

Annual Membership Meeting is Friday, April 10, 2015 in all Regions

The **Eastern, Central and Western Regions** will be connected by telephonic hook-up for the April 10, 2015, Annual Meeting so that members in all regions may be able to hear statements of candidates running for Council. The national portion of the meeting will begin at 2:30 p.m. EST, 1:30 p.m. CST and 11:30 a.m. PST.

The meeting in the **Eastern Region** will convene at 2 p.m. EST at a location in New York to be announced in the coming weeks. Please check ActorsEquity.org for updates.

The meeting in the **Central Region** will convene at 1 p.m. CST in the Conference Room on the 3rd Floor of the Equity Building, 557 West Randolph Street, Chicago, IL.

The meeting in the **Western Region** will convene at 11 a.m. PST at The Sportman's Lodge in the Empire Ballroom in Studio City. Complimentary paid parking will be available.



The 2015 Kathryn V. Lamkey Award, which honors someone for his or her dedication and commitment to furthering the union's goals for social change and inclusion, was presented to the President and a board member of the Joyce Foundation, Ellen Alberding (center right). On hand to present the award was (L to R) E. Faye Butler, National EEO Committee Co-Chair; Dev Kennedy, Central Regional Vice Chair; Ron OJ Parson, National EEO Committee Member; and Sean F. Taylor, Central Regional Director/Assistant to the Executive Director. See page 16 for full story.

How to Vote in the Council Election

Actors' Equity Association's 2015 election is underway. On Monday, April 13, 2015, ballots will be distributed by Election Services Solutions to all paid-up members.

There are three ways to vote:

1. Paper Ballot: Paper ballots will be mailed out on April 13, 2015. Fill out your paper ballot and return it per the instructions provided. If you vote by mail, you *must* tear off the top portion of the ballot. Your ballot will be void if you do not tear off the top portion of the ballot.

2. Paperless Balloting: If you registered for E-Voting prior to Friday, March 20, 2015, at approximately 11:59 p.m. EST, on April 13, 2015, you will receive an email from Global Election Solutions with instructions for voting online. Make sure that this message

doesn't get caught in your email provider's spam filter.

The email will come from actorsequityhelp@electionservicescorp.com. You will *not* receive a paper ballot.

3. Online Voting: Even if you did not pre-register for E-Voting, you can still vote online. When you receive your paper ballot, go to www.esc-vote.com/ae2015 and find the link for online voting. Enter your personal internet login number (from your paper ballot) and your member ID number (printed on the front of your membership card) and follow online voting instructions.

Note: All ballots must be received by 5 p.m. EST on Wednesday, May 20, 2015. Statements from the Candidates for Election on page 4.

#Equity Works

Chicago, IL: AEA staff found \$750 in under payments for Long Term Salary Adjustment at a **CAT theatre**.

Houston, TX: Stark Naked Theatre will be transitioning from **Special Appearance** to an **SPT** starting in May.

New York, NY: With help from actors, stage managers and deputies of *An American in Paris*, Equity staff achieved retroactive payments totaling over \$15,000 for the Paris run of the production. The cast was greatly involved in gathering information for Equity staff to follow up, meet with management and achieve these payments.

Rancho Mirage, CA: Coachella Valley Repertory is a New **Transitional SPT-4**.

Tax News: Audited Again?

By Sandra Karas, Director, VITA Program

Really? I have to pull my records together and send them where? Why can't I just go in and talk to the examiner? Does this auditor even know how I make a living? Why am I being picked on? I don't earn enough to make a dent in the national debt. They should just leave artists alone. It's hard enough to stay in this business, let alone be targeted for tax deductions. I'm on my way out of town. Who has the time for an income tax audit?

Audit Tips

We've assisted hundreds of members with audits in the last few years — most of whom have had their taxes prepared by paid professional preparers. The typical letter asks for substantiation of the theatrical, "show biz" expenses and the employer reimbursement policy for those expenses. In most cases, taxpayers can obtain letters from their various employers to confirm that there was no reimbursement for the

expenses claimed on the tax return. In some cases, however, this is not possible — either because the employment was years ago (for example, the taxpayer continues to receive taxable residual payments) or because the employer is unresponsive to the request for unknown reasons.

A) Prepare your returns defensively! Since those who claim lots of business expenses are more likely to be audited than those who claim a few or none, you are well advised to assemble your substantiation as you incur the expense and to create easy access to it for the next three years from the date you file your returns. This includes, but is not limited to, copies of your employment contracts and tour itineraries, representative samples of your advertising — handshots, résumés, website copy, contracts with agents and managers, including pay stubs that reflect the commissions taken out before your net pay is calculated and a year-end letter from them indicating how much you paid in

commissions; samples of advertising from your coaches, class instructors and others to whom you paid fees to maintain or improve your job skills, and a detailed appointment calendar, including a mileage log for those who own or lease a car that is used for business.

B) Request reimbursement policy letters from employers when you perform the work, not three years later. If you have an agent or manager, this might be accomplished easily by having them make this request when they book the gig for you. It could be included with your employment contract or emailed with the booking confirmation. If you don't have an agent or manager who can make this request, you can make the request yourself when you arrive for the job. If the employer is not readily available when you start the job, send a separate email to request the reimbursement policy, stating that the IRS and your state may ask you to provide this in an audit and you'd like to have it with your records before the job ends.

C) Connect the expense to your work and training. Many members mistakenly assume that everyone may deduct the exact same items on their returns, but that can be a costly

(continued on page 3)

2015 Annual Election Calendar

Friday, April 10, 2015	Annual National Membership Meeting, Candidate speeches
Monday, April 13, 2015	Distribution of ballots from balloting company
Tuesday, May 12, 2015	Deadline to request replacement paper ballot from balloting company
Wednesday, May 20, 2015	Deadline for receipt of ballots
Thursday, May 21, 2015	Tabulation Day
Thursday, June 4, 2015	Deadline to submit election protests

Statements from Candidates for Election (see page 4)

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Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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

Using Casting Call

One member provides advice on how to use Casting Call to find work

By David Natale

I live in a regional city in the Northwest that has a reputation as a good theater town (and a great football town). Even so, like most cities outside the big three, audition opportunities seem limited. The few roles available often go to what I call the "usual suspects;" that is, those who already have an established working relationship with the local theater. Unless a part is perceived as specifically "right" for you, casting directors will usually go with someone familiar. It's not their job to take risks. To be fair, regional theaters have enough unknowns on their plate to add to the uncertainty with casting.

Naturally, this situation can be frustrating. As many of my sisters and brothers will attest, this is pretty much the situation all around the country.

Here are some things I do to stop my slide into despair and bitterness and actually get work:

- Show up: I try to see as many of my friends' and colleagues' shows as possible. I admit it is sometimes hard to watch people work and create wonderful things when I am not in on the fun. But by showing up, you get the lay of the local creative landscape. And people appreciate it. They remember that you showed up. Don't you?

- I try to do as many readings and workshops as possible. This way I actually get to know and work with some of the local talent. Once people get to know me, I am no longer an unknown. Plus I might learn something and sharpen my chops.

- I look at the AEA Casting Call for my region and beyond.

I thought that once the local "Season Generals" were finished and the gate-keepers and I had our annual three-minute tête à tête, auditioning was all over for the year (unless I actually got a callback later in the season). But, last summer I saw that a small theater in Southern California had a call for a play with a few roles for which I knew I was specifically "right." On a whim, I contacted the artistic director and asked if he would take a video submission. He was open minded enough to say "yes." Long story short, I sent him a virtual monologue. I then was asked to do a virtual callback with sides. I got the part.

As you may know, technology has made video auditioning standard for TV and film. Theaters, it seems, are not far behind in taking up the trend. After all, a video submission saves a theater money by not having to fly people to them. And it allows them to see more actors for those roles that are hard to cast locally.

There is an advantage, too, for the performer. Using video allows you to control the audition situation: set up the room the way you want, do multiple takes and edit the piece together with smooth transitions. Though often, a single unedited take is required. The disadvantages are that you are not in the room alongside the people with whom you're trying to work. This can be a drawback as live theater is so much about physical presence and immediacy.

Also the technical difficulties of sound, lighting and pixilation of large files can make an otherwise good audition look bad. All one needs to make a video audition is a decent recording device, a neutral space, a reader and access to basic editing. A video posting account like Vimeo or YouTube is essential for larger video files. Our sister union here has a wonderful resource room replete with backdrop and equipment. But my 11-year-old nephew has an iPad and my 14-year-old niece is a great reader and editor; they have helped me create several auditions.

When I am trolling for auditions I follow these criteria:

- Am I specifically right for the part or season?
- Are there skills and experience I have or people I know at the theater that make me a strong candidate?
- Is the theater responsive and open to my inquiry?

In my experience, unfortunately, if you're looking for

work, theaters can be the most non-responsive and unapproachable of businesses. So when I get a prompt, respectful reply with clear information and instructions, I count that as a plus toward

whether I would like to work with that company.

In order to continue in this crazy career for the long-haul, it is important to empower oneself. We deserve it.



How I Got My Equity Card

Nick Verina



I was an acting/musical theater major at Wright State University in Dayton, Ohio, and I had been working frequently with The Human Race Theatre Company accruing EMC points. Kevin Moore, the producing artistic director of the Human Race, had submitted me for a new AEA scholarship, the Roger Sturtevant Award. This award was a scholarship that goes toward the AEA initiation fee. To be considered, I submitted recommendation letters from Moore and various theater professionals as well as a musical theater audition tape.

During my senior year at Wright State, I was offered the role of Gilbert Blythe in a new musical version of *Anne of Green Gables*. Directed by Moore, the show was being produced by The Human Race and would be playing the Victoria Theatre in downtown Dayton. On top of getting the role of Gilbert, I was also offered my Equity card. I was thrilled and immediately said, "Yes!"

Time passed and rehearsals for the show began. I was driving back to my apartment after rehearsal when I received a call from then Equity President, Patrick Quinn. He was calling to congratulate me on being chosen as one of the inaugural recipients of The Roger Sturtevant Award.

It was a fantastic beginning for me and a great start to my career. Not only had I been offered my Equity card, but I was lucky enough to receive a scholarship to pay for it.

I couldn't finish this story without thanking the many people that went into my Equity status. Special thanks to Kevin Moore and The Human Race Theatre Company, The Roger Sturtevant Award Committee and the Sturtevant family, the late Patrick Quinn for his encouragement and support, and all of the teachers, friends and mentors that have made an impact on my life and career. Thank you Actors' Equity Association!

Go Green with Equity this Spring

The Member Portal, an exclusive site solely for Equity actors and stage managers, was devised to be an asset for all AEA members.

Aside from informing members of their current dues balance and delivering Equity-only news, the Member Portal can also help members save money. A tool to keep users informed, the Portal allows members to login and pay their dues to avoid any potential delinquency fees.

Logging into the Portal and

switching to "Paperless Billing" in the "Preferences" section will allow members to get notices online. And there are options to receive digital copies of other union items as well.

Why go paperless? It's greener, faster and cheaper. When working away from home, it's the most convenient way to read *Equity News*, get billing statement notifications or receive the election ballot. With a union of 50,000 people, only about 10,000 are taking advantage of paperless billing.

By "going green," members will also help Equity save money.

Members are also encouraged to go online to make sure that their email addresses are accurate (and that they haven't opted out of receiving any emails from Equity or they won't get billing notifications) as well as any other information provided to ensure that AEA has the proper way to contact and inform members of union happenings. Go green this spring.



ACTORS' EQUITY ASSOCIATION 1913

EQUITYNEWS

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Tax News

(continued from page 1)

error. What makes an expense deductible is not only that it is "ordinary and necessary" to the taxpayer's work, but that the taxpayer actually had to incur the expense in order to obtain employment, maintain or improve current job skills, keep abreast of trends in her/his profession, be prepared to audition or interview when a job opportunity is presented and respond appropriately when contacted by an agent, casting director, manager, director, choreographer, musical director or other professional who may reach out at a moment's notice. If you deduct premium cable channels, can you justify which shows are relevant to you, your

type and your work? It's not enough to say that you're in the business and you have to see everything because that's not going to be accepted by an examiner who is prepared to reject your claim based on the entertainment value of such programming. Defend it by connecting it to an audition, something your agent told you to see, and the kind of work or style that you currently perform or would like to perform. Not all theatre, film, television, dance, concert, HBO and Netflix apply to every performing artist. Consider what you need to watch or subscribe to and be prepared to argue how and why. Then take the appropriate percentage of that cost on your return.

D) Keep all paid receipts as you spend the money. Credit

card statements and cancelled checks without receipts or invoices are not acceptable. Get W-9 forms filled out by your private teachers or coaches. Again, these habits are often neglected to the actor's detriment. We frequently hear, "I didn't save the receipt, but I have my monthly credit card statements." Or, "I have a canceled check to my voice coach." Sorry, but they will be rejected — as will your deductions. Why? Because the monthly statement and the canceled check do not prove what you purchased. It's as simple as that. If you purchase something online, print out the paid receipt or save it to your computer in the event you need to print it later. If your coach doesn't provide a receipt, make one yourself and have him/her

sign and date it. And get a W-9 from the coach so you can send a 1099 next year if your fees total more than \$599. If you take classes at a studio, you won't need to send a 1099, but you must still obtain a paid receipt for the classes or enrollment fee. Collect paid receipts for every business expense you incur. We still hear members tell us that they don't have to keep receipts if the expense is below \$75 and the reality of audits does not support this if the expense is ongoing. If it's a one-time purchase, the examiner might accept it, but our experience is that members are more likely to have recurring expenses in maintaining their careers. It's not difficult to get a receipt when you buy something, and our advice is to go ahead and get it. If it turns out you don't actually need every single

receipt you've collected, no harm has occurred. If you do need them and you don't have them, the harm suffered can result in hundreds or thousands of dollars from your pocket.

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. Hours are 10:30 a.m.-4 p.m., Monday, Wednesday, Thursday and Friday. Telephone: 212-921-2548. You may also get tax assistance in Orlando at the Equity office and in Los Angeles at The Actors Fund VITA Program.

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



Leaping Forward with Utah's Pioneer Theatre Company

We asked the staff at the Pioneer Theatre Company to tell us about the theater; this is what they had to say:

"I'm interested in leaps forward," said director/choreographer Karen Azenberg, the artistic director of Pioneer Theatre Company, the Salt Lake City LORT B theatre known for its seven-show mainstage season that mixes classics and recent Broadway titles.

In July 2012, after 28 years, Charles Morey stepped down as the longest sitting director of a major American regional theater, and Azenberg was named the theater's fourth artistic director — and the first woman — since its founding in 1962 as the State Theater of Utah. In 2014, Azenberg and Managing Director Chris Lino introduced Pioneer audiences to two fresh initiatives: a spring



The cast of Pioneer Theatre Company's 2014 *Peter and the Starcatcher*.

series of readings of three new plays (dubbed Play-By-Play) and a sold-out fall concert production of a musical, *The Rocky Horror Show*, starring

Broadway's Tony Vincent as Frank 'N' Furter and Utah State Senator Jim Dabakis as the Narrator.

"My experience was truly

amazing [at Pioneer]," Vincent said. "Not only does Pioneer have a killer staff, but Azenberg has crafted a program that is second to none

in this country."

This year's three new Play-By-Play titles — by Josh Tobiesen, Wendy MacLeod

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Pioneer Theatre Company's production of *Sweet Charity*, which hit the stage in 2014.



Candidates for National Election Submit Statements

NATIONAL OFFICERS:

President, Three Year Term: (Vote for no more than one)



NICK WYMAN

(Residence: Yonkers, NY)

Contracts worked: Production (Broadway, National Tour, Bus and Truck), Special Production, LORT, COST, WCLO, Off-Broadway, ANTC, Cabaret, Business Theatre, Special Agreement, LOA, Workshop, Mini, Showcase Code, Staged Reading (Two-Week & 29-Hour)

I am a working actor. I do plays; I do musicals. I work in NYC, where I've done Broadway (15 shows), Off-Broadway, ANTC, Mini-contract, showcase, and the gamut of developmental contracts and agreements; I work across the country: LORT (a dozen shows), WCLO, COST, and national tours. I have worked for handsome salaries; I have worked for creative and career reasons while receiving relatively little financial compensation.

As your President, I have traveled the country over the past five years, talking and — more importantly — listening to my fellow members.

Although I live in New York where onstage opportunities are more plentiful and although I have been very fortunate in my acting success, I have been a champion for those who choose to live outside the office cities and those who have been (so far) less successful.

One of the opportunities the AEA Presidency has afforded me is the chance to share my philosophy with you in my Equity News columns. I refer you there

(http://www.actorsequity.org/AboutEquity/president_archive38.asp) or to my Facebook candidacy page (<https://www.facebook.com/pages/Nick-Wyman-for-President-of-Actors-Equity/164252970350113?ref=bookmarks>) if you wish to know more about me.

I have been proud to represent you as your President for the past five years. I am known and respected by my fellow union leaders, our employers and other leading figures of our industry. I believe I have represented you well. I would be honored to represent you for the next three years.



KATE SHINDLE

(Residence: New York, NY)

Contracts worked: Production, Off-Broadway, LORT, 99-seat, Showcase, Casino, COST, Dinner Theatre, Staged Reading, NYMF, Lab, Workshop, Stock, Guest Artist

In the three years since I stepped down from my position as Eastern Regional VP, I've observed our union from a more objective distance. It's been valuable, and one of the driving forces behind this candidacy.

I believe that we still have some growing pains ahead of us. But I also know that we can get through them together and become stronger as a result. We must eliminate wasteful spending. We must continue to act decisively on safety issues, including and especially sound design on so many of our stages. We must examine the development of shows and reaffirm that we're collaborators who bring value. We must increase benefits of membership—after several years of discussion and strategizing, online EPA/ECC signups seem to be on the horizon. This is the low-hanging fruit of helping actors to build careers—it costs Equity comparatively little, but can create huge and beneficial change for those we represent.

And we absolutely need to improve our communication strategies, particularly considering the size and diversity of our membership. When we need to evolve touring or 99-seat, for example, we can't be afraid to lead. But if our members don't feel heard by their own union, that's a problem.

I hope you'll join my online discussion. Tell me what's most important to you, and read a variety of my thoughts and initiatives. We *are* Actors Equity Association, and only by listening—and yes, sometimes disagreeing and debating—can we arrive at healthy, productive solutions.

www.facebook.com/shindleforpresident



LARRY CAHN

(Residence: New York/Los Angeles)

Contracts worked: Production (Broadway, National Tour, Bus & Truck, Tour Tier D, Livent), LORT, Off-Broadway, COST, CORST, Stock Touring, Dinner Theatre, Guest Artist, TYA, SPT, LOA, LA 99-Seat, 29-Hour Staged Reading, NYMF, Showcase

I've been privileged to represent you on Council since 1982. I began my career in Chicago, while attending Northwestern University. I then came to New York, where I soon became a Chorus Councilor and, ten years later, an Eastern principal Councilor. I now split my time between New York and Los Angeles, serving as a Western principal Councilor.

This experience has led me to believe that AEA now needs a national officer who has lived and worked in all three regions, and who has, in the relatively recent past, done almost everything from coast to coast – from 99-seat in LA to tiered tours to Broadway. Musical, non-musical, leading player and supporting, ensemble, swing, understudy – I've even spent some time as a stage manager. I've chosen jobs based on health weeks rather than the role. I've suffered injuries on stage and have dealt with Workers' Comp from Boston to Ventura. To say nothing of Unemployment. In short, there are few, if any, experiences you've had on American stages that I do not share – in part or in whole.

Our membership is incredibly diverse, and the union's ability to communicate is crucial – from the leadership to members, from members to the Council, as well as the challenge of communicating with accuracy and ardor the concerns of our members to bargaining partners and the media. We need leadership that shares the language of your experience. I do share that language. And I offer the perspective of 40 years' experience. Questions? larrycahn@gmail.com.

1st Vice President, Three Year Term: (Vote for no more than one)



PAIGE PRICE

(Residence: New York, NY)

Contracts worked: Production (Broadway, National Tour, B&T), LORT, Business, Dinner Theatre, STOCK, SPT, COST, CLO

Over the fifteen years that I've had the privilege to serve the union in a leadership role, I have seen the industry change in swift and sometimes unexpected ways. The state of the economy and world events have had a drastic impact upon our industry, profoundly affecting Production Contract negotiations that I have participated in, for instance. I believe the union must not only be more facile and more responsive in today's world, but also that we must, in fact, be *proactive* and show *even more* leadership.

I am aware that some of the union's recent work has activated parts of our membership. I think that's good, even when there is strenuous disagreement. These are the kinds of conversations that ultimately strengthen a union, and my hope is that the membership becomes more educated on our issues and governance and chooses to participate in that process. I am committed to finding future leaders from within our ranks; to listen to their insight and their concerns, frustration and ideas.

I ask for your vote, even though I am running unopposed. Your vote represents a compact between us, and I promise to represent you using my years of experience on and off stage, to use my best judgement, to work tirelessly, to be unbiased when considering opposing arguments and to devote the time necessary for this responsibility.

For so many years we have heard the refrain that we are weak. We are not weak – and we need your participation to prove it.

2nd Vice President, Three Year Term: (Vote for no more than one)



REBECCA KIM JORDAN

(Residence: New York, NY)

Contracts worked: Production, Special Touring Agreement, LORT, MSUA, COST, WCLO, Dinner Theatre, Special Agreement, TYA

A member for over 30 years! My last 5 years as VP have been my proudest. We have a focused Executive Director, a positive relationship with the league going into negotiations and we have new relationships with our sister unions. There are significant issues still at hand, touring, 99 seat, health insurance, and greater technology. It is a challenge for AEA to represent nationally. Members in different area of the country have varied needs. We must make our union more inclusive and stronger by better communication, transparency, and consistency, all of which I will continue to work hard to implement. The chorus is my heart. I have worked diligently to make ACCA a recognized, cohesive, committee and to make sure we have members from all regions. I am fiercely committed to upholding the integrity of our contracts. On Council, I have become inspired by all of the possibilities within our jurisdiction. It is imperative that we continue to fight for health care on ALL contracts. We must improve the salaries and conditions, and we must organize work that previously has not been under contract, understanding that all of our contracts are not right for all members. I have been a member of the last 4 production negotiating teams, the last 3 in Stock, LORT, Off-Broadway, ANTC, and NEAT contracts. I consider myself lucky to be a member. It has been a privilege to be a councilor and I would be proud to continue to be your 2nd VP.

3rd Vice President, Three Year Term: (Vote for no more than one)



IRA MONT

(Residence: Brooklyn, NY)

Contracts worked: Production (Broadway and Touring), LORT, Off-Broadway, Stock, TYA, SPT, LOA

Member since 1987

It will be an honor to serve another term as 3rd Vice President. I look forward to being a voice for the membership, our industry and the labor movement while in committees, negotiations, as a Pension, Health and 401k Plans trustee, attending AFL-CIO, DPE, FIA and COBUG meetings on behalf of the Association, and in the Council room. Thank you for voting.

Secretary/Treasurer, Three Year Term: (Vote for no more than one)

SANDRA KARAS

(Residence: New York, NY)

Eastern Regional Vice President, Three Year Term: (Vote for no more than one)



MELISSA ROBINETTE

(Residence: New York, NY)

Contracts worked: Off-Broadway, LORT, LOA, Cabaret, SPT, Guest Artist, Dinner Theatre, 29-Hour Staged Reading, Showcase

As the only Officer in the East who uses EPAs and ECCs, I helped bring awareness to the realities of life waiting outside in the cold for auditions, and helped bring the early morning lines into the Equity Audition Center. I also helped create the member lounge in the Sky Lobby and got WiFi in the new audition center. In my first few months, I made Actor Contribution 401k a priority and it has since been achieved on NEAT and LOAs. 401k will continue to be my priority in all upcoming negotiations.

I'm in constant communication with Liaison cities and spend time nurturing new theaters. As a result, since 2011 Eastern Region work weeks have grown from 64.7% to 67.2% due to organizing new employers and moving regional theaters up to a more robust Equity contract.

In the last 3 years Equity has captured more performances through new media than ever, resulting in more money in members pockets. We beefed up the communications department, brought the Equity News in

house and hired a social media expert. I brought in the wildly fun and successful #rumorbusting where members ask a rumor they have heard and I investigate if it's true.

In the next three years I want to see every live professional stage under an Equity contract, continue to increase work opportunities for members under the Equity contract outside the proscenium (including: cruise ships, all theme parks, arenas...), more captures of shows through media and online audition signups. www.MelissaRobinette.com

Central Regional Vice President, Three Year Term: (Vote for no more than one)



DEV KENNEDY

(Residence: Northbrook, IL)

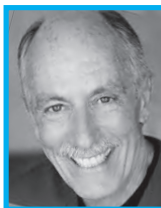
Contracts worked: LORT, CAT, Dinner Theatre, Marriott, Off-Broadway

It is a privilege to serve as your Regional Vice President and I respectfully ask for your vote. I am proud of the work the Council has done in this last election cycle, and I am confident I have been a positive factor in the betterment of our Union. It has not been without difficulty, but contract negotiations over the last few years have gone well and we have seen increases in salary AND in working conditions.

The economic environment we exist in has never been easy. Every year, college training programs graduate a new class of terrifically talented pre members. The Council decided this last year to raise the awareness of the ticket buying public about non-Equity touring shows. I believe I was integral in getting Chicago chosen as the "test" market for our efforts, and the success of the program has convinced the Council to roll the program out nationwide.

I have been fortunate enough to continue working onstage. I would describe myself a moderate ideologically and a consensus builder who works effectively within our Region and Council. I believe ALL members deserve respect and attention. That does not mean, however, that everyone gets what they want. Leadership means having to make tough decisions that affect a portion the membership, sometimes negatively. Every Councilor's duty is to the betterment of the Union as a whole. We have been built on, and have been successful because, the sum is greater than the parts.

Western Regional Vice President, Three Year Term: (Vote for no more than one)



DOUG CARFRAE

(Residence: Los Angeles, CA)

Contracts worked: Production, Special Production, Casino, RMTA, MSUA, LORT, WCLO, CORST, COST, HAT, Business Theatre, Dinner Theatre, Guest Artist, SPT, TYA, (Staged Reading, 99-Seat Plan, Showcase)

AEA Committees: Executive Committee; P&H, Trustee; 401K Plan, Trustee; National Casino, Chair; National Guest Artist, Chair; Western Developing

Theatres and Hollywood Area Theatres, Chair; Production, Dinner Theatre, Bay Area Theatres, WCLO, Agency, and House Affairs.

As Actors, we face multiple challenges as we try to navigate a career in the theatre. As Western Regional VP, I am keenly aware of these issues because they are mine. I have spent the past 40 years cobbling together a career, with both short and long term employment, from coast to coast. We are in this together. And I, long ago, decided to be part of trying to make our lives better.

I feel the biggest overarching issue facing AEA is communication, both internal and external. Social media (not always for the better) has changed how we speak with one another and the speed with which that conversation moves. We (AEA) need to speak to (and with) our members and the general public with new tools and in a new way.

This year has been an especially difficult one with issues on Tiered/Touring and, in the west, the 99 Seat Plan. I have fairly and honestly listened to these debates and their various viewpoints.

Quite simply, I love Actors (actors and stage managers) and have spent decades working to improve the lives of AEA members everywhere.

I believe I have the skill, passion, commitment, and most importantly, the experience to be the Western Regional Vice President.

Thank you for your consideration.

**DONAL THOMS-CAPPELLO***(Residence: Los Angeles, CA)*

I am honored to be running for a chance to contribute to the union I have belonged to since 2003. In addition to my artistic endeavors, I plan to bring my civic experience to the Western Regional Vice President position and its many procedural responsibilities as well. My background serving as

Corresponding Secretary of an LA Neighborhood Council, Community Outreach Coordinator at Sacred Fools Theater, and member of the Sonia Sotomayor School of History and Dramatic Arts Advisory Board will inform me in striving to create an environment where all voices in the room can effectively communicate and be heard.

I believe in three fundamental principles this union should follow for its actors: safety and protections, quality of compensation, and an innovative mindset towards the future.

In the coming month, and on if elected, I will reach out to communities within the Western Region- Las Vegas, Pacific Northwest, Southwest, etc- and listen to specific needs, concerns, and ideas. I welcome any and all suggestions for improvements in contracts, enforcement, and how to better foster constructive relationships on the local level. A union prospers when it takes a nuanced approach in hearing all its members in their respective context.

Thank you for your consideration.

EASTERN:**Principal, Three Year Term: (Vote for no more than eight)****JOE ZALOOM***(Residence: New York, NY)***Contracts worked: Production, LORT, Off-Broadway, Stock, SPT, Dinner Theatre**

Committees: LORT (Chair of most recent LORT Negotiations and Eastern Chair for 5 years), ERB, Developing Theaters, EEOC, Membership Education, International Actors, Young Performers.

A member of AEA since 1968, I worked in National regions as Actor, ASM, Deputy and am familiar with your work and living concerns. An advocate on behalf of members, I have been a VITA Volunteer for 15 years.

I am an incumbent. My focus, as a Councillor, is to be proactive in presenting to Council membership issues. Council has successfully taken on a number of strategic tasks to make Governance more productive. What we need now is member inclusion, communication and Leadership Transparency to promote Trust between Membership and Leadership. The participation of our Membership is what strengthens our National Union.

A Union that stands up for it's Members.

A Union fighting to increase wages for all it's Members Nationwide.

A Union that fights to maintain strong Contracts with Pension and Health Benefits.

A Union continuing to search for alternative solutions for Members needing Health Care.

A Union working to create a new Touring Structure.

A Union moving forward with technological access to Member Education, Auditions, Governance and Communication.

A Union where each Councillor is an advocate on behalf of it's Members.

It is an honor and privilege to represent you on Council and with your Vote, I wish to continue being your advocate. "Equity Works"

jmzaloom@aol.com

**CRAIG A. MEYER***(Residence: Atlanta, GA)***Contracts worked: Production, WCLO, Western Special Production, HAT, SPT, Guest Artist, Dinner Theatre, LORT, Business Theatre, COST, 99-Seat Plan, TYA**

This year we celebrate 21 years of National Representation. I am proud to have been a part of that new representation when I was first elected as a Councillor from the Western Region in 1995. Now, as a resident of Atlanta, GA for the last nine years, I am honored to continue my representation of actors and stage managers both in office cities and

especially those who have chosen to live elsewhere to pursue a life in Theatre.

It is because of National Representation and my election to Council, I was able to shepherd www.actorsequity.org into fruition in 1997. Our website continues to be at the forefront providing our members with access to casting as well as services and information.

In talking with our members across the nation, we face the challenge of more weeks of work versus higher salaries. Struggles such as these are the foundational issues we must be ready to wrestle as we find our way in the ever-changing industry in which our members work. It is because of questions like these I want to continue being a part of Council and seek to bring strong leadership and new solutions to our Union.

Residing in the Southeast provides me with a vantage point and perspective found only in the seven other Councillors who do not reside in an office city. I humbly ask for your vote to continue representing all our members.

Thank you for your consideration.

council@craigameyer.com

**SID SOLOMON***(Residence: New York, NY)***Contracts worked: LORT, LOA, Transition, Showcase**

I come from a mixed household: my mother is union, and my father is management. From my mother I learned the power of collective bargaining. From my father I learned that a union is only as good as the work it produces, and how it allows its

industry to thrive.

While there's no doubt that Equity actors and stage managers provide the highest quality of work, I often hear complaints from members that our leadership is single-mindedly focused on securing pay and benefits, while neglecting the need to foster environments suited for creating risky, bold, adventurous work worthy of the artists of Equity.

I strongly believe that allowing Equity members to work for pennies undermines the value of our work and undercuts our bargaining power. I also believe that the producers with the voices that need to be heard the most are often those with limited resources, and who have the hardest time affording union actors. It is a delicate dance that must be done between worker protection and artistic endeavor. It's what makes the work of performers unions particularly difficult; the product itself is just as important as the pay. (Just ask a plumber if she loves a sink as much as we love theater.)

I've lived as an actor in large and small markets, worked varied contracts and codes, and waited in my share of EPA lines. I'm the guy who's always the deputy. I'd like to represent you, and to attempt this delicate dance.

www.SidSolomon.com/election.html #SIDforAEA

**KRISTINE NEVINS***(Residence: New York, NY)***Contracts worked: Production, Bus & Truck, Unit Attraction, LORT, Off-Broadway LOA, Dinner Theatre, RMTA, COST, WCLO, Seasonal Showcase**

Committees: Equal Employment Opportunity, Senior Performers (Chair), Women, Chorus Affairs, Membership Education, Deputy, Organizing, Off Broadway, OOB (Chair/Vice Chair), Stock, Dinner Theatre, Nominating, Government Affairs, (Chair)

Since 1982, I have served as Chorus and Principal Councillor, Deputy, and on the Negotiating Teams for the above contracts. Sensitive to the concerns of all our members, I appreciated hearing from our LA actors regarding the 99 Seat Plan. While Chair of Off Broadway I strengthened the codes, forged relationships with festival producers, and assisted in the transition of numerous showcase productions and companies to contract. I encourage the development of new works while protecting our contracts and support the regional codes. It is vital we recognize the challenges that confront members living outside our office cities and address the problems of all actors working away from home.

I am committed to the fight for union jobs, working to maintain meaningful open access auditions while preserving our professional integrity. Our Union's strength lies in the contracts we negotiate and the support of our members. Let's recapture the road, reclaim touring concessions, phase out non-pro ratios, and strive for rewarding salaries

in all our contracts while nurturing regional theatres and organizing new avenues of employment.

I continue to advocate for our Senior Performers, Non-Traditional casting, Health Care and Member's Education, Communication and Participation. I am proud to serve our community of actors and I encourage you to share your voice, volunteer and vote!



KATE O'PHALEN

(Residence: New York, NY)

Contracts worked: LORT, SPT, TYA

I got my Equity Card from a job that I booked out of an EPA, so it's safe to say that I fervently believe in this union and what we do for our members. But there is always room for improvement, and I am just the woman to make it happen.

We need to improve communication between the union and our members, and the best way to do this is by committing to more transparency and using the technology we have available – email, social media – more effectively.

Gender Parity in theatre is also a major issue. I believe the union needs to be doing more to promote women and diversity in theatre across the country. It's time.

Younger members need more representation in Equity governance – I recently attended a Council meeting and was the only member in my 20's there. I'm committed to representing all members fairly, but younger members have different issues and different takes and we need those perspectives at the top to keep Equity relevant.

I have a Poli Sci degree, have served on the LORT and New Media committees since joining AEA, and am always Cast Deputy. I also run popular theatre blog GreenRoomBlog.com and #ShowbizChat. Though I'm young, I've worked several different AEA contracts, so I'm not inexperienced; and I am a passionate and driven person who would be honored to represent you on Council.

Have questions or want to support my Council bid? Tweet me at [@KateOPhalen](https://twitter.com/KateOPhalen) and use the hashtag #KateForCouncil!

STAŚ KMIEĆ

(Residence: New York, NY)



TOM HELMER

(Residence: Willingboro, NJ)

Contracts worked: LORT, LOA, NEAT, CORST, COST, CAT, SPT, Guest Artist, TYA

Eastern Principal Councillor, 2004 – 2009, 2011-2012, presently Philadelphia Liaison Chairman.

I compose this in mid March while a passionate debate presumably continues in Los Angeles focused on efforts to increase AEA contract work. Council is scheduled in late April to make important decisions on those efforts.

In the December 2014 Equity News, in the Theatrical Season Report, a statistic speaks to a stark reality. On average in any given week, about 13% of the membership is employed under contract. To keep artistically active, some members participate in Showcase in NYC, or use the Members Project Code or a Fringe Code in our Liaison Areas, or in Los Angeles, a Plan called 99 Seat Theatre.

On one side of the debate, members are passionate about doing 99 Seat Theatre to hone their skills, for the love of the art while being provided small financial compensation, sometimes for months at a time. On the other side, there is leadership focused on the goals of a labor union.

A sincere question to LA County members: How will you support not only artistry, but also the economic goals of our association? Making tough choices means occasionally forcing members into action. Change is needed. Whatever the particulars of this change, a goal must be to organize contract work.

Philadelphia is my theatre home. I provide 20 years of Liaison perspective to the Council. I have great interest in what affects members across the country. Please vote and vote for Philadelphia representation on Council.



SCOTT MCGOWAN

(Residence: Maplewood, NJ)

Contracts Worked: LORT, COST, CORST, Dinner Theatre, Guest Artist, Cabaret, TYA, SPT, LOA, Special Appearance

I became a member of AEA over 25 years ago, and have been a councilor for numerous years. Over the years, the climate has changed in our theatre world, as well as in my own life. Keeping pace with technology and using social media to remain relevant and accessible is key to our future. As a father and home-owner, I have grown even more aware of the need for such basics as fair wages, health insurance and pension — things people in other professions take for granted.

I have been the chair of the TYA committee, and vice chair of the Developing Theatres, Cabaret, Guest Artist and Membership Education committees. I care deeply about finding ways to support smaller theatres in building relationships with AEA, which is vital to our efforts to find jobs for our members not living in the three major office cities. As an active member of the New Jersey theatre scene, I'm familiar with issues that arise in smaller regions and with developing theatres across the country. Membership Education is designed to help younger members learn about our union, grow in our craft and get connected to valuable resources. My belief in the importance of these areas is what first prompted me to join council. I will continue to advance these agendas so that all members can feel confident and proud of the union that represents us.

Please allow me to fight for what I believe is best for our future. Don't forget the Shoe Fund.



KAREN D. HOWELL

(Residence: Atlanta, GA)

Contracts worked: CORST; COST; LOA/LORT; Special Production; SPT; Guest Artist; Staged Reading

Committees: CALA; Developing Theatre; Guest Artist

I have been a proud member of Equity for 30 years. I am based in Atlanta but have had the privilege of working regionally throughout my career. For the past 15 years, I have served as the Atlanta Liaison for Equity. As an active member residing outside an office city, I am familiar with and have dealt directly with regional issues and issues surrounding developing theatres. I believe strongly in the concept of Equity as a *national* union and feel that we truly need increased national representation on our council. If elected, I would certainly advocate for ALL members but would like to be a voice for those who have chosen to work outside our office cities. We face many challenges in our regions, particularly in right to work states. How can we encourage our local theatres to hire our members? How can we encourage membership? How can we foster a positive, appealing image of our union, in the midst of a great deal of anti-union sentiment? These are issues I would like to explore on a national level. I would like to see us bring more theatres under contract and help existing smaller theatres increase their work weeks for our members. I also want to safeguard our existing benefits, particularly our health and pension. I am willing and eager to serve you and would appreciate your support. I am ready to work hard to create a stronger national union that serves ALL members.



MAUREEN MOORE

(Residence: New York, NY)

Contracts worked: Production (Broadway, National Tour, Bus & Truck), Off-Broadway, LORT, Business Theatre and Events, Memorandum of Understanding, Dinner Theatre, Cabaret, Staged Reading, Showcase, Workshops, SPT, Stock (CORST, MSUA, RMTA)

Many of you know who I am, a working actor who has worked in all three regions. I have appeared in sixteen Broadway plays and musicals both as a principal and chorus actor. You may also know of my years of service as a Councillor. I have listened to your concerns and ideas, promoted them in committee, Council and negotiations. I helped to attain workers compensation coverage for singers due to work related injuries. I co-founded the free flu shots program provided by Physician Volunteers for the Arts. I created and launched "In the Spotlight" an outreach program dedicated to the

cultural and social enrichment for our colleagues living at The Actors Home. In 2014 I was elected by Council as National Chair of the Business Theatre and Events Contract Committee. I dramatically restructured and simplified that contract resulting in increased work weeks and benefits. The Business Theatre and Events committee developed the Memorandum of Understanding covering a wide variety of work for actors and stage managers in innumerable venues. I plan to host a series of national seminars to promote the Memorandum. I continuously look for ways to create and expand employment opportunities at all levels. I haven't accomplished all that I want yet but I'll always do what I can.

WALLY DUNN

(Residence: New York, NY)

I have proudly served two terms as a Principal Councilor and would like to continue working to help Equity evolve into a more efficient, responsive union. Through my service on various committees and many negotiating teams, I have helped improve the salaries and working conditions of my fellow actors.

Next I would like the chance to fight to improve the SET agreement's terms and conditions. We need higher salaries and per diems and must continue to educate employers about how difficult and expensive life is on the road.

In 32 years the union membership rate has dropped – from 20.1% in 1983 to 11.1% in 2014. In other words, from 1 in 5 wage and salary workers to 1 in 10. Equally chilling is the recent success of right to work legislation in states once proudly union. Additionally, one only need compare the median usual weekly earnings of union members (\$970) with non-union members (\$763) to see that a threat to unions and their members is indisputably a real and growing threat.

Mindful of those distressing figures, it is necessary that we do not let differences pull us irreparably apart. I will work to ensure that all sides of any issue are fairly heard and that any compromise achieves the best possible outcome for the largest number of members.

If elected I will use all the skill, knowledge and experience I possess to ensure that Equity treats its members equitably and wisely utilizes its resources to represent its members fairly.



BUZZ RODDY

(Residence: Bronx, NY)

Contracts worked: Off-Broadway, LORT, COST, CORST, URTA, SPT, Guest Artist, Dinner Theatre, Special Appearance, TYA

I'm a working actor and, belying my youthful good looks, in my fourth decade of AEA membership. I advocate for the rank and file actor.

I serve on many committees – the engine of our union. And I've served on Council. Before and since my term, I've shown up and done the work. Council serves at the pleasure of the Membership. I always vote with that in mind. Macro and micro, I work to address issues union-wide or one-on-one. I helped establish media payments in our contracts that are now the industry standard. I have labor *bona fides*: Delegate to NYC Labor Council and the NYS AFL-CIO convention. I have lobbied both State and Federal electeds as AEA's representative. Members get jobs from EPA/ECCs. The system has improved markedly and I will continue that momentum. I know how to negotiate contracts – and have. A fire has been lit under Council's collective *derriere* about Tiered Tours and SETA, but we have a ways to go to make the road profitable and UNION again. Lemme at 'em! There are brilliant actors and top of the line Stage Managers who live and work nowhere near New York City. Their input and experience are crucial to our being a truly national union. Diversity is a strategy - not just a feel-good notion. I serve at SAG-AFTRA too, and for years have been helping to bridge that gap. Throw me into the arena. I'll fight for us. Questions?

Comments? buzzforcouncil@gmail.com & www.showbizbuzz.info



MATT DeANGELIS

(Residence: New York, NY)

Contracts worked: Production, Tier D, SETA, LORT

I am 31 and I am currently out on the Production Contract Tour of ONCE. As a proud and passionate Actor's Equity member, I have been on Production Contract (Full, Tier, or SETA) for the better part of 5 years. This makes me uniquely suited to understand the problems facing our working members. Also, as a member of the Entrance to Equity Committee, I have always been passionate about growing our union. I am a great communicator and am well equipped to work with conflicting point of views. Our union needs counselors with passion who have worked under tiered contracts, and who are willing to, in the appropriate circumstances, disagree with the status quo and think outside the box. I believe in branding our union, thereby getting people to learn what and who we are. I want to encourage young membership, and to encourage people who feel like this union doesn't work for them to stand up and come to a meeting to help us improve it. I have many ideas that can steer our union in a new direction. We are at a crossroads as an organization, and I am very excited to help lead us forward. Thank you very much for your consideration. I appreciate your vote.



JEFF BLUMENKRANTZ

(Residence: New York, NY)

Contracts worked: Production, Off-Broadway, LORT, Workshop, Business Theatre, Stock, Dinner Theatre, URTA, Cabaret, Special Agreement

Why you shouldn't vote for me: Admittedly, I have no prior experience in governance.

Why you *should* vote for me: As I approach my 29th year as a member, I'm now finding myself inspired to lend my time, heart, and mind to the conditions, issues, battles, negotiations, protections, and, really, the future for myself and my colleagues in this incredible (and complicated) business.

I've worked under many contracts, with (and for) many people through the years, and I'd like to think that breadth of experience gives me a unique perspective and understanding of what we actors and stage managers need in order to flourish. If elected, I promise to make myself available to the membership to listen and represent your needs and requests to the best of my ability.

Additionally I offer my intelligence, commitment, compassion, and excellent communication skills.

And modesty.

Please give me your vote – it would be an honor to represent you.



TONYA PINKINS

(Residence: Bronx, NY)

Contracts worked: LORT, Showcase, Off-Broadway, ANTC, Mini, LOA, Workshop, Special Agreement, Guest Artist, Production

I have been a working member of Actors Equity for thirty seven (37) years. I have worked on a number of equity contracts. There is conversation in the country about living wages for Americans. Yet, many of our union contracts are below minimum wage. We know this, what can we do about it? How can our work sustain our own lives instead of being a subsidy for the American Theater? I believe that the actor is the only essential ingredient of the theater. Let's make a living wage for our labors.



JOHN CHRISTOPHER JONES

(Residence: New York, NY)

Contracts worked: Production, LORT

For several years now I have been promoting an idea I think would be terrific for our members. Whenever we do a reading or perform in a showcase or provide our services for a workshop or sign a contract for a theater that has under 200 seats, we are working for less than a living wage. In a sense we are subsidizing the theater in New York. And I think it would be appropriate for the producers in this town to recognize the contributions we make and respond by giving us a subsidy on ticket prices to their shows. Here is the idea, then: On the day of the performance, take your equity card to the

box office of the theater; and provided that the show is selling at less than 85 % capacity purchase up to 2 tickets for \$20 a ticket.

I have started the dialogue between Equity and the League of Producers by brokering a meeting between President Nick Wyman and a prominent producer. The meeting was friendly and productive and ended with both sides committed to turning this idea into a reality.

I have over 40 years experience as an actor. I have professional relationships with many producers. Which is a good reason for you to give me your vote in this election. Here is some free advice – whether you vote for me or not. If by some chance you find yourself in a poker game with President Wyman, he bluffs about 30% of the time.



JOANNE BORTS

(Residence: New York, NY)

Contracts worked: Production: Broadway; Production Tours: Tier C, Bus & Truck, National; LORT; CORST; SPT; Guest Artist; MTM; NYT-Folksbiene; Midsize; Dinner Theatre; Special Agreement; LOA-NYC; Staged Reading; LOA/COST; Off-Broadway; Business Theatre

I'm so grateful to be a working Actor and truly privileged to serve my fellow Equity members. My experiences in all three regions – as Principal, Chorus, Actor-Musician and even Stage Manager – have highlighted the unique perspectives and diverse needs of Actors.

During my 15 years on Council, I've served on countless committees (including LORT and House Affairs) and four Production contract negotiations – winning Personal Days, 401-K and significant Salary increases. In 2011, I proudly spearheaded the first improvements for Understudies since 1983, achieving a 51% raise in the Understudy increment on Broadway and the Road.

With your continued input and support, I will work toward:

- Prioritizing Actor Safety – as Shows become increasingly difficult and dangerous, we must focus efforts on *workplace protection and long-term career health*.
 - Better communication and participation in the governance of our Union – improving the AEA Website and making sure our members remain connected and informed.
 - Finding ways to stay ahead of rapidly advancing technology without sacrificing jobs.
 - Increased presence in the Public Policy arena – as Artists, we continue to lead the country toward *equality, tolerance and diversity* – in our Theatre community and beyond.
 - Targeted Organizing efforts – getting non-union work onto Contract will generate better jobs and create a stronger workforce.
 - Maintaining and pursuing partnerships – because our adversaries at the bargaining table are really our colleagues at the Theatre – and the overall success of our Industry depends on nurturing these relationships.
- I will always Listen, Speak candidly and Represent fearlessly.* Thank you for your vote!

<https://www.facebook.com/JoanneBorts4AEACouncil>



SCOTT EVANS

(Residence: New York, NY)

Contracts worked: Special Production, Off-Broadway, Midsize, RMTA, LOA, SPT, Dinner Theatre, Showcase

We all want access to work, fair compensation for that work, and dignity as we do our work—simple goals that define our responsibility as a union and guide my efforts on Council.

Work begins with access. We should make effective use of technology to modernize the EPA and Chorus Call system, and strengthen protocols to ensure that we're seen for actual jobs, not just to fulfill a requirement.

Professionals deserve fair compensation. Increased corporatization, presenters' influence on touring models, and new media challenges require us to think *creatively and proactively* to protect our interests. We must anticipate changes in the marketplace and explore ways to strengthen cooperation with our sister unions in order to guard against the undervaluation of our labor.

Theatre should be a viable career, not just a series of short-term jobs. This requires that we expand our influence beyond the bargaining table and foster a culture of solidarity:

As National Public Policy Committee Vice Chair, I've worked to press our interests on policy issues (Health Care, tax provisions, Equality), and argue that theatre is more than culture—it's industry.

As Membership Education Committee Vice Chair, I've worked to

develop New Member Focus Groups, offer outreach seminars, expand our use of technology to improve communication with members, and reinforce our connection with those who live in the regions. The more members are actively engaged in union affairs, the stronger and more unified we will be.

In continued pursuit of these goals, I ask for your support.



CHRISTOPHER GURR

(Residence: New York, NY)

Contracts worked: LOA, SPT, Special Appearance, Workshop, Staged Reading, NYMF, LORT, SETA, Full Production Tour and Broadway

I joined Equity in 1994 under a LOA in Sacramento, California. I have lived and made my living as a stage actor in all three Regions—Western, Central, and Eastern—under a wide range of contracts. I have served as deputy on LORT and SETA productions.

This past year I've attended every Equity meeting they will let me into. I've volunteered and am still in the process of being vetted for as many committees as will have me: SETA, LORT, DEPUTY, MEDIA & NEW TECH, and MEMBERSHIP EDUCATION. Those last two are where I am *aching* to make a difference.

I am determined, whether elected or not, to work diligently to better the way Equity (elected representatives and paid staff) communicates with our members and to expand the channels by which the members talk to—and are heard by—our leadership.

My goals:

- communication between the two main bodies of AEA, the association and the membership, that is two-way, clear, immediate, and readily actionable
 - codes and contracts that are genuine representations of an informed and involved membership's best response to current, realistic, and honest market and cultural forces
 - member participation in elections, surveys, and contract ratifications that equals participation in employment and pursuit of employment under Equity jurisdiction
 - relationships with other unions (SDC, IATSE, AFM, USA, ATPAM) that support mutual, sustainable, long-term success industry-wide
- Support me in this election and I promise to support you—all of you—in your work as a theatre professional.

More at www.christophergurr.com.



JUDY RICE

(Residence: New York, NY)

Contracts worked: Production, LORT, Off-Broadway, Business Theatre, Stock, Dinner Theatre, Cabaret, WCLO, TYA, etc.

Committees: Agency, House Affairs, Foundation, Membership Education, Business Theatre, Staff Pension, EEOC

Board: BC/EFA (Founding Member/Trustee)

Serving on Council for many years, I've acquired a unique perspective, having progressed from a young (undoubtedly naïve) Councilor to a senior, seasoned and, I hope, wiser one. I use the term "institutional memory" frequently, keenly aware that those of us who possess it are dwindling. I'm a firm believer that you can't know where you should be going if you don't know where you've been. Understanding the genesis of policies and contracts is an enormous asset, providing the background, precedent and context critical to responsible decision-making.

Council's work is complex, sometimes tedious, often frustrating. There's a way of functioning, of "playing well with others" that's paramount to that work getting done; I think I bring that skill to the process. I'm extremely fair, feel I'm respected and persuadable by solid, rational debate, the cornerstone of the work we do.

Responsible leadership demands regular reevaluation of Equity's priorities and direction within the contexts of an ever-changing industry and economy. Doing that effectively requires understanding the members' needs in *every* region. I have the advantage of having lived and worked for extensive periods in our three major areas – Chicago, where I got my card, years in LA (served on Western Advisory Board) and NY. My understanding of those theatre environments informs me invaluably to help shape policy in service to all our members. I'm honored to be part of that work.

**TODD BUONOPANE***(Residence: New York, NY)*

Contracts worked: Production (Broadway & National Tour), SETA, Off-Broadway, Workshop, LORT Non-Rep, WCLO, Casino, COST, LOA, Cabaret, Dinner Theatre, TYA

I care so much about this union. I am that nerd that volunteers to be Deputy at the first rehearsal. I truly love standing up for my fellow actors and stage managers. If I am lucky enough to be elected, I promise to always care. I promise to always fight for fairness, safety, dignity and living wages. And I promise to always listen.

A few thoughts:

1. After touring under a SETA contract, I decided to get more involved. I joined numerous Equity Committees. (Production, SETA & LORT) It was thrilling to watch problems be solved in real time. And even more thrilling to be a part of the solution.
2. Development of new work has gotten complicated for our membership. Out-of-town tryouts are gone and Workshops are rare. New shows are being developed under the Lab contract or at LORT theaters. These contracts offer no "points" (and the Lab offers no "right of first refusal"), yet actors' ideas are still being used. We deserve compensation for our artistic contributions to new work!
3. Far too many of the beautiful, historic theaters in which we perform are making us sick. Our voices and our bodies are our meal tickets. The air quality in too many of these theaters is hurting our membership.
4. This is not our hobby. This is our profession. I don't just want more jobs, I want more quality jobs.
5. Thank you for taking the time to read this. I'd be honored to serve you.

**DANA IVEY***(Residence: New York, NY)*

Contracts worked: Production, National Tour, LORT, Off-Broadway, Stock, U/RTA, Guest Artist

I have been an Eastern Principal Councillor for 15 years. Over the years I have learned a lot about how Equity helps and protects its members. As a performer I have been grateful many times for the safe and sanitary conditions negotiated by Equity, as well as for the pension and health benefits that have often been a lightning rod for our negotiations with producers. In addition to health benefits, the main thing we all want and worry about is salary, and gains are constantly being made to ensure that most contracts offer a decent wage. Since becoming a Councillor I have learned more and more about the way that Equity steps in to foster work and protect union members. In Council, there are discussions of jurisdiction, auditions, waivers, deputy issues, housing, safety, as well as many concerns and resolutions brought up by various committees. I am particularly interested in the increasing digitization of work and material. Rules and compensation for it are a large issue, dealt with by our Media committee, on which I sit. There are still battles to be won, especially concerning a living wage at all levels of contracts. Your elected leaders are conscientious and work with a dedicated staff for the best outcome of any negotiation. Creating good contracts and enforcing them is, to my mind, the main work of this union. I would like the opportunity to continue serving this union and you - our members - and ask for your vote.

Chorus, Three Year Term: (Vote for no more than one)**BILL BATEMAN***(Residence: New York, NY)*

Contracts worked: Production (Broadway, National Tour, Tiered National Tour, Bus & Truck), Off-Broadway, LORT, COST, CORST, Dinner Theatre, Special (for Long Beach CLO, San Jose CLO, and TUTS), Cabaret, Stock Jobbing, Unit Contract Stock, WCLO, MSUA, RMTA, Encores, SPT, LOA, Showcase, 99-Seat Plan, Staged Reading

Committees: Production, Advisory Committee on Chorus Affairs, Dance Captain Sub-Committee, Stock, LORT, Dinner Theatre, Agency, Developing Theatres, House Affairs Committee, Staff Pensions

Negotiating teams: Production Contract (2011, 2008, 2004, 2000), LORT (2013, 2009, 2005, 2002), COST (Several), CORST (2), ANTC (2), MSUA (1), Dinner Theatre (Several).

I have served as a Councillor for the last 16 years beginning in 1999.

Currently I am on the national tour of "Newsies" – a tiered contract.

My main concerns are: 1) Obtaining strong equitable contracts while maintaining past achievements; 2) Administering those contracts; 3) Enforcing those contracts; 4) Watching where the money goes so that the Association remains financially solvent; and 5) Continuing to develop theatres and create more jobs so that those who come after us will have the same opportunities to work that we have enjoyed. The way I see it, everything else we do as an Association radiates outward from these five concerns.

Serving on Council is a privilege that I take very seriously. Councillor Michael Dotson once said, "Decisions are made by the people who show up." Once again, I am willing to show up. If I am elected, I will continue to represent and fight for the members. Thank you for voting in this election.

Stage Manager, Three Year Term:**(Vote for no more than two)****ERIC H. MAYER***(Residence: New York, NY)*

Contracts worked: SETA, Off-Broadway, Mini, Special Agreement, U/RTA, Periodic Performance Agreement, SPT, Showcase

I have been a stage manager since 2003 and a proud member of Actors' Equity since 2012. Being a newer member of Equity, and having relocated to NY two years ago, I am quite aware of the challenges for stage managers just getting started - in the last two years I have been a PA, ASM, SM and PSM for shows under a variety of agreements. Having also worked in education, I would like to see more outreach to academic institutions, networking opportunities for members (and non-members) who are just starting out, and the development of a mentorship program.

In terms of Equity as a whole, I will advocate for improved communication, e.g. providing insight into what the council and committees are currently working on through the availability of meeting agendas and/or minutes on the member's website. Additionally, I will work towards implementing process improvements that move us away from paper forms wherever possible and improve efficiency to expedite the availability of information and reduce redundancies. Lastly, I will continue the valuable work that has been done with regards to touring agreements and work with others to find solutions that increase the accessibility of Equity tours for Producers while maintaining the needs of the members working on those tours.

I have worked on many committees outside of the union and have often been the driving force for maintaining balance while improving inefficiencies and implementing new ideas. I look forward to working with you to keep our union strong.

**DAN ZITTEL***(Residence: New York, NY)*

Contracts worked: Production, Off-Broadway, Mini, LORT, COST, MSUA, Dinner Theatre, U/RTA, Guest Artist, LOA, TYA, Showcase

Actors' Equity Association has been at the forefront of my life and career. My first contract in 1976 was a TYA tour; this year a Production Tier D tour. I have worked a variety of contracts throughout the regions resulting in a broader understanding of our membership's concerns. For me it is never what can theatre do for me but what can I do for theatre. Now I say, what can I do for my union and for our membership.

Currently I serve on three committees - Off Broadway, Stage Managers and Stock. Our committees are stepping-stones to serving on Council. With the accomplishments we gained as a union, I want to avoid complacency from our membership. We struggle constantly with the economics of being union artists. I was brought up with the idea you work, you get paid. There needs to be more creative ways to increase our workweeks and also keep what we have gained. Our membership is our greatest strength and our agreements our greatest assets. It is better to have a contract and benefits than nothing at all.

The question I've heard thousands of times in rehearsal is, "What's my motivation?" For me, the answer is, "service." As a union, we have an obligation to our community, and our audiences, to move our union forward, continue to create, present and survive. As an active member on Council, I will do my best to preserve that we have gained and will gain.

**RUTH E. KRAMER***(Residence: New York, NY)***Contracts worked: LORT, CORST, COST, U/RTA, TYA, Mini, LOA, SPT**

Member since 1983; Committees and negotiating teams since 1987.

Although NYC based, I spend much of each year SM'ing out of town. I interact with a diverse group of critical actors and have developed an ardent curiosity about the issues central to them.

But our spotlight must remain focused on concerns common to *all* regions; jobs to audition for, expanding the scope of AEA's jurisdiction, enhanced communication between staff, leadership and members, advancing the actual practice of equal opportunity hiring, pursuing government funding for the arts, and calling for employer recognition of actors and stage managers as a valuable asset.

As Chair of the National Stock Committee, I am committed to encouraging negotiating teams to brainstorm creatively to locate solutions, adapting to these uncertain economic times while not compromising our resolve at the table, working with our bargaining partners *to keep theatres open!* My expertise and vision in LORT and Stock solidly complement the experiences and perspectives of my fellow Eastern SM Councillors, all specialists in other contract areas.

I look forward with optimism, confident that we will persevere in finding innovative approaches to both practicing our art and making a living. I ask for your support so that I may be a voice for our innumerable members who, through circumstance, geography or choice, have never worked a Production Contract, and so that I might continue advocating tenaciously on the behalf of *all* my colleagues, in the Council Room, just as I do in the Rehearsal Hall.

**AMBER WHITE***(Residence: Jackson Heights, NY)***Contracts worked: Production (Broadway & National Tour), Off-Broadway, WCLO, LORT, ANTC, Workshop, Lab, Staged Reading, Special Agreement**

For the past 16 years, I have been fortunate to work consistently as an Equity stage manager on a variety of productions nationwide. One thing I love most about being a stage manager is that I am able to continually exercise my ability to communicate and collaborate effectively with actors, crew, creatives and producers. Through diverse collaborations, I have learned that taking the time to listen with an open, rational mind, and not with an emotionally charged agenda, is the most effective first step to solving any problem. A major part of being a council member is listening to and debating policy issues, concerns and appeals.

Throughout my career, I have gained a wealth of knowledge of the essential policies that make up our many contracts and why they are important. And I have witnessed first hand how producers can challenge these policies. We need members of the council that can interpret the fundamental intentions behind our rules and how they directly relate to each production. My years of experience and my ability to listen with an open mind make me an ideal candidate for the Eastern SM Council, and I hope you will consider giving me your vote.

CENTRAL:**Chorus, Three Year Term: (Vote for no more than one)****ARIANE DOLAN***(Residence: Chicago, IL)***Contracts worked: LORT, CAT, TYA, Dinner Theatre**

Hi! I have been serving the Chorus in the Central Region since 2002. First as a CRB member, then as a Councillor. I am a career Chorus performer, and have been a passionate advocate for the Chorus, serving on the ACCA and on negotiating teams. I

enjoy the challenge of fighting for Chorus improvements at home and still maintaining a national perspective and balance for all Actors and Stage Managers. AEA has made some big steps forward, recapturing the Road (an ongoing struggle), searching for solutions that help small theatres work with our members, and creating new workweeks, but we have SO much still to do. I would like to see the liason cities more included in the services and seminars AEA offers, I hope new technology will make that

more possible. An educated Membership is a strong one. I urge all members to learn what is going on in the Union and in the theatre nationally, and as Central Chair of Membership Education, I will do my best to make that knowledge available. We live in a country that is increasingly anti-union, and an art/business that is changing all the time. AEA wants to afford as many opportunities for its members to make Art as it can, while still maintaining the protections and standards of the Business that is professional theatre. Let's keep moving forward!

Stage Manager, Three Year Term:**(Vote for no more than one)****MALCOLM D. EWEN***(Residence: Chicago, IL)*

I seek your support to retain my seat on Council where I represent Stage Managers and Actors from the Central Region. I have been on the Council for around 15 years and served on the most recent Production, LORT and CAT Contract negotiating teams. In my work on Council, and in my job as a stage manager, I try to find good solutions to sometimes difficult problems and I have learned that it is imperative that Council members approach their tasks with an open mind. If I am reelected, I promise to do my absolute best to serve your interests as I perceive them. I promise to listen before I speak. I promise to try to bring common sense to bear on complex issues. I promise to work hard on your behalf.

WESTERN:**Principal, Three Year Term: (Vote for no more than three)****KYLE NUDDO***(Residence: Los Angeles, CA)***Contracts worked: TYA, Special Appearance**

I ask you for your vote.

As a theatre professional since 1993, and as a proud member of AEA, SAG-AFTRA, and AGVA, I have worn every hat there is to wear. I have served as Equity Deputy on every production I've ever

worked. Even my agents consider me their "go-to guy on all things Equity". Because I am engaged. I'm there for my fellow union members.

Through my work on multiple committees (Vice-Chair 99-Seat Plan, Review Committee, Developing Theatres) over the years, I have worked for professional actors' interests, and said "We can do better." The Equity brand must always be safeguarded - and I promise I shall always reflect this sentiment as a Councillor. As an activist in the theatre community, I have spearheaded initiatives that elevate the value of union labor, and the brand of professional theatre. I have stood up to elected politicians who seek to drive down union wages. I have taken brave stances with fearful producers and said "Equity members deserve better!" We can do more to have a seat at the table with local, state, and national elected officials. We can do more to raise the value of the theatrical arts from our funding organizations to John Q. Public.

I will fight to organize more contract work in every region, and bring Equity contracts to hold-out producers everywhere - including those in my home region, Disneyland and Universal Studios. I will fight to bring advances in new media and national tours.

Equity WORKS. Nationwide.

**MARY GUTZI***(Residence: Los Angeles, CA)***Contracts worked: Production, Off-Broadway, LORT, Guest Artist**

I have been a proud member of AEA since the early 70's. I have worked every contract from Production to LORT as well as guest artist in 49 of the 50 states. I have been deputy in many of the

shows: some that had touchy controversial issues. I have always supported and endorsed my union. WE are the union, WE have a voice. I would serve as counselor with an open mind, open heart, and open ears. There are many issues to resolve and progress to achieve and I believe in this membership. Although our opinions may differ, I feel confident that we can find common ground. I will strive for that. Thank you for your vote.

**MARY-PAT GREEN***(Residence: Los Angeles, CA)*

Contracts worked: Production (Broadway, National Tour, ASM), Off-Broadway, LORT A, B and C, CAT, COST, Bay Area Theatre, RMTA, MSUA, Dinner Theatre, 99-Seat Plan.

I've been a proud and grateful member of Actors' Equity for the past 43 years. Proud to have had the opportunity to work under contracts ranging from Broadway Production to the 99-Seat Plan, and grateful for the fellowship the union provides and for Equity's advocacy on my behalf whenever conflicts arise. I've served as Equity Deputy on many of those contracts, acquiring negotiation skills and tactics that provide a strong foundation for leadership.

The recent controversy over the proposed changes to the 99-Seat Plan underscored for me that the key to any productive conversation is listening and keeping an open mind. As Councillor, I would make it a priority to seek input from a wide cross-section of Equity members on all subjects, regardless of my own opinions, so that all voices are heard and respected.

At a time when unions are facing challenges around the nation, I feel a responsibility to step up and work with leadership and membership to support and protect the Union that has guided me into my fifth decade as a professional actor.

Future issues I seek to address as your representative are racial diversity, student outreach, and the use of social media to move our Union forward.

Being a member of Actors' Equity is a great privilege, and I'd appreciate your vote. It would be an honor to serve you as Western Region Principal Councillor.

**BARBARA N. ROBERTS***(Residence: Los Angeles, CA)*

Contracts worked: LORT, LOA, WCLO, 99-Seat Plan

A proven leader and innovator, I have been a proud Equity member since 1988 : started my committee work in 2004; elected Principal councillor in the Western Region for a five year term in 2007; re-elected in 2014: and chaired the Equal

Employment Opportunity Committee (EEO) from 2008-2012 I passionately believe that every one of us should be judged by the quality of his or her work without bias, discrimination or harassment. I challenge the shortage of roles for women of a certain age through creating workshops and programs that engage decision makers and my fellow members. Above all, I am committed to equal access to every job in the theatre.

It is vital that we continue to organize for more jobs and negotiate solid contracts that increase wages and benefits so that we all can prosper and receive affordable health care. I support; implementing online sign up for auditions; active and sustained member outreach; and efforts to preserve and generate more contract jobs. I am running for another three year term; so I can continue to do the work of your union by standing up for our members.

I continue to serve on National and Regional committees, I coordinated EEO Black History Month efforts for almost a decade, created "WITT - We're In This Together" and led other programmatic efforts on behalf of our diverse membership including performers with disabilities and Nationalizing EEO One Voice. Thank you for the opportunity and honor to serve you once again.

**JEFF MARLOW***(Residence: Los Angeles, CA)*

Contracts worked: LORT, SPT, LOA, Guest Artist, Staged Reading

As a proud Equity member since 2002, I've seen firsthand how the job climate for Equity actors, particularly those in smaller markets, has become increasingly challenging. We need to find new and proactive ways to encourage smaller theatres across the country to work with Equity – and to build those relationships as theatres grow, ensuring that the quantity and quality of contracts continue to increase.

Our union covers performers and stage managers in a variety of circumstances, from the largest Broadway show to the tiniest cabaret.

That diversity is key to our strength, but it also makes it difficult to keep channels of communication open nationwide.

In the Western Region, the proposal to eliminate the 99-Seat Plan caused a heartbreaking degree of ill will between Equity members, both for and against the changes. I firmly believe the controversy resulted less from the changes themselves than from a lack of clear and open communication between the Council and membership. With better communication and collaboration, a tiered solution like the one I put together at www.99toHAT.com could have been implemented to encourage smaller theatres to grow steadily into established HAT tiers.

As social media and new technology transform opportunities for interaction, our Councillors need to leverage them actively to ensure that members across the country, from the smallest markets to the largest, see their concerns understood and their needs met. I would be honored to have the opportunity to serve you in that capacity.

Questions? Thoughts? [Facebook.com/jeffmarlow](https://www.facebook.com/jeffmarlow) [Twitter: @jeffmarlow](https://twitter.com/jeffmarlow) jeff@jeffmarlow.com JeffMarlow.com/AEA.html #Pro99 #EquityWorks

**JEFFREY B. LANDMAN***(Residence: Sherman Oaks, CA)*

I have been a proud AEA member for over 25 years, having started my career as a child. I have worked (usually as Deputy) under every conceivable contract from Broadway to the 99-seat code in Los Angeles. I have always been first and foremost an advocate for actor's rights. I have worked for some of the best producers in the

industry, and some of the worst. Sadly, the difference between the two is not a vast ocean, and that needs to change. No actor should ever be made to feel afraid to stand up for his or her rights.

I am running for Council because I have a strong passion to serve the members of the union that has given so much to me. For the past four years, I have served on a national SAG/AFTRA committee, and that work has been some of the most rewarding of my life. I want to bring that energy and commitment to my parent union.

I know I don't have the most experience in Equity politics, but I have an eagerness to learn and decades of real world experiences to back it up. I believe a fresh set of eyes is sometimes just what is needed.

With the support of the membership, I think we can turn this union into the force we all deserve it to be. Our only strength is in solidarity.

I look forward to hearing from the membership and promise to always represent your best interests. Twitter: [@JeffreyLandman](https://twitter.com/JeffreyLandman)

**JEFFREY CHRISTOPHER TODD***(Residence: Los Angeles, CA)*

Contracts worked: SETA (Tier 1), Off-Broadway, LOA, WCLO, CORST, SPT, Special Agreement (Sacramento Music Circus), Cabaret (California Musical Theatre), Guest Artist (Tier II, Tier III), TYA, 29-Hour Reading, Staged Concert Reading, NYC Showcase, 99-Seat Plan

I've been a proud member of AEA for 15 years. In that time, I've been able to piece together enough employment in both New York and Los Angeles to make a living as a "working actor." From National Tour to 99-seat, I've worked almost every contract and code there is. I am grateful for each opportunity, including my invaluable experience in the Los Angeles intimate theatre scene.

Like many of you, I've had my ups and downs. I've hustled and struggled, but have always held on to the pride that comes from being a member of AEA. Recently, many of us have felt unheard and under-represented by our union. Rather than sit back and observe, I have been inspired to step into action and be part of the solution. By bringing my unique voice, experience, and heart to the council, I believe I can fill a void that currently exists in our leadership.

On a national level, I'd like to see us take the road back. Let's make sure a Broadway tour means *Equity!* Home in Los Angeles, our theatre community is at a crossroads. It is clear that we all want change, but we must engage in an honest and difficult conversation in order to come to an equitable solution for all members. There seems to be a disconnect, and I intend to hear all sides in order to be a conduit for positive change.

There is no THEM versus US. WE ARE ONE. Let me represent you.

**JOHN HERZOG***(Residence: Santa Monica, CA)*

Contracts worked: Production, LORT, WCLO, SPT, HAT, Guest Artist, TYA, Special Appearance, Industrial/Business, Dinner Theatre, LOA, Periodic Performance

Committees: LORT, HAT (vice-chair), WCLO, Member Education, EEO, EPA (vice-chair.)

I've been honored to serve you as Councilor for the past 5 years. During my term AEA has reformatted its Governance to more efficiently serve its members, initiated programs to enhance its 'brand', tackled issues related to non-union and tiered touring, and now has begun to address the thorny and emotional issues surrounding 99 seat theatre in L.A.

Although there are passionate disagreements on how to change the status quo in the L.A. market, change is what the majority of our membership has been asking for. I believe the elemental principal hungered for in this change is value. What value do we give ourselves? What value do we want from others for our talents, dedication and hard work? To enhance our value, we must forge partnerships with local government and civic leaders to recognize the economic value we as theatre artists bring to our communities. I encourage my sisters and brothers in Los Angeles and elsewhere to rise to the memory of the founders of this Union who, 102 years ago, sacrificed much and fought for respect and economic equity.

The commitment one makes on becoming a Councilor is to the institution first, and by extension to the entire 50,000 person membership. I pledge to build on my Council experience to find ways to strengthen and enhance our professional brand, and to move our Union forward to a day when our work is fairly valued wherever we perform.

**CYNTHIA MARTY***(Residence: Reseda, CA)*

Contracts worked: WCLO, HAT, MSUA, SPT, Guest Artist, CORST, COST, Dinner Theatre, Special Appearance, Stock Tours, TYA, LOAs, Showcase, Staged Reading, 99-Seat Plan

I came to Union service as a Deputy, humbly learning from experienced cast mates & stage managers. Wanting to know more, I joined committees, which after five years propelled me to run for council. I have listened, grown, discussed, negotiated. I've laughed and cried, too. It's hard work.

Today I attended a Western Board meeting, then scurried off to a callback, the result of an Equity open call. I'm grateful to those who years

ago won the right for us all to have that access. That's one of the many benefits of membership and one reason for me to run for a third term – to make a difference. Five years ago, looking back over nearly 100 years, I wrote, "We take for granted being paid for rehearsals," which was a hard won battle decades ago. But even today the fight for rehearsal pay is ongoing in L.A., and at only minimum wage.

This Profession has given me the gift of living and working in all three regions, in office and liaison cities, in plays & musicals, as Principal, Chorus and Understudy, in classics and world premieres, all of which allow me to bring practical experience and perspective to our new national committee structure.

The Production contract negotiations are ramping up, with LORT not far behind. I'm hearing a great deal about contracts and budgets, theatre histories and working conditions, and what members want. It's challenging and time consuming and continuity is important. I'm willing. Please Vote. Thank you!

**EDGAR LANDA***(Residence: Los Angeles, CA)*

Contracts worked: LORT, HAT, NOLA, LOA, SPT, Guest Artist, 99-Seat Plan

I have been a proud Equity member since 2001 and in that time have worked at theatres large and small. Compensation for me has come in many forms.

I call Los Angeles my artistic home but have been a guest in many others. I know that each region and city is unique and that it is important to understand the composition, context and history of each theatrical community in order to facilitate its growth and ensure the collective strength of the union. To be sure, there are issues that affect us all on a national level and I know my union is looking out for us. However, recent local events have led many of my union brothers and sisters to feel left out of the decision-making process and even out of the conversation on issues that directly affect them. My community is in the midst of a passionate, heated and divisive debate. In order to have a voice at the table and be part of the solution I have decided volunteer my time to work for you.

Above all else, I am here to listen first. To all of you...in every region. Los Angeles is my home and the intimate theatre community is my artistic family. But I will make it my responsibility to learn about your communities and regions. Can I promise you the world? No. But I can promise that I will listen, learn and ask questions in order to better serve you and effect positive change.

(Placement of candidates' names on ballot, within each category, was determined by lottery.)





NATIONAL NEWS



Stoneham, Massachusetts

Fundraising Unites Generations of the Cast in Meet Me in St. Louis

The trolley may go “clang, clang, clang,” but the donation buckets went “ka-ching” when the Stoneham Theatre’s company of *Meet Me in St. Louis* in Stoneham, MA, raised funds for Broadway Cares/Equity Fights AIDS. Equity member William (Bill) Edward Gardiner, who played the role of Grandpa Prophater, led the company of 18 in the appeal.

“All four of us ‘of a certain age’ remember lost loved ones from the epidemic,” said Gardiner. Fortunately, BC/EFA’s mission was not lost on the younger cast members. “They all responded to the broader perspective of BC/EFA’s expanded mission, particularly for The Actors Fund with [Phyllis Newman] Women’s Health Initiative and Artists Health Insurance

Resource Center.”

Gardiner appealed to audiences after their final five performances and sent the show’s younger players to the lobby to hold the collection buckets. “We’ve learned from previous collections that the kids always do best. We make the ask and they use those cute smiles and puppy eyes,” said Gardiner. In just one weekend of performances, the company raised nearly \$3,000. BC/EFA gave grants totaling \$102,500 to 10 AIDS and family service organizations across Massachusetts in 2014.



Milwaukee/Madison, Wisconsin

Standing Up for Members

On February 28, members of the Milwaukee/Madison Area Liaison Committee gathered at the Madison Labor Temple for its annual General Membership Meeting. This is the first time the

group has met in Madison and, at the height of right-to-work legislation and the surrounding protests, it couldn’t have been a better time.

Central Regional staff report-

ed on their successes, including increased work weeks for members by bringing more Wisconsin theaters into the Equity fold: at least two new Wisconsin theaters are now using AEA contracts since 2014.

There was also a discussion around the current legislation and how it may impact rehearsals and theaters. Many area members joined in the protests at the Capitol over the last week of February. This issue led right into a report on the “Ask if it’s Equity” campaign and led to a rousing brainstorming session about different ways the union can educate members, employers and audiences regarding the differences between Equity and non-Equity productions.



Detroit, Michigan

Detroit Area AEA Liaison Participates in the Detroit Adopt-a-Child Celebration

This past winter, the Detroit Area Liaison Committee participated — for ten years running — in the region’s Adopt-a-Child program. The motto for the program: “An Important Gift of Clothing; A Greater Gift of Time and Love.” Different organizations throughout the Detroit community “adopt” children for whom they provide presents for Christmas. Each child is given a complete

outerwear outfit (coat, hat, scarf and gloves), a daytime outfit and a toy or two.

This year, because of the generosity of AEA members and the support of the Chicago AEA office, the committee was able to supply everything noted plus another play outfit, a pair of pajamas and several toys. A generous business owner also provided a bonus: teddy bears for the kids.

New York City

Stage Managers’ Association announces Lifetime Achievement Awards

This year, Equity members Frank D. Hartenstein, Craig Jacobs and Jill Rendall will be honored with the Stage Managers’ Association’s Del Hughes Award for Lifetime Achievement in the Art of Stage Management. There will be a ceremony on May 11, 2015, in New York City.

Hartenstein is a longtime stage manager, and former Councillor, who has overseen more than 35 Broadway shows including *Starlight Express* and *The Who’s Tommy*, as well as numerous original productions at the La Jolla Playhouse.

Craig Jacobs, who holds a record for having stage managed *The Phantom of the Opera* for 25 years among many other productions, has helped many young stage managers network by holding weekly meetings.

Jill Rendall, stage manager for the Oregon Shakespeare Festival

for over 21 years, has also worked at other prominent regional theaters and served as a Councillor on Equity’s Council.

The annual event recognizes stage managers who exemplify the qualities of humor, diplomacy, grace under fire, technical expertise and passion. It is named for Del Hughes, a stage manager, performer and television director who managed dozens of Broadway productions, including the premiere of Arthur Miller’s *Death of a Salesman* in 1949. In 1985, his daughter, casting director Julie Hughes, along with her business partner, Barry Moss, asked the SMA to create the award to honor her father’s legacy.

The Stage Managers’ Association was founded in 1981 by a group of Broadway and Off-Broadway stage managers to encourage dialogue and sharing of methods and stories.

Chicago

AEA Recognizes Theater’s 25th Anniversary



Central Regional Assistant Executive Director Sean Taylor was on hand to present Theatre at the Center’s Artistic Director and Lifetime AEA member William Pullinsi with a proclamation, acknowledging and celebrating the theater’s 25th anniversary.



Syracuse, New York

You Can't Stop the Generous Beat at Syracuse Stage!

With the cast and crew of Syracuse Stage's production of *Hairspray* collecting over \$31,000 through audience appeals and cast photos, Syracuse's premier Equity theatre raised a record-setting sum for Broadway Cares/Equity Fights AIDS and two other beloved, local organizations. More than \$10,000 was shared between BC/EFA and the DePalmer House, which provides transitional housing for homeless individuals living with

HIV, and the Pediatric AIDS Unit at Upstate Golisano Children's Hospital, which treats and counsels children and their families facing the challenges of the disease.

"Having collected for this cause for the better part of two and half decades, it is encouraging to see people of all ages and different life experiences spring forward in service," said Equity member Mark David Kaplan who led the company's efforts. "I couldn't be

more thrilled to have been part of this effort."

To date, company members in more than 20 shows with Syracuse Stage have pitched in to collect more than \$337,000, shared equally with BC/EFA and local social service agencies in the region. In 2014, BC/EFA awarded an additional \$75,000 to social service agencies beyond Broadway in upstate New York, including Syracuse, Troy, Albany, Rochester and across the Hudson Valley.

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A LOOK BACK

75 Years Ago
April 1940

Equity Councillor Philip Loeb meets with members of both the Senate and the House of Representatives to discuss avenues in which to find relief for AEA members since the Federal Theatre Project was disbanded a year earlier. It is reported in *Equity Magazine* that many of the congressional leaders seemed eager to work with the union to help find a solution.

50 Years Ago
April 1965

Equity Magazine reports that President Frederick O'Neal and First Vice-President Theodore Bikel went to Washington, D.C. to testify before the House and Senate sub-committees on

pending arts and humanities legislation. The legislation will establish both a National Arts Foundation and a National Humanities Foundation.

25 Years Ago
April 1990

AEA President Colleen Dewhurst writes to The Actors Fund General Manager Vincent Vitelli to express her "strong displeasure" with the inclusion of Frank Lorenzo, a well-known businessman, who has a reputation for union busting, in the Fund's *Night of 100 Stars III*.

10 Years Ago
April 2005

The first annual Roger Sturtevant Award is bestowed to EMCs Meegan Midkiff and Nick Verina. Ten years later, the award is still presented to two EMCS who have demonstrated outstanding abilities in the field of musical theater.

Four-Letter Shows

By Jim Bernhard

- Across**
- Four-letter show: a 2000 musical with music by Elton John
 - Audition script
 - Four-letter show: 1969 musical about Gabrielle Chanel
 - Kind of machine in a casino
 - "___ A Good Man, Charlie Brown"
 - Unwritten
 - Larry of "West Side Story"
 - Developer of menthol cough drop that still bears his name
 - "___ an Ear," 1948 revue with Carol Channing
 - Step on the way to Paradise?
 - Umberto who wrote "Foucault's Pendulum"
 - Many construction sites?
 - "Let 'Em Eat ___," 1933 Gershwin musical
 - Lwaxana of "StarTrek"
 - Smartphone add-on
 - Four-letter show: a 2009 musical based on the life of a Nigerian musician
 - Declare
 - Extension for auto or bureau
 - Word in a Shakespearean comedy's title
 - Duck! Get down from it!
 - Four-letter show: 1968 musical in which Diane Keaton appeared
 - "___ in Nice," song cut from first Broadway production of "The Boy Friend"
 - Four-letter show: musical with songs by the stars of the movie on which it is based
 - Lab burners

- Identical
- ___ the Great, detective in children's stories
- They're sometimes in a pool
- Four-letter show: the 1982 Tony Award winner for Best Musical
- "Help!"
- "Let it stand"
- Whom supporting actors support
- Kind of tide
- SNL's home
- Past or future, e.g.
- Harbach of "No, No, Nanette"
- Beery and Racey
- "Hold On to Your ___," 1940 musical
- GPS info
- First stage direction?
- Take ___ (snooze)
- Four-letter show: 1966 musical based on a novel by Patrick Dennis
- Tries out for a picture
- Four-letter show: a 1983 musical with a score by Richard Maltby Jr. and David Shire

Down

- Requests
- "___ A Song Go Out of My Heart," Duke Ellington tune
- Animated explorer on TV
- "Toys in the ___," Lillian Hellman play
- Part of a wd.
- Promissory note, briefly
- Four-letter show: a 1972 musical sub-titled "The Highway Life"
- Upright
- Madame in Mexico
- Scott Joplin's "The Great Crush ___ March"

1	2	3	4		5	6	7	8	9		10	11	12	13
14					15						16			
17					18						19			
20				21			22				23			
			24		25	26		27		28				
29	30	31		32			33		34			35	36	37
38			39		40			41		42				
43					44				45		46			
47				48		49					50			
51					52		53			54		55		
			56			57		58			59			
60	61	62			63		64			65		66	67	68
69					70			71	72		73			
74					75						76			
77					78						79			

- Hydrox competitor
- "You ___ Take It With You," Kaufman-Hart play
- Automotive pioneer for whom two makes were named
- Churchill's "few"
- Four-letter show: 1961 musical based on a play by Jean-Paul Sartre
- Rabb of the APA-PhoenixTheatre
- Suffix indicating sugar
- Pains
- William Henry -' Boris Karloff's real name
- Tom who wrote "Common Sense"
- Highway from Dawson Creek, British Columbia, to Delta Junction, Alaska
- Best, Ferber, and Everage
- Right-hand page
- "The Wisteria ___," 1950 play by Joshua Logan
- Reverse
- Round before finals, colloquially
- Four-letter show: 1996 musical whose author received a posthumous Pulitzer Prize
- Topper
- Trumpet call in Elizabethan stage directions
- Enjoy a 57 Down, perhaps

- Kind of steak
- Where to get over addictions
- Comedian Crosby or MacDonald
- James known as "Miss Peaches"
- "Up and ___!"
- Four-letter show: 1982 musical that ran until 2000
- Darlings' dog
- What Brutus and others do to Caesar
- Spot
- All ___ up (agitated)
- Soon-to-be alums

Answer on page 16

Broadway Backwards Celebrates 10th Anniversary with Record-Breaking Benefit

The 10th anniversary of *Broadway Backwards* capped off an exuberant, exhilarating and emotional evening of performances on March 9, 2015, with news that this year's event raised a record \$466,717 for Broadway Cares/Equity Fights AIDS and The Lesbian, Gay, Bisexual & Transgender Community Center in New York. The sold-out show included 20



photo: Monica Simmes

audience-pleasing numbers and multiple standing ovations for a host of Equity members and Broadway favorites, as well as a special appearance by recent Kennedy Center Honoree Lily Tomlin (1). The always-delightful Julie Halston (*You Can't Take It With You*) and Rob McClure (*Honeymoon in Vegas*) served as the evening's hosts.



photo: Kevin Thomas Garcia

This year's edition of *Broadway Backwards* featured a spirited 66-person cast and an onstage orchestra of 13 performing some of the most memorable numbers from previous

editions of the benefit. Highlights included stage and television icon Florence Henderson in a decidedly bawdy twist to

Rodgers and Hammerstein's "There's Nothing Like a Dame" from *South Pacific* (2); Lena Hall turning up the volume to rock out on a distinctly personal version of "Feed Me (Git it)"

from *Little Shop of Horrors*; Tituss L. Burgess revising his crowd-pleasing 2013 performance of "And I'm Telling You I'm Not Going" from *Dreamgirls*, again bringing the audience to its feet with his heartbreaking rendition. *Chicago*'s "six merry murderesses" were represented in a sexy, all-male version of "Cell

Block Tango" featuring Marty Lawson, Waldemar Quinones-Villanueva, Joshua Buscher, Ryan Steele, Alex Ringler and Alfie Parker, Jr. (3); Jenn Colella and

Elizabeth Stanley turned the *Damn Yankees* show-stopper "The Game" into an all-female vow to stay away from "booze and broads"; Telly Leung, Brian Charles Rooney and Jason Michael Snow balancing the perks and pitfalls of becoming fathers in "I Want It All" from *Baby*; and a rousing finale of "I

Am What I Am" featuring Shawna M. Hamic and the full ensemble turning a



photo: Monica Simmes

gospel-fueled version of the *La Cage Aux Folles* anthem into an allying cry for acceptance and equality (4).

Additional memorable performances were led by Mario Cantone, Len Cariou, Jaime Cepero III, Steven Cutts, Robin De Jesus, Harvey Evans, Ann Harada, Aaron Lazar, Norm Lewis, Maureen McGovern, Brian Stokes Mitchell, Lillias White and numerous others.

Creator and Equity member Robert Bartley wrote, directed and choreographed the show with Mary-Mitchell Campbell as music supervisor, Tim Rosser as music director and Adam Roberts served as associate choreographer.

The 2015 "Kathy" is awarded to Joyce Foundation President Ellen Alberding

The twelfth annual *Spirit: A Celebration of Diversity* event, which honors individuals, theater companies and organizations that provide opportunities for members of color to audition and work in Chicago and in the central region, was held on March 16, 2015. The ceremony was hosted at the Chicago Shakespeare Theater on Navy Pier, where the 2015 Kathryn V. Lamkey Award ("Kathy") was presented to Ellen Alberding, president of the Joyce

Foundation. With great support and enthusiasm, Alberding was honored for her work with the Joyce Foundation in the Great Lakes region as a long-time supporter of minority theater and artists. Many of Equity's central region actors, dancers, singers, stage managers and employers feel that their careers might not have been possible without Alberding's unparalleled dedication to the arts in the Midwest. National EEO Co-Chair E.



Equity Councilors and staff on hand to celebrate Ellen Alberding, center, recipient of the 2015 Kathryn V. Lamkey award.

Faye Butler welcomed the room and provided a brief history of the *Spirit*

Celebration by reminding the audience that the event started in 1999 as a simple ice cream

social. More than a decade later, the intent of the early "social," which was to bring members and other theatre professionals together to celebrate diversity within its community, has proudly remained true to its original vision.

The event is presented by Equity's Equal Employment Opportunity Committee (EEO) and co-sponsored by the award-winning Chicago Shakespeare Theater.

Leaping Forward

(continued from page 3)

and Rob Zellers, respectively — were read this past February and March.

"The concert that we did last Halloween, *The Rocky Horror Show*, was on a regular LORT B contract, and we attracted a lot of newcomers to our theater," Azenberg explained. "For Play-By-Play, we reached out to AEA and gained their support for this wonderful new project that creates work for Equity actors and helps PTC build its audience interested in new work."

Playwright Wendy MacLeod said, "Under Morey, PTC was committed to new work and premiered my play *Find and*

Sign. I am so glad to see that legacy continued with Azenberg in the new Play-By-Play Series. PTC produces large-scale productions at a very high level, but also takes seriously its mission to continue to develop new work."

Azenberg, the former President of the Stage Directors and Choreographers Society, added, "We're always looking for ways to redefine ourselves and grow. We're always reaching."

That reach includes the upcoming spring tour of the December 2014 staging of *Peter and the Starcatcher* to Dayton, Ohio, and producing the world premiere of Kenneth Jones' *Alabama Story* this past January, less than a year after it

appeared in a reading in the inaugural 2014 Play-By-Play Series. It earned rave reviews, becoming PTC's best-selling premiere in its 50-year history.

For the 2015-16 season, Azenberg has secured the rights for the North American premiere of Frank Wildhorn's new musical, *The Count of Monte Cristo*.

Pioneer was the first regional theater in the country granted the rights for a regional production of *Les Misérables* in 2007. Running for a record-setting 82 sold-out performances, *Les Miz* cemented the theater's reputation as one capable of producing large-scale, technically and artistically challenging productions.

"In addition to Broadway caliber productions, they provide first-rate housing, with views of the mountains, outside barbecues and an entertainment room for cast parties," said AEA member and Broadway veteran Nancy Lemenager. "Pioneer Theatre offers you a respite from New York that lets you return refreshed and creatively fulfilled."

In 2011, PTC opened Meldrum House, a 20-unit, \$2.6 million artist residence for the theater's guest actors, directors and designers.

David Manis, who has done three shows in the last two years, said that "there are a lot of great things about working at PTC, and not the least of them

is the housing: modern, well-equipped and well-run, and just a 10-minute walk from the theatre."

"I can't say enough wonderful things about working at The Pioneer Theatre. It has been one of my favorite places to perform," added Lemenager.

Puzzle answers from page 15

A	B	A	B	S	L	S	T	S	L	S	M	A	E
R	I	E	S	E	S	E	N	T	E	N	S	O	N
V	A	N	V	A	S	H	A	N	A	V	A	L	S
E	N	T	E	N	S	E	N	C	B	E	C	T	E
S	T	A	R	S	T	A	R	S	T	A	R	S	T
S	T	E	N	S	O	N	T	E	N	S	O	N	S
E	N	T	A	S	A	M	E	N	A	T	E	S	
H	A	T	E	R	S	A	C	I	N	G	E	R	
G	R	A	T	A	F	L	L	S	A	S	S	E	R
A	P	F	E	L	L	A	S	S	E	R			
C	A	R	E	L	L	O	T	S					
S	T	A	R	E	G	O							
S	R	I	L	L	U	D	E	R					
S	L	O	T	O	R	E							
C	O	C	O	S	I	D	E	S					