project1Voice, presented *Four Little Girls: Birmingham 1963*, a one-night-only staged reading on February 3, 2014 at the First Corinthian Baptist Church in Harlem. The event commemorated Black History Month and the 50th Anniversary of The Civil Rights Act of 1964. A panel discussion followed the reading.

Written by Christina Ham and directed by Seret Scott, the reading focused on the church bombing that took the lives of Addie Mae Collins, Denise McNair, Carole Robertson and Cynthia Wesley, four little girls

caught up in the segregated political climate which led to the fateful events of September 15, 1963. This seminal event in American history helped to galvanize the American Civil Rights Movement in 1964, weeks after the historic march on Washington where Martin Luther King, Jr. delivered his famous "I Have a Dream" speech.

Equity members who participated in the event included Nia Ashleigh (Addie Mae Collins), Khail Bryant (Cynthia Wesley), Eden Duncan-Smith (Denise McNair) and Madai Monica Williams (Carole Robertson), along with a female ensemble of Inga Ballard, Stephanie Berry, Terry Burrell, Leanne Cabrera, Alex Chester, Britney Coleman,

Mamie Duncan-Gibbs, Olivia Ford, Tanesha Gary, Alexis Holt, Michelle M. Robinson, Desiree Rodriguez, Danette Sheppard, Imani Smith, Gayle Turner and Virginia Woodruff and a male ensemble including Chris Berry, Austin Ku, Andrew Mayer, Kevyn Morrow, Eric Mark Olson, Paul Thomas Ryan, Horace V. Rogers and Hansel Tan.

The First Corinthian Baptist Church in Harlem has a growing membership of 8,000+ and is led by Senior Pastor Michael A. Walrond, Jr. and Executive Pastor LaKeasha Walron.

Project1Voice, established by producer/actor and Equity member Erich McMillan-McCall, is a national organization whose mission is to strengthen and promote African-American theatre and playwrights.

Los Angeles, Chicago

Auditioning is Subject of Seminars in Western, Central Regions

Auditions are an integral part of an actor's career, prompting two seminars to be held on the subject in January—one in Los Angeles and one in Chicago. Here are highlights from both:

As part of its ongoing career development program, the Western Region Membership Education Committee hosted a seminar featuring Mark B. Simon, Casting Director for Center Theater Group. He addressed a capacity crowd eager to learn more about the audition process.

Mr. Simon, who explained his opinions were his own, gave practical and valuable advice on topics ranging from preparation, to the selection of audition material, to how to make the most of the audition experience. Joining him was his assistant Steven Pieszchalski.

"Preparation is key" was the strong message throughout the evening. Simon recommended reading the script if one is provided and researching the theatre company for which you are auditioning. Knowing a

suggestion was to avoid writing your own monologue, and using monologues from film or television when auditioning for a theatrical production.

Simon imparted other practical advice. He suggested that checking who got cast can be informative. He also recommends that you look like your headshot; if you did ensemble or extra work, refrain from creating a name for a character. To keep in touch, send a postcard when you're in a show – not to simply say "hello."

The members who attended were excited to have the opportunity to get first-hand advice and insights from Mr. Simon. Said Cindy Marty, co-chair of the Committee, "The old adage, 'Knowledge is Power' is important in a profession where you have little control over your career. This committee works very hard to bring to the membership a wide variety of people and events that will have an impact on what we do."

The Central Region Equal



Casting Director Mark B. Simon at the seminar on auditioning in Los Angeles.

theatre does mostly contemporary work will help inform the type of material to choose for the audition.

The choice of monologue is important, too, he said. Keep it to the allotted time. For a currently-running production, he suggested you choose material from another play, or you may invite comparison to the actor currently in the role. Another

Employment Opportunity Committee presented "How to Audition and Prepare for New and Contemporary Work." The workshop was held at the Victory Gardens Theatre and featured a distinguished panel: Erica Daniels, Artistic Associate, Steppenwolf Theatre; Chay Yew, Artistic Director, Victory Gardens Theatre; Geoffrey Jackson Scott, Literary Manager, Victory Gardens Theatre; playwrights Phillip Dawkins, Lydia Diamond, Marcus Gardley and Michael Mahler, who is also an actor and composer. The session addressed how an actor prepares for an audition for a new work that has never been produced; how to approach ongoing script changes; and how to work with the director and playwright if you are cast in a new work. EEOC chair E. Faye Butler facilitated the successful event, which gave the members who braved the snows in Chicago important information to help them in their careers.

Atlanta

Liaison Committee Selected

Fifty-two enthusiastic members attended the annual membership meeting in Atlanta on January 27, 2014 at Manuel's Tavern. Kathleen Munroe, Business Rep for Developing Theatres, was the special guest. Topics of local interest were discussed and Liaison Committee selections took place. Re-elected to the Committee were George Contini, Karen Howell, Doug Kaye and Eugene Russell. Newly elected were Adena Brumer and Lisa Manuli.



Members at the annual meeting in Atlanta.

Atlanta

Theatres Open Hearts To Open Hand

The Atlanta Liaison Committee recently held its third annual holiday fund drive for Open Hand Atlanta, a 25-year old organization providing homemade, hand-delivered, nutritious meals for chronically and terminally ill patients and home bound seniors at no cost. It provides 4,500 meals a day, which is just under two million meals a year. Casts and crews from holiday shows, as well as Equity volunteers, collected money at 12 participating Equity theatres raising a record

\$32,000 this year, for a three-year total of more than \$50,000. The presentation of the "check" took place at the Atlanta annual membership meeting on January 27, 2014. Open Hand Development Director Jeff Carrico announced that not only would Equity have three commemorative bricks in the walkway of their new facility, but a bench would be placed by a reflecting pool with a plaque dedicated to Atlanta Actors' Equity.



Holding a check for Open Hand Atlanta are (l to r) Karen Howell, Atlanta Liaison; Bill Murphey, Liaison Committee Vice Chair and Open Hand fund drive chair; Jean Goffaux, Open Hand Atlanta; Jeff Carrico, Director of Development, Open Hand Atlanta.

Chicago

Dance Stage Managers Share Experience, Advice at Panel Discussion

The Central Stage Manager Committee hosted a panel discussion with dance Stage Managers at the Goodman Theatre on January 21, 2014. What the 25 attendees walked away with was a sense of calm urgency that comes with the duties of a Stage Manager on a dance production.

One needs to be highly organized and able to think on one's feet in order to execute the technical aspects of a dance production. Those are the skills of any theatre Stage Manager as well, but a dance Stage Manager has to be ready on day

Hevermann of the Joffrey Ballet jumped in, "Members of the artistic staff of a Dance Company are former dancers themselves, and they understand those demands." Amanda went on, "We (the Stage Managers at the Joffrey) have the luxury of being in the rehearsal process, but often you only have a video or the first day of tech to get all the cues right."

Some of the Stage Managers compared working in the fast-paced world of dance with working in the theatre. "In theatre you are on book guiding an actor. Dancers are self-



The panel discussion on dance Stage Managers draws a crowd.

one as a dance Stage Manager has no pre-production, no long tech and dress rehearsal process.

Freelance dance Stage Manager, Josh Weckesser explained: "There is a culture in dance. The dancer's body is their instrument. They can only sustain a three-day run of a production." Amanda

sufficient." April Clements of Hubbard Street Dance shared.

Katherine Selig, of the Joffrey Ballet, summed it up nicely by saying, "We have no luxury to make mistakes. We can never be 90%. We are always 100%. What we offer is a calm confidence and assurance that their show will run smoothly."

Chicago

Small Theatre Hosts Big Hearts

The company of *Elegy* at the Victory Garden Biograph Theater took to the stage to appeal to audiences and raised \$921 for Broadway Cares/Equity Fights AIDS. The four-person cast, headed by Equity member Iris Lieberman, was surprised at how generous the audiences were in such a small house. "With only 109



sets, we didn't think we'd raise much at all," says Iris. "I've collected many times in the past but always in larger

theatres. It was wonderful to see that we could do well in such a short amount of time and with so few of us.

New England

BookPALS Returns

The Screen Actors Guild Foundation has reopened its New England BookPALS branch.

BookPALS (Performing Artists for Literacy in Schools) is a unique volunteer program of professional actors and

performers, including Equity members, who read aloud to children and take them on an adventure of reading and literacy.

Its mission is to get kids excited about books and reading; to awaken young imaginations; to enrich vocabularies; to open the doors to a broader, richer landscape;

to help children and families visualize and see themselves in other realities; and to inspire and motivate children and families to communicate and listen.

To learn more about BookPALS and how you can get involved, contact Sara Ewing at sewing@sagfoundation.org or visit www.bookpals.net.



Boston members and guests at the annual membership meeting.

Boston

Membership Meeting Draws Eastern Region Guests

The annual membership meeting on January 20, 2014 at the New Repertory Theatre in Boston drew members of the Boston Liaison Committee along with local members and several guests from New York. Senior Business Representative Russell Lehrer provided information and encouraged input regarding the upcoming

New England Area Theatre (NEAT) agreement negotiations. Eastern Regional Vice President Melissa Robinette once again attended the meeting. She expressed her enthusiasm for the progress made in developing new AEA contracts and theatres in the area. New Developing Theatres Business Representative Hope Bowman

was also in attendance, and shared her interest in working with and for the local membership. "All three were inspirational in their commitment to AEA and helping to foster and validate the continuing efforts to uphold union values in the region," said Donna Sorbello, a member of the Liaison Committee.

Dorchester, MA

Company Helps BC/EFA and Local Health Center

When the company of The Strand Theatre's *A Little Princess* decided to participate in Broadway Cares/Equity Fights AIDS Week, raising over \$3,300, they could not have known how poignantly the pieces would fit together. "It was a perfect thing to do," says Equity member Liliane Klein, who played Queen Victoria. "We performed on World AIDS Day, doing a show set in Africa, which, of course, is devastated by the disease. When Nelson Mandela sadly passed we knew this was bigger than all of us. We had to be involved." The cast was particularly pleased to learn that their efforts allow

BC/EFA to support The Center for Community Health in Dorchester, a local organization providing health care and social services to underserved clients and their families. "This show is about generosity of spirit," said Liliane. "Everyone connected to that and the children in our audiences would just light up when they realized they were



talking to a real person in the lobby, someone they'd just seen onstage. It was a wonderful experience for us all."

Chicago

Stage Managers Set Networking Event

A networking/speed interview event for Stage Managers is scheduled for Monday, April 14, 2014 from 9am to 12pm at Steppenwolf Garage, 1624 N. Halsted Street in Chicago. This is an opportunity for AEA Stage Managers to meet with

producers and production managers from Chicago and elsewhere to exchange résumés and get a few minutes of critical face time as a preface to an interview when positions become available.

Similar to past events, this one will have a speed interview

format. Stage Managers will sign up for a "rotation hour" during which they will be guaranteed to meet for a few minutes with all of the theatres in attendance. Participants should plan to bring at least 12 résumés to exchange. RSVPs are required and will be accepted after March 31 by calling 312-641-0406 from 9:30am-12:30pm and again from 3pm-4:30pm only.

Los Angeles

Actors Fund Holds Workshop on Finding Affordable Health Care

The Actors Fund has a full schedule of free workshops, groups and seminars all members should check out at info@actorsfund.org or in the Western Region by calling 323-933-9244. Coming up is a workshop on "Finding Affordable Health Insurance with Covered California." This

is held every Monday at 11am or every first Wednesday of the month at 1:30pm at The Fund office, 5757 Wilshire Blvd. Suite 400. RSVP: AHIRCHHealthReform@gmail.com. Questions: Call 855-491-3357. This workshop will walk you through your Covered California options and requirements, provide important

information relevant to freelancers and the self-employed, and help you figure out how to get affordable health insurance with the help of tax credits and federal subsidies.

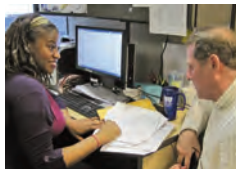
Upcoming, too, is a group on "Money Matters: Powers of Attorney, Health Care Directives, Wills & Trusts: How, When and When Not to Do It Yourself;" to be held on March 17, 2014 from 3-5pm at the Fund office. RSVP: lagroups@actorsfund.org.

New York

VITA Office Opens

The Volunteer Income Tax Assistance (VITA) office opened on Monday, February 3, 2014 for the 2013 tax season.

The VITA program is available in person by appointment or walk-in (first come, first served and dependent on available time slots). The office is located on



Nneoma Nkuku helps prepare taxes for Frank Stellato on VITA's opening day.

the 14th Floor of the Equity Building, 165 West 46th Street.

Hours are 10:30am-4pm Mondays, Wednesdays, Thursdays and Fridays (never on Tuesdays).

Tax worksheets are available for download in the VITA section on the Members Portal of the Equity website, www.actorssequity.org. These worksheets, which comply with IRS law, are required and must be completed before your appointment.



Minneapolis

"Miss Daisy" Drives BC/EFA Fundraising

The Jungle Theatre production of *Driving Miss Daisy* raised \$7,505 for Broadway Cares/Equity Fights AIDS over a four-week period. "We were all happy to do it," says Equity member Wendy Lehr, who played the title character. "Audiences were incredibly responsive to Charles Fraser's appeal." Fraser, a member who played 'Boolie' is no stranger to BC/EFA. "I've been involved for more than ten years," he said, "and when you have the opportunity to reach out to others, why wouldn't you?" Fraser is especially pleased that

BC/EFA annually supports five social service agencies in Minneapolis, including Open Arms, an agency that prepares and delivers thousands of meals a month to residents living with AIDS and other chronic health issues. "I made a point to remind audiences that we were helping our neighbors," Fraser said. "We are a tiny house of just 145 seats. The enthusiastic response we received amazed us all. Can you just imagine what a theatre of 500 could do? I hope more people will join us and become involved."

Council Mourns Two

Council lost two veteran members recently—one in the Central Region and one in the East.

Dan Mooney, a Milwaukee resident and an Equity member since 1968, served on Council from the Central Region from 2002-2005 and again from 2006-2011. He was Chair of the Milwaukee/Madison Liaison Committee, on the Central Regional Board, Chair of the LORT Committee and Vice

Chair of the Developing Theatres Committee, the Committee on Area Liaison Affairs and the Theatre for Young Audience Committees. Mooney was a familiar face on Milwaukee stages, having worked at the Milwaukee Repertory Theatre for 20 years. He recently retired to San Diego to be near family. He was 68.

Paul Miliikin, a New York resident, joined Equity in 1956 and was on Council from 1978-



Dan Mooney



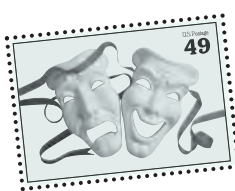
Paul Miliikin

1988. He was on the Principal Interview and Showcase Code Committees, among others, but was most proud of being an active and organizing member

of the Housing Committee, which helped to promote the concept of Manhattan Plaza as affordable housing for actors. He served on the Manhattan Plaza Policy Committee and continued working towards achieving affordable housing options for members. He worked under the

Production, Off-Broadway, Dinner Theatre, Stock and LORT contracts.

Answer to puzzle on page 5.



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.

IN MEMORIAM

Dear Editor:

I was stunned by George Millenbach's In Memoriam letter (*Equity News*, January/February 2014) concerning the passing of Dana Bate. It was indeed a blessing to work with Dana and George at BRSC, but what triggered this letter was the mention of Mark Wilson,

Artistic Producer of Blowing Rock Stage Company. I feel compelled to inform the Equity community of the passing of Mark immediately following the Christmas Eve service at his Raleigh, SC Presbyterian Church. Mark Wilson helped many and was a creative, driven artist. Rest in peace, Mark.

Ed Pilkington

Dear Editor:

I am writing this letter in memory of Paul Miliikin who was a fine actor and a magical friend. We knew each other for 40 years starting with our work at Carnegie Tech, as it was once known. We never lost communication through the long years of our careers in the theatre. Paul was a superb Equity member, lending his

experience and work ethic to Actors' Equity for many years.

Our last Christmas together was spent with beloved friends. He enjoyed every minute of Christmas. I will miss him.

Martha Miller

Dear Editor:

I've been lucky to work with a number of experienced, gifted and generous actors. One of those was Clayton Corzatte, who passed away in Seattle at age 86.

Even before we met, I knew Clayton was an actor because his license plate said so. "ACTORS," it said. He and his wife Susan drove all over proudly proclaiming their profession. He felt acting was not only an honorable calling,

but more importantly, a useful one.

Clayton taught many of us about being an actor: Be on time. Be ready to work. Learn your words. Pay attention. Listen. Have fun.

I first worked with Clay in 1979 at the Seattle Repertory Theatre. It was my first Equity job. As I watched him—being generous, patient, funny, hardworking, brilliant—I thought if I could work hard and get better, one day I might say, "I am an actor." And mean it enough and be proud enough to put it on a license plate.

Thank you, Clayton. So many of us owe you so much.

R. Hamilton Wright