

## Membership Meetings Set for 2013-2014 Season

The following dates have been set for Equity Membership Meetings in 2013-2014:

### Eastern Region

Friday, October 11, 2013  
Friday, January 10, 2014

### Central Region

Monday, October 7, 2013  
Monday, January 13, 2014

### Western Region

Monday, October 7, 2013  
Monday, January 13, 2014

### All Regions

The Annual Membership Meeting is Friday, April 11, 2014 at 2 pm Eastern Time, 1 pm Central Time and 11 am Pacific Time. The Regions will be connected by telephonic hook-up in order that members in all Regions may hear the statements of candidates running for election.

## Tom Viola Receives Patrick Quinn Award

### BC/EFA Exec Recognized for Distinguished Service to Actors

**T**om Viola, Executive Director of Broadway Cares/Equity Fights AIDS since 1997, has received the 2013 Patrick Quinn Award for Distinguished Service to Actors presented by the Actors' Equity Foundation.

“Through his singular dedication to Broadway Cares/Equity Fights AIDS, Tom's life for the past 25 years has been focused on raising and distributing money worldwide to help stop and treat not only HIV/AIDS, but also to support women's health issues, important social concerns, emergency relief efforts and

anything that will improve not only the lives of actors, but people everywhere,” said Marty Casella, Patrick Quinn's partner and a member of the award selection committee. “Patrick adored, admired and respected Tom and his dedication to a great cause. We are pleased to honor Tom for that dedication and salute him for a job well done.”

The presentation was made by Councillor Judy Rice, a Board member of BC/EFA and a member of the award selection committee, at the June 18, 2013 Council meeting. She spoke emotionally of Tom's accomplishments, first with Equity and then with BC/EFA, noting that he was “expertly fulfilling a job he never sought and never thought he would need to do for so long.” She spoke of his loyalty, generosity, kindness, incredible wit and “his perpetual motion. Tom is always on the way to someplace else; there is always work that needs to be done, an appearance elsewhere that has to be made, usually on behalf of actors.” She spoke, too, of how fitting it was that Tom receive this award because of his work and his long relationship with Patrick.

Joe Benincasa, President and CEO of The Actors Fund, added: “Recognizing you with this award is so right. Right because it's named for a good, good man, an inspiring leader who was loved and whose memory is cherished: Patrick Quinn. And you, Tom, like Patrick, are a good man,

## International Actors' Group Celebrates Equity, Solidarity

**I**n June, Equity, with sister union SAG-AFTRA, hosted the annual International Federation of Actors (FIA) Executive Committee meeting. Gathered in Equity's National Council Room, two dozen unions and guilds from around the world met to discuss topics of mutual interest. To give Equity



members insight into the important work FIA does, Equity News asked Christine Payne, General Secretary

of UK Equity and Sue McCreadie, Director, Australian Equity, to share their perspectives.

**By Christine Payne, General Secretary, UK Equity**

**S**olidarity is the bedrock of our movement. As you celebrate your centenary you will of course be thinking of the generations of men and women who have come before you and their struggles. Back in 1913 working practices in US theatres were extremely exploitative and the balance of power was tipped firmly in favour of employers. The collective action and solidarity of the men and women of the labour movement that arose out of these conditions ultimately led to the creation of Actors' Equity, one of the strongest and most influential performers' unions in the world today.

Through working together with sister unions around the globe as part of the International Federation of Actors (FIA), members of Actors' Equity should feel very proud that they continue to honour this principle of solidarity and indeed extend it beyond national borders.

The International Federation of Actors was formed by British Actors' Equity and the Syndicat Français des Artistes-Interprètes just over 50 years ago. Today FIA's global network comprises 85 performers' organisations representing hundreds of thousands of workers in 65 countries. It is a place to share and learn from the experience of other unions, to campaign and organise around terms and conditions in the

*(continued on page 2)*

**By Sue McCreadie, Director, Australian Equity (Media Entertainment & Arts Alliance)**

**N**ew York was an inspired choice as the location for this year's Federation of International Actors FIANA-ESG (FIA North America and English Speaking Group) and Executive meetings, coinciding as they did with American Equity's centennial. How wonderful to open Playbill and find an affirmative article about Equity's past and future and to see the union's formidable achievements acknowledged with a Tony.

Australian Equity turns a mere 75 next year. Although we amalgamated with journalist and crew unions 20 years ago as the Media Entertainment & Arts Alliance, the Equity brand and history remain paramount. Performers identify with Equity not just as a union but as a community. That FIA is a similar community at the global level was apparent from the welcoming drinks on the terrace of the splendid Cary Grant suite [at the Warwick Hotel] to the closing panel on international co-productions.

Like their American counterparts, Australian performers are fortunate to have long-standing collective agreements covering the main areas of work from live theatre, ballet and opera to film and television. But performers in a number of countries are still fighting for these protections.

Accordingly, the continuing challenges posed

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**Tom Viola is flanked by Judy Rice and Marty Casella. (Photo: Adriana Douzos)**

inspiring leader, and are loved. Your astounding leadership of BC/EFA and its miraculous success is measured, for me, in two ways. At The Actors Fund, the fundraising success has translated into meaningful services for actors, stage managers and all our colleagues in the creative community... As chair of [The

Fund's] Human Services Committee and member of the Executive Committee, you are at the center in determining how The Fund helps.”

Visibly moved by the presentation, Tom spoke of

his love and respect for both Patrick and former AEA President Colleen Dewhurst, and praised the hardworking staff and volunteers at BC/EFA.

Tom Viola has had a long and exceptional relationship with Equity since receiving his Equity card in 1978. He performed in dinner theatres and regional theatres until 1987 when he was

hired by Equity for what was to be a temporary assignment.

Temporary became permanent, with Tom eventually being assigned to work with the Union's 75th Anniversary Committee, then as a Special Projects Coordinator and Assistant to then-President Colleen Dewhurst. In 1988, the Equity Fights AIDS Committee was founded and Tom became

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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



ACTORS' EQUITY ASSOCIATION  
1913-2013

## EQUITY NEWS

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## Christine Payne

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rapidly globalising entertainment market and it is an effective vehicle for supporting and encouraging activists in those countries where unions struggle to exist.

FIA's Secretariat coordinates efforts to improve the social and professional protection of performers, including intellectual property rights, taxation, social security and health and safety. They do this through lobbying a number of trans-national organisations. In June 2012 FIA delegates in Beijing were out in force campaigning to finally achieve a Treaty for Audiovisual Performers at the World Intellectual Property Organisation. This new treaty extends the protection for audiovisual performers, granting them both economic and moral rights similar to those already recognized for music performers.

Our activities also include protection and promotion of freedom of expression. Across the world artists face censorship, enforced exile, imprisonment, torture or even death simply for practising their art. FIA has been a vital advocate in supporting artists in countries such as Belarus, Burma, Russia and Iran and bringing their cases to international attention. During one such campaign, FIA unions throughout the world distributed over 30,000 postcards, calling on the Burmese authorities to release Zarganar, a comedian who had been imprisoned for 35 years in 2008. He was finally freed in 2011 and has been able to travel to the US and the UK to meet and thank activists for their support.



Christine Payne

With FIA's support actors have formed new and stronger unions in countries such as Ghana and Turkey. These unions have taken their first steps towards achieving better contracts and legal protection for performers despite difficult local conditions. During peaceful demonstrations in Istanbul in recent weeks concerning the redevelopment of cultural and environmental landmarks in the city, a number of performers involved in the Turkish Actors Union were singled out and branded 'terrorists.' FIA was able to act quickly to condemn the actions of the Turkish Government and attracted international media attention to their plight.

None of this is possible without the hard work and commitment of FIA's affiliates. The principles of solidarity and winning through collective action, which are such a strong part of the history of Actors' Equity and other international unions, enables stronger unions to protect and empower unions in emerging economies and for us all to benefit and learn from one another's struggles.

Equity UK sends its best wishes to all of you as you celebrate your centenary!

## Tom Viola Receives Award

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Administrative Director. "Working with Colleen and with then-Executive Director Alan Eisenberg was extraordinary," Tom has said. "Alan was a mentor and Colleen was an amazing example of what could be accomplished when you were willing to put your heart and soul into whatever it was you were doing. And for me that meant Equity Fights AIDS."

In 1992, Tom oversaw the merger of Equity Fights AIDS with Broadway Cares and the organization has been a separate not-for-profit ever since although distinctly and historically attached to Equity.

Tom's relationship with Patrick dates back as far as his Equity membership. They met through mutual friends and later reconnected when Tom joined the Equity staff and Patrick was serving on the Council.

Since its founding nearly a quarter-of-a-century ago, and

largely under Tom's leadership, BC/EFA has raised over \$225 million. For these efforts, in 2010 he received a Tony Honor for Excellence in the Theatre.

The Patrick Quinn Award for Distinguished Service to Actors was created in 2007 following the sudden passing at age 56 of the former Equity president (2000-2006) and Executive Director. Although he was Executive Director for less than two weeks before his death on September 24, 2006, his service to Equity dated back to 1977, when he was first elected to the Council. The award, established in fulfillment of a bequest in Patrick's will, consists of a specially-designed Lalique crystal Golden Retriever and a check. Members of the selection committee, in addition to Casella and Rice, are: Christopher Prince, Patrick's nephew; Anne Fortuno, his assistant at AEA; and friends and Councillors, Madeleine Fallon and Doug Carrafe.

## Sue McCreadie

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by globalisation were high on the FIA agenda. A panel on international co-productions addressed the problem of low flying international productions taking advantage of jurisdictions such as Ireland and New Zealand, where they can avoid paying residuals, and resolved to get these productions on the FIA radar early. In live performance discussion centered on cruise ships and the growing phenomenon of world arena tours, both of which have been sidestepping the jurisdiction of individual unions.

In addition to co-ordinating action at a global level, FIA meetings allow members to identify common challenges and share success stories. Common themes included campaigns against 'austerity' cuts to arts funding and initiatives to challenge the growing incidence of no pay/low pay work. How dancers make the transition to a post performance career has long been on the agenda of Australian Equity so we were heartened by Canadian Equity's achievement of a new retirement bonus for dancers leaving the National Ballet.

The North American unions SAG-AFTRA and ACTRA shared their insights on how social media can promote the union brand, activate members in campaigns and rally them during negotiations. The growing experimentation with 'tweet seats' in theatres provoked some lively debate, with some affiliates feeling theatres should remain smartphone free out of respect for performers and others believing that the live performance sector needed to engage with the digital generation.

The FIA meetings provide an opportunity to discuss the latest policy developments with the Brussels based Secretariat,

which gives a voice to performers' organizations in the international arena on a day-to-day basis.

After the historic passing of the Performers Copyright Treaty in Beijing last year the push to get the ratification by thirty countries necessary to bring the treaty into force remains top of the agenda. At the same time the Secretariat reported evidence of a growing assault on intellectual property rights, evidenced most recently by a push to abolish private copying levies.

Much FIA work takes place



Sue McCreadie

between meetings and involves the affiliates in working groups, with briefs covering video games, relationships with collecting societies and planning for a much anticipated live performance conference in 2015. Australian Equity is pleased to be participating in the new LGBT working group, which met during the conference and agreed to explore possible LGBT charters in each country.

The Australian delegation included actor and New South Wales (NSW) president, Tina Bursill, our Foundation director Mary Cotter and communications manager Lizzie Franks. We would like to thank our American Equity hosts for their kind hospitality and congratulate them on an outstanding 100 years.

## Equity Mourns Passing of Jean Stapleton

Although she will always be known and remembered as Edith Bunker, the star of TV's *All in the Family*, Jean Stapleton had earlier appeared on Broadway in *Damn Yankees* and *Bells Are Ringing* and was elected to Council in 1958. Other Broadway credits include *Funny Girl*, *In the Summer House* and the Eugene Ionesco farce, *Rhinoceros*. She also appeared regularly each summer at the

Totem Pole Playhouse in Pennsylvania, which was owned by her husband, William Putch. On Council until 1963, she served on several Nominating Committees, the Stock and Off-Broadway Committee, the Committee to Review Election Procedures and was Chair of the Baby Bundles Bureau Committee, which collected and traded baby equipment and clothing.

## Office Closing

All Equity offices will be closed on Monday, September 2, 2013 in observance of Labor Day. In addition, all offices will

close early on Friday, August 30. (Check with your local office for the early closing time.)

## Equity Member, Four Family Members Receive Union Plus Scholarships

**U**nion Plus, a program of Union Privilege, created by the AFL-CIO to provide consumer savings, benefits and education resources to members and retirees of participating labor unions, has awarded \$150,000 in scholarships to 115 students representing 36 unions, including five winners from Equity, who received a total of \$16,000.

The 2013 Equity winners receiving \$4,000 scholarships are: David Bologna of Austin, TX, who has been an AEA member since 2008; Evan Griffith of New York, a three-time winner whose parents Edward and Lisa Griffith are AEA members; and Emma Hathaway of Rutherford, NJ, whose mother Joanne is an AEA member. Molly Prep of Huntington, NY, whose father Kerry is an AEA member, has been awarded a \$3,000 scholarship and Hannah Garner of Montclair, NJ, whose father Patrick is an AEA member, has received a \$1,000 scholarship.

David Bologna appeared in *Billy Elliot* at age 13 and has continued singing and dancing. He is looking forward to achieving a degree in music and a career in the performing arts.

Evan Griffith received his third Union Plus scholarship through a combination of academic achievement, hard work and outstanding union values. The benefits of union membership, he

says, are something "which I will never take for granted."

Emma Hathaway has used music to help her communicate and connect with young people with autism. Her goal is to study the brain and pursue a career in music therapy, combining her skills, interests, education and compassion.

Molly Prep comes from a long line of union members, including a great-grandfather who was an Equity member. "Everyone benefits from unions," she says.

Hannah Garner's goal is to join a major dance company and travel the world, performing and experiencing other cultures. "I live, eat and breathe dance," she says.

Union Plus Scholarship awards are granted to students attending a two-year college, four-year college, graduate school or a recognized technical or trade school. Recipients are selected based on academic ability, social awareness, financial need and appreciation of labor.

Visit [UnionPlus.org/Education](http://UnionPlus.org/Education) for applications and benefit eligibility. In addition to Union Plus Scholarships, union families are eligible for National Labor College Scholarships and discounts on college and graduate school test preparation courses. Visit [UnionPlus.org/CollegePrep](http://UnionPlus.org/CollegePrep) or call 1-888-243-7737 for information.

## A Look Back@Equity Milestones

### 75 Years Ago July/August 1938

- A plaque is placed in the Booth Library of the Players, telling the story of the days before there was an Equity. The inscription reads: "In this room during the first three months of 1913, there met, without permission, the small committee of four or five which ultimately led to the formation of the Actors' Equity Association." The Equity publication reported that the words "without permission" were included because The Players could not set aside any of its public rooms for a secret meeting, especially on behalf of any such unorthodox and revolutionary movement as an actors' organization. But it could, and did, turn its back and fail to notice that the committee went in there and locked the door behind it.

### 50 Years Ago July/August 1963

- The August issue of Equity's official publication applauds President John F. Kennedy for creating an Advisory

Council on the Arts. Equity President Ralph Bellamy issues the following statement: "Equity has long favored and worked for establishing of such a group within the federal government. The President's action is a big step forward by his administration toward closing the cultural gap that has existed between America and other countries in their respective recognition and utilization of arts as a national asset."

### 25 Years Ago July/August 1988

- The July/August 1988 issue of Equity News is a Special 75th Anniversary edition, including, among many others, articles by Rosetta LeNoire, Ralph Bellamy, Ellen Burstyn, and NYC Mayor Edward Koch; a message from President Ronald Reagan; an interview with director Lloyd Richards; and articles on the history of the Union; the Gypsy Robe; Equity's role in the desegregation of the National Theatre in Washington, DC, the consequences of the blacklist, and much more.

By Nick Wyman

**T**he question has surely passed your lips, quite possibly in regard to some choice you have made in pursuit of your AEA livelihood or perhaps in regard to your choice to pursue this livelihood at all. For me, this question arose recently when I was telling someone that the AEA Presidency took up as much time as I permitted it to and my interlocutor quite naturally asked what I did. In the moment, I was hard put to come up with much of anything.

Upon reflection (and having asked myself the titular question) I have cobbled together a list of my activities and duties, which I proffer to you as both a reassurance that I am well worth the zero dollars per year you pay me and also as an enticement (or caveat) to those who might seek to succeed me in this office.

The AEA Constitution says that I preside at all meetings of the National Council and that I have "general supervision of [the Association's] affairs and property." Pretty vague, huh? I chair the meetings of the 83-member Council and the much smaller (eight officers plus eight alternates) PPC (President's Planning Committee). While I can put in my two cents at the PPC, in Council I do not "enter into debate," but rather focus on moving the debate along while allowing for full discussion.

My "general supervision," as I see it, is one of the two most important things I do. Based upon my own observations and experience as well as conversations with members, I mull. I plan. I think. I consider how we — the elected leaders and staff — can be most useful to the members. I consider how the Association can be more effective, more nimble, more efficient. I consider



## What In The Heck Am I Doing?

how we can make best use of your dues money. I consider how we can make best use of our relationships with our bargaining partners, with other unions, with labor organizations, with the government. I think about how "the business" is changing and how it is likely to change in the future, and I consider how we can position ourselves to be more powerful and effective in that future. I bring all these considerations to top-level meetings for discussion with the Council and the PPC.

My chief presidential functions are those of figurehead and ombudsman. As figurehead, I am the representative of the Union at various award ceremonies, industry functions, and labor gatherings. This year alone I am attending dozens of board meetings of the Equity-League P&H Funds, The Actors Fund, BC/EFA, and FIA (Fédération Internationale des Acteurs), the national conventions of IATSE and the AFL-CIO, as well as 30 separate centennial celebrations in our three main office cities and every liaison city. I take this duty seriously, if not solemnly. When I represent you, I wear a suit and tie: it is my way of saying, "This is a business, and we stage managers and actors are people of substance."

I am also the Association's ombudsman. Just as staff can bring their issues and problems to our Executive Director Mary McColl, our elected leaders can bring their issues and problems to me. Members-at-large, perhaps misperceiving their President as Wyman the Great and Powerful, bring just about any concern to me. My e-mail inboxes have a steady flow of requests, complaints, suggestions and ideas. I try to reply to all of them. Most of these are the purview of the staff, so I pass the

e-mails on to the appropriate staff member. I sometimes bring the issue or idea to the PPC. Occasionally my limited powers and skill set are appropriate and sufficient to handle the issue.

I have recently dealt with thank you notes, condolence notes, invitations to openings, endorsement requests, health coverage enquiries, meeting scheduling (and rescheduling), liaison party speakers and schedules, re-join requests, questions on benefit performances, the flu shot program, a forum with South Florida producers, an onerous holiday show schedule, requests for a copy of a speech, and a meeting with a Chinese cultural delegation. That's this past week.

I also regularly meet with members in person in my office. (My office, the corner penthouse overlooking Times Square, is cool: it alone is worth thinking about becoming AEA President.) Sometimes I listen to ideas and suggestions, complaints and problems. Sometimes I offer my own suggestions. I offer hope and encouragement, fatherly advice and mentoring on how to run one's life and career — much as I frequently attempt to do in these columns.

At the end of the day, that is the other most important thing I do. I am not Wyman the Great and Powerful; I am the character man behind the curtain. I cannot give you a job or guarantee you a living just as I cannot give you courage, heart or brains. Instead, the aid I dole out is the assurance that you are okay, that you are enough, that you have what you need inside you, and that your choice to pursue this livelihood was indeed not a mistake. I consider it my job to provide you "with aid" — the acronym of this column's title.

### 10 Years Ago July/August 2003

- Equity cheers the opening by The Actors Fund of the Al Hirschfeld Free Health Clinic to provide health care to uninsured and underinsured entertainment industry professionals.
- Equity continues its protests and leafletting of non-union tours.
- Richard Seff establishes The Richard Seff Award to recognize veteran character actors who are long-time members of Equity for the best performance in a supporting role in a Broadway or Off-Broadway production. The award is administered by the Actors' Equity Foundation.

## Eisenberg Award Goes to U of Michigan Grad

**T**revor St. John-Gilbert, University of Michigan Class of 2013, is the recipient of the AEA/Alan Eisenberg Award Scholarship. He



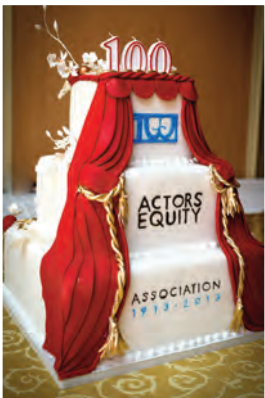
Alan Eisenberg (l) with Trevor St. John-Gilbert. (Photo: David Lotz)

is the seventh graduating student from the University's Musical Theatre Program to receive the award, created by former AEA Executive Director Alan Eisenberg, an alumnus of the school. Trevor credits "the nurturing and uplifting

environment at UM" with helping him. "The technical training is amazing and the students and faculty are unparalleled, but it's the environment of positive criticism, loving affirmation, and honest

vulnerability that allow us as students to feel safe to explore and grow as much as we do." Trevor thanked Mr. Eisenberg for creating the award. "It has meant so much to me and my family. I'm so blessed to have received it!"

# CHICAGO



# LOS ANGELES



# CELEBRATE



## Equity Celebrates 100

From the Windy City to the City of Angels to the Big Apple, Equity turns the lens on members during parties in the October/November and December 2013 issues. Explore the full online photo galleries!

# CELEBRATE

ACTORS  
EQUITY  
ASSOCIATION  
2013



NEW YORK



## 100 Remarkable Years

Joining their gala Centennial celebrations. Look for more "AEA 100" pictorials from the 27 Area Liaison from the Centennial celebrations on AEA's Flickr photo sharing page ([flickr.com/photos/actorsequity/](http://flickr.com/photos/actorsequity/)).



# NATIONAL NEWS

## San Francisco Bay Area

### Local Members Raise AEA's Profile at Annual KQED-TV Pledge Drive

In an effort to raise awareness of Equity and to give back to the San Francisco Bay Area community, local members pitched in on June 8, 2013 at a pledge drive at PBS station KQED in San Francisco. Organizer Teressa Byrne and members Councillor Stephen Pawley, Safiya Fredericks, Tiiu Eva Rebane and Joe Higgins answered phones, took pledge information from donors and appeared on camera during pledge breaks wearing Equity t-

shirts and hats. In addition to helping to raise money to support KQED, the members also enjoyed seeing their Equity gear on screen. And Joe Higgins even won the raffle prize of a handsome KQED tote bag!

This is one of many local efforts to contribute to the community and to emphasize the value of union



(From l) Stephen Pawley, Joe Higgins and Tiiu Eva Rebane at KQED.

actors and stage managers in the process.

## South Florida

### Equity Marches with Pride

By Michael H. Small  
Area Liaison Committee

We were a mighty mob of five—Kay Brady, Andrea O'Connell, Kenneth Averett,

which contrasted nicely with the group nearby sporting full kabuki makeup.

As the parade began to move forward, I sensed a jubilation



(L to r) Kenneth Averett, Andrea O'Connell, John Felix, Michael Small and Kay Brady at the Stonewall Pride Parade.

John Felix, and me—at The Stonewall Pride Festival Parade on Saturday, June 22, 2013. We were glorious in our blue Equity t-shirts and matching hats,

that differed from that I have experienced at this event before, both as a spectator and a volunteer. With Kay Brady proudly holding our sign, we

passed out postcards to the crowd and talked about professional regional theatre. Comparing notes at dinner later, we were all delighted by the response we received. We distributed thousands of postcards identifying all of the regional theatres with their websites, and with Equity's message on the other side. Leftover cards will be placed in the lobbies of the theatres.

I thought that Equity's participation in this event was both fruitful and admirable and our liaison, Irene Adjan, is to be heartily commended. Her support and enthusiasm allowed the Union to increase its visibility here in South Florida while celebrating an important community event.

Thanks are also due to Councillor Margot Moreland for her support and to those who participated and gave up their Saturday night to represent Equity. It was a spectacular experience and I am honored to have been a part of it.

## Central Region

### Suggestions Sought for Dinner Theatre Negotiations

The Central Dinner Theatre/Theatre Restaurant agreements will begin to expire on May 25, 2014. These agreements include: the Chanhassen Dinner Theatres agreement on May 25, and Beef and Boards Dinner Theatre agreement, Drury Lane Dinner Theatre agreement, Fireside

Dinner Theatre agreement, Marriott Theatre agreement and the New Theatre Restaurant agreement on June 8, 2014. The Central Dinner Theatre Committee will soon be formulating proposals for these upcoming negotiations and your comments regarding work under these agreements is of great

importance to Equity and to the Committee. In the coming months, a survey will be sent to those members who have worked under these agreements during the term of the current agreement and we urge you to complete it. *All information is confidential.*

## Buffalo-Rochester

### History made at the 23rd Annual Artie Awards

By Don Gervasi,  
Area Liaison

The 23rd Annual Artvoice Theatre Awards were presented

Kavinoky Theatre's *August: Osage County* (which also won Outstanding Production of a Play and starred AEA members Eileen Dugan, Norm Sham and



Sheila McCarthy



Brian Mysliwy

at the Town Ballroom in Buffalo, NY on June 3, 2013 honoring local productions from the 2012-2013 theatre season. The "Arties" were started in 1991 by Anthony Chase, Theatre Editor of *Artvoice*, a free weekly newspaper dedicated to the arts in Western New York. All proceeds from the evening (along with proceeds from area theatres' sale of Red Ribbons) go to Benedict House, which provides non-discriminatory residential housing opportunities and supportive services for persons living with AIDS. The evening was emceed by Mr. Chase, Amy Jakiel and Charmagne Chi, with music direction by Michael Hake.

Equity members continued to have a presence at the Arties this year. Member Brian Mysliwy won the award for Outstanding Actor in a Musical, hilariously playing Chairman William Cartwright in Kavinoky Theatre's production of *The Mystery of Edwin Drood* (which also starred members Eliza Maher and Tom Owen). Sheila McCarthy took home Outstanding Actress in a Play for playing Violet Weston in

Saul Elkin). The win makes Sheila the first actor in Arties' history to win in all four categories for which she was eligible. Irish Classical Theatre's *Next to Normal* took Outstanding Production of a Musical and starred visiting AEA members David Autovino and David Watson.

Other AEA members nominated for Arties were Christian Brandjes (*A Streetcar Named Desire*, Torn Space Theatre), Adriano Gatto and Ellen Horst (*33 Variations*, MusicalFare Theatre), John Fredo (*'S Wonderful: The New Gerstwin Musical*, MusicalFare Theatre), Brian Mysliwy (*American Buffalo*, Irish Classical Theatre Co.) and Norm Sham (for direction of *The Mystery of Edwin Drood*, Kavinoky Theatre).

More than 400 people attended this year's Artie Awards, with \$9,500 raised for Benedict House. Over the years, the Artvoice Theatre Awards (and the connected sale of Red Ribbons) has raised well over \$210,000 for AIDS-related causes.

## New York

### Credit Union Congratulates

At the Actors Federal Credit Union's 51st Annual Volunteers' Dinner, two long-time supporters of the organization were honored. President Jeff Rodman was recognized for 30 years of service, and Equity member and ActorsFCU Chair Denise Nolin was named the

first recipient of the Conrad Bain Award for her outstanding contributions to members. The namesake award was created in honor of Mr. Bain, an Equity Councillor and one of the founding members of ActorsFCU, who died on January 14, 2013.



**New York**

**“Broadway Barks” Finds Homes for Fortunate Furry Friends**

From kittens that fit in the palm of your hand to Great Danes that barely fit in some New York City apartments, the 15th annual edition of *Broadway Barks* filled Shubert Alley on July 13, 2013 with more than 200 dogs and cats—and the Equity members who love them.

*Broadway Barks*’ co-founder (1) Bernadette Peters and co-host Harvey Fierstein welcomed pet lovers to the annual pet adoption event produced by Broadway Cares/Equity Fights AIDS.

“We started 15 years ago with six shelters and never dreamed that it would turn into this, with 27 shelters and rescue groups today,” Peters said, adding that *Barks*’ co-founder Mary Tyler Moore was sadly unable to participate in this year’s event because of a broken shoulder. “Mary so wanted to be here, but she would be the first to remind us that there are still countless thousands of absolutely gorgeous dogs and cats in desperate need of homes.”

Tables from 27 New York area shelters lined Shubert Alley with adorable, adoptable pets as more than 50 actors currently appearing on



1 Broadway served as special pet escorts for the afternoon. Bebe Neuwirth, a proud parent of three cats, introduced the audience to a tiny black-and-white kitten adorned in red ribbon collar and representing seven cat rescue groups.



2

Among those lending a hand with the canines were Annaleigh Ashford, Billy Porter and (2) Stark Sands (*Kinky Boots*); Victoria Clark, Ann Harada and Laura Osnes (*Rodgers + Hammerstein’s Cinderella*); Lilla Crawford, Jane Lynch, Clarke Thorell and animal trainer Bill Berloni (*Annie*); Charlotte d’Amboise, Rachel Bay Jones, Terrence Mann, Andrea Martin, Patina Miller and Matthew James Thomas (*Pippin*); Charl Brown, Bryan



3 Terrell Clark, Brandon Victor Dixon, Morgan James and Valisia LeKae (*Motown The Musical*); (3) Bertie Carvel, Sophia Gennusa, Oona Laurence, Bailey Ryon and Milly Shapiro (*Matilda The Musical*) and dozens more.

(4) Equity member Michael Urie (*Buyer & Cellar*) showed he knows about rescue dogs firsthand. He announced he had

adopted a dog just a few days before *Barks* from one of the participating shelters. “Rescue dogs just know that you’ve rescued them and they have so much love to give you,” he said. “And who doesn’t need a little more love in their life?”

For a full story, more pictures and a list of participating shelters, go to [broadwaycares.org](http://broadwaycares.org).

**San Francisco Bay Area**

**36-Hour Play Benefit Showcases AEA Women**

**By Lauren Bloom  
Area Liaison Committee**

On the morning of June 23, 2013, 47 female Bay Area theatre artists gathered for the start of the *Empowering Women* 36-hour play festival. Over the following two days (36 hours), six teams: playwright, director, stage manager and actors worked together to create and present six new ten-minute plays inspired by specific gender parity prompts. All of the actors, all six directors, five of the stage

managers and two of the playwrights were Equity members.

The playwrights met their teams on that Sunday morning, selected the prompts and began writing. The plays were delivered to the creative teams by 10 pm that evening and the following morning the directors, actors and stage managers went to work. At 8 pm on the evening of June 24, the company of 28 female Equity actors took to the stage in front of a full house and performed the fully produced, finished plays.

The event was a benefit for the San Francisco SafeHouse, a comprehensive shelter and rehabilitation facility for women. Over \$2,600 was raised through

ticket sales, while additional funds were collected from concession sales for TheatreFIRST, the local AEA company that had generously donated the use of their new performance space, the Live Oak Theatre.

This event was spearheaded

by the Union Women Actors’ Coalition (UWAC), a group of female AEA actors and stage managers in the San Francisco Bay Area who are working together to advocate for, support and showcase the talent of local AEA female actors and stage managers.



**Washington/Baltimore**

**Members Help Homeless**

**By Emily Townley  
Area Liaison Committee**

The Equity members of the Greater Washington, DC/Baltimore/Northern Virginia region came together again and showed their enormous generosity of spirit by successfully completing their second “Dignity Drive.” Members made a huge difference to the lives of those in need in the region by donating new and packaged underwear items for men, women and children to area homeless shelters.

Nearly 900 items were collected this year, totaling approximately \$2,500 in retail



Emily Townley delivers some donated items to Jason Miller of the Shower Ministry.

value, and then donated to three local organizations: the Shower Ministry, the DC Coalition for the Homeless and the N Street Village for Women.

The Drive was spearheaded

by the Greater Washington, DC/Baltimore Liaison Committee with special effort made by Committee members Barbara Callander, Liaison Chair Laura Giannarelli, Vice-Chair and National AEA Councillor Jess W. Speaker III, Chair Emeritus Bill Largess, R. Scott Williams, Che Wernsman and Secretary Emily Townley.

The idea for the original drive was born when a member of the Committee, calling around to local shelters in an effort to bring AEA members together for a charity event, was

told repeatedly that the items most needed and least frequently donated to the homeless were underwear and diapers. Soon many area theatres, including The Woolly Mammoth Theatre Company, Signature Theatre, The Folger Shakespeare Theatre, The Olney Theatre Center, The Shakespeare Theatre, the National Conservatory for Dramatic Arts and Center Stage, Baltimore, were on board as part of the effort and agreed to “host” donation drop boxes for members to contribute.

Jason Miller, who runs the Shower Ministry in downtown DC at the Mount Vernon Place United Methodist Church, which offers showers, toiletries and

breakfast to homeless men and women in the region, summed it up in a letter of thanks to Equity members, writing, “Your donated items are crucial to the services we provide... The donations made by [the Actors’ Equity Members of the area] will save us a significant amount of money... and your kindness will make a difference in the lives of our guests.”

If you would like to make a donation to any of these Washington, DC area organizations, N Street Village for Women can be reached through [www.nstreetvillage.org](http://www.nstreetvillage.org), the DC Coalition for the Homeless at [www.dccfh.org](http://www.dccfh.org) and Shower Ministries by contacting Jason Miller at [jwmnc@me.com](mailto:jwmnc@me.com).

## New York

## “Broadway Bares” Raises \$1.4 Million in Racy, Raucous Road Trip

*Broadway Bares 23: United Strips of America*, a randy road trip of modern-day burlesque featuring 220 New York dancers, raised an all-time high of \$1,430,241 for Broadway Cares/Equity Fights AIDS.

More than 6,000 people packed Roseland Ballroom for two performances on Sunday, June 23, 2013. Highlights included: Equity member Allyson Carr leading a stripped down California beach party much to the chagrin of lifeguard Daniel Robinson; a mythical mermaid, played by Celia Mei Rubin, luring ship captain Ryan Worsing into sensual waters off the Maine coast; a gritty, Georgia-based military boot camp number with a host of muscled men in—and out of—fatigues, led by Julius C. Carter, (1) a bevy of buxom cheerleaders cheering on a trio of hunky cowboys, including Marty Lawson; Timothy Hughes portraying a randy drum major



leading an all-male Nebraska marching band through its paces, and much more.

Unexpected encounters on the road featured Max von Essen, Michael Cusumano and Tony Award winners Alan Cumming and (2) Billy Porter, who showed off something a little “kinky” from his bag. The evening also included special appearances by Tony winner Judith Light and Grammy Award nominee and *American Idol* finalist Adam Lambert, plus performances by Christopher Sieber, (3) *Motown The Musical’s* Charl Brown and Eric LaJuan Summers, *Matilda the Musical’s* Lesli Margherita and *Rock of Ages’* Kate Rockwell.

Created by Tony Award-winning director and choreographer Jerry Mitchell, *Broadway Bares* is produced by BC/EFA, led by Producing Director Michael

Graziano. This year’s edition was directed by Equity member Nick Kenkel, leading a team of 13 dancer/choreographers. Since its first performance in a small New York City club in 1992 when eight dancers raised \$8,000, the 23



editions of *Broadway Bares* have raised more than \$11.3 million for BC/EFA.

Hats and more off to the scores of Equity dancers who participated, with a special salute to the 32 Equity stage managers, led by BC/EFA’s Kimberly Russell.

For more information, including video and photos, go to [broadwaycares.org](http://broadwaycares.org).

## New York

## Foundation Presents Four Awards

The Clarence Derwent Award for most promising performers on the New York metropolitan scene, and the Richard Seff Award for veteran character actors in a supporting role were presented by the Actors’ Equity Foundation at the Eastern Regional Board

said it was “gratifying, validating and humbling” to receive an award from his Union.

Annaleigh Ashford received the Derwent Award for her performances on Broadway in *Kinky Boots* (for which she also received a Tony nomination) and Off-Broadway in *Dogfight*. *Kinky Boots’* director and choreographer (and Equity member) Jerry Mitchell made the presentation, saying Ms. Ashford had changed his life since he cast her in *Legally Blonde*. “She is

a star,” he said, adding there will never be anyone else who will perform the number, “The History of Wrong Guys,” as Ms. Ashford did. She is “quirky and fabulous.”

Ms. Ashford spoke of how lucky she felt to accept her award in the Equity Building where she had stood in so many lines for Chorus Calls and EPAs. “It’s an honor and a privilege to be back.” She also spoke at length about how much Equity means to her.



**Award recipients (l to r) Michael Urie, Annaleigh Ashford, Kristine Nielsen and Lewis J. Stadlen.** (Photo: Stephanie Masucci)

meeting on June 11, 2013.

Michael Urie received a Derwent Award for his performance in *Buyer & Cellar*, a solo vehicle produced by Rattlestick Playwrights Theatre. The play’s author, Jonathan Tolins, made the presentation, calling Mr. Urie “remarkable,” a “rare actor, and a rare person with real commitment to the theatre” who has “incredible promise.”

Mr. Urie, “deeply honored,”

## Letters to The Editor

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

### CURTAIN CALLS VS. RECEPTIONS

Dear Editor:

Congratulations on the May Special Commemorative Issue of *Equity News*, especially on those centerfold quotes from 1916.

As an AEA member since 1946, I find myself a repository of tradition, and I was surprised by your identifying the subject of Lucille Watson-Fellow’s 1916 letter as being “curtain calls.”

I think a curtain call happens after the show, and in opera and ballet some performers still take their bows in front of the closed curtain. What I saw in long Broadway runs where Ina Claire and Gladys Cooper on first entering accepted the audience’s affectionate applause was always called, I believe, a “reception.” Both ladies froze in place, looking pleasant but not at the audience. Others on stage froze as well. When the applause had gone on long enough, the star gestured as if to speak. As the applause dwindled, others on stage could shift as well, and the play’s action resumed. I offer this as a recipe for those who may some time earn receptions of their own.

Stuart Vaughan  
(Editor’s note: All of the articles in the May Commemorative Issue were exact reprints from some early *Equity News* editions, and it was great fun to do all the research.)

### SINGERS WANTED FOR STUDY

Dear Singers (or folks who have singer friends):

I’m doing a thesis on how professional singers maintain their voices. It is a mournfully under-researched subject and something that can vary drastically by the person. I want to know how often you feel like you’re losing your voice, whom you go to to help you

get through it, what changes you make to your routine and who told you these things would help.

I’m doing this research because I’m a singer myself (and a proud Equity member) who is completing a master’s degree in Speech Pathology and because, as it stands, the speech pathology community is largely uninformed about all the tricks we’ve found to bring our voices back when in dire straits. Please contact me at [tempethomas@yahoo.com](mailto:tempethomas@yahoo.com) if you are interested in participating and I will send you a consent form and links to the survey and an iPad drawing.

Tempe Thomas

### IN MEMORIAM

Dear Editor:

By the time we met, George Ives was Equity’s Western Regional Director. I was fortunate enough to be elected Western Regional Vice President and to have served with two outstanding executives: George Ives and John Holly. But, George had a sense of humor that set him apart. I loved taking trips around our region with him. To see his passion for Actors and Stage Managers, for the “Minimum Player,” for live theatre, was inspiring. Then, to sit down to a meal and just talk was an honor. His candor was, at times, arresting, but it was that dry sense of humor that would take people by surprise. I often felt like the dog when he is confused and tilts his head at the speaker, trying to figure out if George was kidding or not. He usually was.

He lived a long and successful life, one that benefited (and still benefits) the working conditions of Actors and Stage Managers through his work at AEA. Being his friend will forever benefit me. Thank you, George.

Carol Swarbrick

## Corrections

In the listing of Equity’s Tony Award nominated members in the June issue of *Equity News*, Keith Carradine was congratulated for his performance in *Kinky Boots*. Mr. Carradine’s acclaimed performance was in *Hands on a Hardbody*.

Karen Szpaller (not Karen Foor) is the Production Coordinator at TheatreWorks and proud AEA member pictured at a recent SF-Bay Area Stage Managers’ Networking Event on page 9 in the June issue.

The good news is that Equity member Morgan Mackay is alive and well and rehearsing for a production of *1776* opening in September at the American Conservatory Theater in San Francisco. The bad news is that,



**Vanessa Servero.**

in a case of mistaken identity, the name Morgan Mackay was included in the Final Curtain listing in the June issue. Another Morgan Mackay, reported by the Membership Department to have been inactive for a long period of time, is the deceased member.

The photo on page 5 of the June issue identifies cast members of *The Motherf\*\*ker With The Hat* at the Unicorn Theatre in Kansas City as Vanessa Servero and Rufus Burns. Actually, the photo is of a production of *BlackTop Sky* and shows Chioma Anyanwu and Frank Oakley III.

Vanessa Servero is pictured above.