

Home Sweet Home

The new Equity office nears completion in Los Angeles

Actors' Equity Association members living on the west coast are about to move in to a new home this summer.

The new L.A. Equity home, located in the NOHO Arts District and slated to open this summer, marks the organization's sixth move in the area — AEA first landed in Los Angeles in 1921.

The difference, this time, is

"We're committed to being in Los Angeles," DiPaola said. "So if we're going to be there, it just made more sense to be able to own something and to control our costs over the long run rather than be held hostage to market variations."

Aside from the new AEA office space, one of the major facets, and accomplishments — and goals — of the new building is the brand new Audition Center.



that Equity now owns the building it's moving into — as opposed to renting, which is one of the main reasons AEA bought this building, to control the organization's cost over a long-term period.

According to Steve DiPaola, Assistant Executive Director for Finance and Administration, the rental market in L.A. is volatile, so when it comes to renting, costs can be rather high.

The L.A. Audition Center will be similar to the New York City center. An acoustician was brought into the space several times to make sure that the acoustics are in good condition, and so that the office staff won't get interrupted by auditions.

"The Audition Center is going to be state-of-the-art," said DiPaola. "It's got terrific sound attenuation; it's in a nice building that has a very high roof and no

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Joseph Benincasa Honored for 25 Years at Helm of The Actors Fund

Receives Fund's Medal of Honor and Special Tony Award

By Helaine Feldman

"Exciting, humbling, exhilarating, unexpected": These are the words used by Joseph Benincasa, President and CEO of The Actors Fund, when describing his feelings about receiving The Fund's highest award, the Medal of Honor. He's also receiving a special 2014 Tony — both recognizing his 25 years of service to the entertainment community.

The Medal of Honor was presented at a special sold-out gala on April 28, 2014, which celebrated 20 years of Disney on Broadway and raised \$1.6 million for The Fund, setting a single night fundraising record



The Schermerhorn in downtown Brooklyn is one of the three Actors Fund affordable and supportive residences for people in entertainment developed under Benincasa's leadership over the past 25 years.

Photo: Joann Coates

for the organization.

"I am humbled and deeply grateful for these honors, but really they belong to everyone at The Actors Fund," Benincasa said. "This recognition is wonderful and my hope is that it will shine a bright light on the vital services this organization has designed for Equity members and people in our creative community across the country."

For the St. Joseph's University and Rutgers University alum (he also attended the Graduate Business School at Fordham University), working at The Actors Fund was really only the tip of the iceberg.

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Sixteen Elected to Council

Sixteen members — nine from the Eastern Region, one from the Central Region and six from the Western Region — have been elected to Council. Ballots were tabulated on May 22, 2014 by Election Services Solutions.

There were 5,265 total valid ballots cast, of which 2,726 were cast electronically. Following are the results:

EASTERN REGION

Principal Four-Year Term

Stephen Bogardus
Jennifer Swiderski

Nicole Flender

Not elected: Joanne Borts, Scott McGowan, Aaron Ramey,

Christopher Gurr, Buzz Roddy, John Christopher Jones

Chorus Four-Year Term

Jennifer Cody
Jonathan Brody

Ben Liebert

Matthew J. Kilgore

Not elected: Jeff Applegate, Stas' Kmicic', Derek Hanson, Curtis Schroege

Stage Manager Four-Year Term

Marjorie Horne
Bernita Robinson

Not elected: Dan Zittel, Arthur Atkinson, Jeff Davolt

CENTRAL REGION

Principal Four-Year Term

Madeleine Fallon

Not elected: Wydetta Carter

WESTERN REGION

The following candidates were nominated with no opposition and, pursuant to Rule VI9(e)6 of the Nominations and Election Policy, they have been deemed elected.

Principal Four-Year Term

Joshua M. Boff
Kelly Ground
Kevin McMahon
Greg North

Principal One-Year Term

Barbara N. Roberts

Chorus Four-Year Term

Kim Arnett

Equity Works: AEA Re-ups Three Contracts in Central Region

Negotiations lead to three renewed, improved contracts in the Central Region

Actors' Equity Association recently negotiated four-year contracts with three employers in the Central Region, gaining increases and improving work rules for each agreement.

The negotiated contracts include Chanhassen Dinner Theater in Chanhassen, Minnesota, Beef & Boards Dinner Theatre in Indianapolis and Chicago's Second City Theater, Inc.

The new contract for Chanhassen Dinner Theater started on May 26, 2014.

Among the gains in the new contract is a salary increase of

3 percent for each year of the agreement, resulting in a total increase of 12 percent across the life of the contract.

Additionally, the dance captain increment increases to 17 percent and the fight captain increment increases to 3 percent of the weekly salary rather than a flat \$15. New to the contract is the requirement that understudy assignments must be made within one week of the first rehearsal.

The Beef & Boards Dinner Theatre contract will begin on June 9, 2014 and is another four-year agreement. For the first time, the theatre's revues

will now be covered under the contract. Equity also achieved a 2 percent increase in years 2-4 of the agreement and the dance captain increment is increased to 15 percent.

A new rule now requires that any salary offer must incorporate an itemization that includes, among other things, term increment and parts pay.

The contract for Second City Theater, Inc. began on May 6, 2014 with retroactive payments to April 14, 2014. The contract encompasses 3 percent salary increases in each year of the agreement for both Mainstage and e.t.c. as well as a Mid-

Term Run bonus of no less than one week's contractual salary six months after opening. In addition, Equity actors and stage managers hired in Second City's TourCo, Theatricals and UP productions will see a 3 percent increase in the first and third year of the agreement.

In each contract negotiation, Equity's negotiating team sought and gained improvements in areas that ranged from safe and sanitary proposals to new media.

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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

Joseph Benincasa Honored

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Aside from The Fund, Benincasa has served on the board of various organizations, including Broadway Cares/Equity Fights AIDS, Career Transition for Dancers, the Human Services Council and the Times Square Alliance, among others. He's garnered countless honors, including the first-ever Made in New York Award, which was presented by former New York City Mayor, Michael Bloomberg. And, in 2011, Benincasa was awarded an Honorary Doctorate of Humane Letters by Centenary College.

Benincasa joined The Actors Fund in 1989, continuing a career in public service and the nonprofit sector. Founded in 1882 (initially to raise money to cover funeral and burial expenses for indigent actors), The Fund now has a \$31 million operating budget, a staff of 250 in offices across the nation and numerous initiatives.

During Benincasa's tenure, the Fund has expanded its services and outreach to include, among other programs, affordable housing options, an HIV/AIDS initiative, a health insurance resource center, employment counseling, addiction and recovery support, The Dancers' Resource program, online services. In 2013, the program assisted 17,000 people.

Almost \$1 million is raised through special performances (approved in Equity's Production Contract agreement), bequests, donations from individuals, businesses and foundations. Government programs provide almost \$30 million. The largest single contributor, however, is Broadway Cares/Equity Fights AIDS.

"We are joined at the hip with BC/EFA," said Benincasa, noting that Equity Fights AIDS started as a committee at AEA before merging with Broadway Cares in 1992. BC/EFA has granted more than over \$68.5 million to The Fund

over its 26 year partnership — almost matching Benincasa's career with The Fund — and \$4.5 million last year alone.

Under Benincasa's quarter-century of leadership, The Actors Fund has established and expanded its offerings of affordable and supportive housing residences beginning with The Dorothy Ross Friedman Residence (formerly The Aurora) in midtown Manhattan, which has 178 units of affordable housing for low income working professionals, seniors and persons with AIDS, and is home to The Fund's AI

Though The Actors Fund may have been started to help cover funeral and burial costs of actors in 1882, today The Fund does much — much — more.

The Fund assists with social services, financial assistance, housing, healthcare and other things through these various programs and initiatives:

- Entertainment Assistance Program
- Mental Health
- Chemical Dependency
- Phyllis Newman Women's Health Initiative
- HIV/AIDS Initiative
- Financial Wellness Program
- Senior Services
- The Dancers' Resource
- HOWL Emergency Life Project
- Conrad Cantzen Shoe Fund
- Funerals and Burials
- Looking Ahead
- Unclaimed Coogan
- Union/Partner Programs
- Artists Health Insurance Resource Center
- Al Hirschfeld Health Clinic
- The Actors Fund Work Program

For more information, visit actorsfund.org.

Hirschfeld Free Health Clinic.

In addition, The Fund has 40 low-cost garden apartments for people living with AIDS at the Palm View residence in West Hollywood, California and The

Schermerhorn in Brooklyn, New York, a 216-unit "green" facility for single adults.

Not content with all this, however, Benincasa continues to explore new affordable housing prospects.

Other initiatives, expanded under Benincasa's watch, include The Fund's Phyllis Newman Women's Health Initiative and The Actors Fund Work Program, which, incidentally, also began as an Equity committee and was then a separate organization before coming under The Fund's umbrella in 1998.

Clearly, it may be said that The Fund is joined at the hip with BC/EFA, it is joined at the heart with Equity.

A BC/EFA donation funded a room at The Dorothy Ross Friedman Residence dedicated to former Equity President Colleen Dewhurst, who was an ardent supporter of The Fund and chair of its Human Services Committee. Plus, Nick Wyman, AEA President, serves on The Fund's board of trustees, while many other members are on the national board of advisors.

The Lillian Booth Actors Home in Englewood, New Jersey, a state-of-the-art assisted living and skilled nursing care facility, run by The Fund since its original incarnation in 1902 on Staten Island, has been rated by U.S. News & World Report among the best in the country. Of the 16,000 nursing homes in the U.S., only 3,036 received a five-star rating from the federal government in 2014 and The Lillian Booth Home is one of them.

Speaking of ratings, The Fund has received a four-star rating from Charity Navigator, which evaluates the nation's charities on the basis of its commitment and proper oversight of donor dollars, assuring that all of the money raised goes where it's supposed to be allocated.

"I believe so deeply in this organization but I also believe, so deeply, in Joe," said Actors

Fund Chairman, Brian Stokes Mitchell. "He is an incredible leader because he leads with his heart. He inspires all of us to dream big and do all we can to keep The Fund growing and serving more people in need in our industry every year."

Recognizing the sporadic nature of employment and the need of performing artists to obtain and maintain health insurance, The Fund, in 1998, in conjunction with the National Endowment for the Arts, launched the Artists Health Insurance Resource Center. The AHIRC maintains a national web database, conducts seminars and offers individual counseling providing the performing arts community with up-to-date information on obtaining affordable health care and, on a state-to-state basis, collects information on self-pay insurance plans, government subsidized plans and specific organizations to contact for assistance.

The Fund also was instrumental, along with Equity and the other performing arts unions, in having the New York State Legislature pass the COBRA Continuation Assistance Program to pay half of COBRA premiums for eligible union members who have lost their health benefits.

Benincasa is proud of maintaining The Fund's long legacy as an important safety-net for the entertainment industry, of putting its financial house in order and of the participation and loyalty of the entertainment community.

"The work of our Trustees and all our other leaders is inspiring, and our Chairman, Brian Stokes Mitchell, is far more than a figurehead, he is truly our inspiration. They are always there for us," he said, adding that the entire community is supportive of The Fund's work and goals.

Does he have any regrets over his 25 years with The Fund? One, and it's motivational: "We want to do more."

said. "By moving to our new location, which is near to where members live and audition, we are able to create a much stronger identity."

Building a strong AEA identity is another objective coupled with this move. When it comes to the exterior of the building, Equity's logo will be prominently featured.

"I think the building gives Actors' Equity a real place, a standalone building, that establishes a presence in Los Angeles," Bankhead said. "I think it gives a visual presence, and physical presence, for Equity in L.A."

For many actors, the new AEA office gives them another, closer, second home.

Home Sweet Home

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columns — completely unobstructed space in order to dance and have a terrific audition experience."

DiPaola stated that it was important that AEA give members an Audition Center in the L.A. office so that the union can have some control over the quality of its members' audition experience. The office will also house the usual Equity offices and staff as well as a branch of the Actors Federal Credit Union.

"The concept that we decided to design the space with was really the idea of that interior space being almost like a set on a stage," said Shawn Bleet, one

of the architects working on OKB Architecture working on the new AEA building. "As you move around the 'stage' inside, there would be different backdrops."

Another perk, in addition to the long-term savings, includes the ample parking space for members and staff that comes with this new building. And, more parking will allow for additional opportunities for member education seminars and events to happen in the new office.

For Dee Jay Bankhead, the project manager overseeing the construction with Denham Wolf Real Estate Services, any challenges that have come with the new building have been good encounters.



ACTORS'
EQUITY
ASSOCIATION 1913

EQUITY NEWS

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New York Entrance to Open in June

A little over a year since it has closed, the renovated entrance for the New York Actors' Equity Association Building is scheduled to reopen in June. At press time, the official date has not yet been announced.

The new entrance — located at 165 West 46th Street — will mean that members and staff will no longer enter through the Times Square Visitors Center, located on 7th Avenue, to get into the Equity offices.

Renovating the entrance was the next part of the construction phase. The entrance is part of the multimillion dollar improvements for AEA's space — at no cost to the union — which includes the state-of-the-art Audition Center and an upgraded lobby and office

space.

The new, three-story entrance hall is designed to lead to express elevators to the fourth floor that will provide access to the rest of the Equity offices. The project to modernize the elevator system is currently underway, and will be completed in the near future.

Additionally on the fourth floor, there will be a sky lobby. The space will house a café with coffee and snacks as well as extra seating.

AEA Executive Director, Mary McColl, said at the time construction started, "This new lobby will provide us with faster and more efficient access to the Audition Center, the membership department and our offices. It also provides us with more public space, amenities and better security."

Staying at the Forefront AEA Hosts its First Annual NPPC Summit

In 1947, AEA banned members from performing at the National Theatre in Washington, D.C. until it reversed its discriminatory audience policy. Five years later, the theatre trashed its policy.

In 1960, when Broadway

The daylong event was centered on having the committee focus on what topics they would like to prioritize and bring to the attention of Council. More than a dozen members of the committee, including Horne, Third Vice President and co-



For the first annual NPPC Summit, members of the NPPC committee along with AEA staff, including Executive Director Mary McColl, met to discuss Equity's role with several national public policy issues.

producers refused to negotiate a pension plan for members, Equity called for a strike. Thirteen days later, the pension plan was in place, and became the blueprint for pension plans in the theatre industry.

Today, with such hefty national topics like marriage equality, health care and arts funding taking center stage with legislators, Equity members are proud to be standing at the forefront of these historic issues, which is one of the reasons AEA's National Public Policy Committee held its first annual NPPC Summit on Saturday, April 12, 2014.

"Those of us on the Public Policy Committee really would like Equity to participate in these quality of life issues," said Marjorie Horne, Councillor and NPPC co-chair. "Equity has always been at the front of these issues."

chair Ira Mont, Western Regional Vice President Doug Carrae and Eastern Regional Vice President Melissa Robinette, gathered in the Council Room (some via phone hook-up) to discuss in depth the various public policy topics. Executive Director Mary McColl and Assistant Executive Director, Eastern Regional Director and General Counsel Tom Carpenter were also on hand for the meeting.

One goal of the committee is to broaden AEA's reach and influence on government bodies, both institutional and elected whose regulations and policies affect the lives of Equity members and the state of the arts in the U.S. Another goal is to develop similar relationships among entertainment unions and with other allies like arts and social justice organizations. Some of the issues that the



"Ars Longa, Vita Brevis"

By Nick Wyman

Ars Longa, Vita Brevis. If I remember my three years of Latin, it means "Hire the tall bum, life is short." Words to live by.

Work, for most of us on this planet, involves trading time for money. When we are young, we have lots of time and little money. When we grow older, we may not have significantly more money, but we have significantly less time. For actors and stage managers, the practical result of this is as we grow older, we become a little pickier about the jobs we put ourselves up for or accept.

As I have written before ("The Five C's"), it is not solely the money for which we trade our time. There are many reasons besides money to take a job — or not to take a job. (I knew an actor who auditioned for — and then turned down — three different LORT jobs in the space of a year to stay in town and work on a relationship with a significant other.)

If you want to be near a loved one — whether potential spouse, aging parent or ailing relative — investigate the theatres in that area and each of their seasons. Are there any roles/job possibilities that fit you like a glove? How about job possibilities that fit you like a

pair of sweatpants? No? Well, audition anyway: Maybe the director is one heck of a tailor.

Even if you are not changing locales to follow your heart, I encourage you to become, if not pickier, at least more proactive about potential work. I just read a Steven Spielberg quote where he said, "This [the USC Shoah Foundation, interviewing 52,000 survivors of the Holocaust and genocides in Nanjing and Rwanda] is something I was put on this earth to do." I encourage you to ask yourself, "What was I put on this earth to do?"

The answer may well be "to entertain," "to act," "to stage-manage," "to tell a story."

I encourage you to go further. Be specific. What story do you want to tell? What are your dream roles? Your dream directors? Your dream theatres? Set yourself in motion toward those goals: See what your dream theatre is doing; see what your dream director is directing; see where your dream role/play is being done. As Thoreau advocated: Advance confidently in the direction of your dreams.

A corollary to this falls under the rubric of "Ars Brevis, Vita Longa." Acting onstage, no matter how successful we are, will take up only a small percentage of our lives — and

that's okay (see my "Mosaic" column). The challenge is to fill that non-acting, non-stage managing time in ways that fill our heart and soul as well as our pocketbook. What else are you put on this earth to do?

Maybe it's writing, maybe it's directing. Maybe it is painting or pottery or jewelry or some other sort of art-craft. Maybe it is volunteer work or charity work. (I am always blown away by the time and effort that people put into BC/EFA fundraising.) For me, being your AEA President is part of that answer. I take great pride and pleasure in serving you, the members. (If you have taken any pride or pleasure in the job I have done, please send a quick thank you to the great woman behind the tall man since my Equity time comes out of our time together. Her email is equityfirstlady@gmail.com.)

I hope that the art in your life is both very fulfilling and very long; and I hope, whether your Ars is Brevis or Longa, that your Vita is Longa. But since none of us knows how long we have, I encourage you to find work — onstage or off — that you love. And no matter how long you live, take comfort in the fact that the Equity-League Pension Fund — which is currently funded at a phenomenal 119 percent — will be there for you.

committee spoke to this year included arts funding and education, marriage equality, the qualified performing artist tax credit, white spaces, health care and productions/tax incentives for live theatre.

At the summit, the committee looked at a briefing that AEA staff had put together about the parameters of various issues, Equity's existing policy position, staff recommendations and other items.

"The committee created a

structure where they could actually have these conversations in a thoughtful way," said Carpenter. "The quality of the discussion was terrific; the members were focused on the issues."

Carpenter stated that the committee will put forth three new resolutions to the Council. The resolutions will ask the Council to endorse issues like equal pay for women, voting rights and the employment nondiscrimination act.

"There are some issues that are really important to Actors' Equity," said Carpenter. "So those are going to be a priority."

Additionally, Equity seeks to build alliances and coalitions with other organizations if the issue cannot be moved by AEA alone. That's why one of the key goals of the committee is to support lobbying efforts for arts funding, which includes an annual trip to National Arts Advocacy Day in Washington, D.C. where Councillors and staff meet with legislators to discuss various topics. The committee also monitors state and local politics in the different regions.

For Horne, the most significant aspect of this committee is getting more members involved in their union. That means getting members to participate in policy issues across the country.

"If we keep going into the communities, it means that members across the country that don't have a day to day relationship with us can participate in some of the activities in each of the regions and each of their cities," Horne said. "That would be one of the best things that his committee could do for the union."

Standing Up for Our Members

"The union has demonstrated its willingness to serve as arts advocate, fight social injustices such as racial segregation and marriage equality, and lead with great compassion and heart, particularly with the formation of Equity Fights AIDS. We have created a legacy, not only for ourselves, but for new generations of members."

— AEA President, Nick Wyman

A brief timeline showcasing how Equity has stood up for its members.

- 1919: As Equity gained

serious traction, producers and managers refused to acknowledge the freshman union. AEA called for a national strike that lasted 30 days and in its wake closed 37 productions and cost producers \$3 million. In September of that year, managers signed a five-year contract and truly acknowledged AEA.

- 1930: Prior to the '30s, actors were getting arrested — under the Wales Theatrical Padlock Bill, which allowed authorities to close a production they believed obscene — when

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Awards

Over the course of April and May, Actors' Equity Association presented a few awards to deserving artists, students and theatre aficionados in the theatre community nationwide.

- **The Tenth Annual Roger Sturtevant Award** was presented to Equity Membership Candidates Amelia Millar and Daniel Hines.
- The San Francisco Mime Troupe received AEA's 2014 **Rosetta LeNoire Award** on April 28, 2014.
- The 2014 **Lucy Jordan Award** went to San Francisco Bay Area critic Richard Connema.
- Erika Henningsen garnered **AEA/Alan Eisenberg Award Scholarship**.



Amelia Millar



Daniel Hines



Malcolm Ewen



Erika Henningsen, the 2014 Eisenberg Award winner with AEA President, Nick Wyman (left), and former Equity Executive Director, Alan Eisenberg (right).

- Councillor Malcom Ewen received **Merritt Awards' inaugural Robert Christen Award** (not an AEA award).

To read full stories about the awards and the proud recipients, go to actorsequity.org.

BRIEF NOTES

- Paul Robeson, Jr., activist and author, died of lymphoma on April 26, 2014 in Jersey City, New Jersey. He was 86. Robeson worked throughout his life to preserve the legacy of his father, the actor, singer and civil rights advocate who died in 1976. He served as a consultant for several films on Robeson's life as well as writing a two-part biography, "The Undiscovered Paul Robeson." When his father received Equity's first Paul Robeson Award in 1974, Robeson, Jr. accepted on his behalf.
- Circle in the Square Theatre School has partnered with The Broadway League's Broadway Speakers Bureau for "Teens on Broadway," a new initiative to celebrate, encourage and build the performing arts community

in New York City's public high schools. Under the program, students will be able to attend free career seminars where professionals in the industry will share their experiences.

- Two years after its merger, SAG-AFTRA has launched a new logo. The new contemporary design signifies the union's goals of "strength, excellence and unity."
- Shake38.com is a new website developed by the Shakespeare Festival in St. Louis, an Equity LOA-to-LORT theatre. The site went live on April 23, the Bard's 450th birthday. Visitors can post content pertaining to Shakespeare's life, times and work in the form of writing, music, photography and video. There will also be monthly articles linked to relevant news and events from around the world about Shakespeare and

related productions.

- Milwaukee Repertory Theater has received a \$500,000 challenge grant to help repair its sinking building. The historic site at 108 E. Wells Street in Milwaukee has experienced significant settling, requiring extensive repairs. The Rep's building unites all of its production shops, theatres and administrative offices. The original portion of the building, dating back to 1897, is supported by hundreds of wooden piles that have begun to deteriorate. The settling poses no threat to the public or Rep employees, but a permanent fix is necessary.
- Hal Brooks is the new Artistic Director at the Pearl Theatre Company in New York City. Brooks succeeds J.R. Sullivan, who served in the post from 2009-2013.

Congratulations to Equity's 2014 Tony Award Nominated Members

Best Book of a Musical
Woody Allen, *Bullets Over Broadway*

Best Choreography
Casey Nicholaw, *Aladdin*
Susan Stroman, *Bullets Over Broadway*

Best Orchestration
Jason Robert Brown, *The Bridges of Madison County*

Best Original Score
Jason Robert Brown, *The Bridges of Madison County*

Best Performance by an Actor in a Leading Role in a Play
Samuel Barnett, *Richard III*
Bryan Cranston, *All The Way*
Chris O'Dowd, *Of Mice and Men*
Mark Rylance, *Richard III*
Tony Shalhoub, *Act One*

Best Performance by an Actress in a Leading Role in a Play

Tyne Daly, *Mothers and Sons*
LaTanya Richardson Jackson, *A Raisin in the Sun*
Cherry Jones, *The Glass Menagerie*
Audra McDonald, *Lady Day at Emerson's Bar & Grill*
Estelle Parsons, *The Velocity of Autumn*

Best Performance by an Actor in a Leading Role in a Musical
Neil Patrick Harris, *Hedwig and the Angry Inch*
Ramin Karimloo, *Les Misérables*
Andy Karl, *Rocky*
Jefferson Mays, *A Gentleman's Guide to Love & Murder*
Bryce Pinkham, *A Gentleman's Guide to Love & Murder*

Best Performance by an Actress in a Leading Role in a Musical
Mary Bridget Davies, *A Night with Janis Joplin*
Sutton Foster, *Violet*
Idina Menzel, *If/Then*
Jessie Mueller, *Beautiful: The Carole King Musical*

Kelli O'Hara, *The Bridges of Madison County*

Best Performance by an Actor in a Featured Role in a Play
Reed Birney, *Casa Valentina*
Paul Chahidi, *Twelfth Night*
Stephen Fry, *Twelfth Night*
Mark Rylance, *Twelfth Night*
Brian J. Smith, *The Glass Menagerie*

Best Performance by an Actress in a Featured Role in a Play
Sarah Greene, *The Cripple of Inishmaan*
Celia Keenan-Bolger, *The Glass Menagerie*
Sophie Okonedo, *A Raisin in the Sun*

Anika Noni Rose, *A Raisin in the Sun*
Mare Winningham, *Casa Valentina*

Best Performance by an Actor in a Featured Role in a Musical

Danny Burstein, *Cabaret*
Nick Cordero, *Bullets Over Broadway*
Joshua Henry, *Violet*
James Monroe Iglehart, *Aladdin*
Jarrod Spector, *Beautiful: The Carole King Musical*

Best Performance by an Actress in a Featured Role in a Musical
Linda Emond, *Cabaret*
Lena Hall, *Hedwig and the Angry Inch*
Anika Larsen, *Beautiful: The Carole King Musical*
Adriane Lenox, *After Midnight*
Lauren Worsham, *A Gentleman's Guide to Love & Murder*

Best Play
Harvey Fierstein, *Casa Valentina*
Robert Schenkkan, *All the Way*
Isabelle Stevenson Award
Rosie O'Donnell

Standing Up

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police would raid performances. In 1930, a delegation from AEA appealed (and won) part of the Wales Act, which meant that actors were no longer in danger of getting arrested when police stormed productions.

- **1944:** The union created the Hotel Accommodations Committee in the hope of finding places to stay for members, particularly minority performers who were turned away from segregated hotels.

- **1950:** Equity objected to blacklisting and denounced the "Red Scare," as many actor, director and playwrights' careers were diminished or ruined.

- **1965:** AEA played a significant role in forming the National Endowment for the Arts, advocating for arts funding. The union also created a LORT (League of Resident Theatres) Contract, which expanded

professional theatre to cities across the nation.

- **1970:** The House of Representatives passed unemployment insurance legislation, which helped actors who move from state to state by requiring all states to participate in combined and extended plans to use the same base period in determining such plans. This amendment was first proposed by Equity in 1965.

- **1979:** In order to strengthen the relationship between office-cities and the rest of the nation, the Equity Area Liaison system was created.

- **1981:** In what is considered a landmark decision, the Supreme Court ruled that "AEA has the right to regulate conditions and determine provisions under which agents may represent Equity members."

- **1987:** With the theatre community in the U.S. fighting the AIDS epidemic, AEA created "Equity Fights AIDS" and in

November raises \$73,000 in the first Equity Fights AIDS Week from the fundraising efforts of scores of theatre companies in NYC and across the nation.

- **2009:** Keeping with its strong commitment to human rights, Equity spoke out and adopted language against California's much debated Proposition 8, which stated that marriage can only exist between a man and woman in California.

- **2010:** The Equal Opportunities Committees (EEO) from all three regions met in Chicago for the first national EEO Summit to explore concerns of AEA members of color, women, seniors and performers with disabilities. EEO: One Voice, a new brand that helps address the issues brought to the EEO, resulted from the summit.

- **2013:** Equity earned an historic national charter from the AFL-CIO, making a formal association with the national federation of American unions.

Career Transition for Dancers to Host Its Annual Forum

On Thursday, July 24, Career Transition for Dancers will host its 2014 Dancers' Forum titled, "Stepping Up and Branching Out!" in Los Angeles.

This year's event is meant to look at the dancer's career as a living metaphor: Similar to a tree, the day will examine setting down roots as a base for one's career. The event will then focus on the body of a career, meaning the growth in performance and the knowledge that comes with being conscious of surroundings. This will all culminate in "branching out" and looking into new and expanded possibilities, like other endeavors.

The daylong event, which

starts at 11 a.m., will feature a new media workshop, a union seminar, an agents' seminar and a career session with counselors.

The end of the day will feature "A Conversation with Carrie Ann Inaba." Inaba is a judge with "Dancing with the Stars," and she will speak about her journey and career. The entire day will culminate with a panel of six celebrity guests, including choreographer Chris Scott (seen on *So You Think You Can Dance*), Julie McDonald of the MSA Agency and choreographer Tony Basil.

For more information regarding this event and its locations, call (323)-549-6660 or email ctfdla@sag.org.



VASTHY MOMPOINT
Soul Doctor

ANGIE SCHWORER
Big Fish

ARBENDER J. ROBINSON
Beautiful: The Carole King Musical

KEVIN LIGON
Bullets Over Broadway

**THE GYPSY ROBE
2013-2014
SEASON
CONGRATULATIONS
TO THE RECIPIENTS**

JENNIFER SMITH
A Gentleman's Guide to
Love and Murder

DENNIS STOWE
Aladdin

JENNIFER ALLEN
The Bridges of Madison County

ANDREA GOSS
Cabaret

**TAPRENA MICHELLE
AUGUSTINE**
A Night With Janis Joplin

STACEY TODD HOLT
Rocky

CURTIS HOLBROOK
If/Then

ARBENDER J. ROBINSON
Les Misérables

ANASTACIA MCCLESKEY
Violet

ROSENA M. HILL JACKSON
After Midnight



NATIONAL NEWS

Chicago

Production Stage Manager Sara Luse (pictured second from the right) gives a tour of Theatre Wit's facilities. The Stage Manager Booth Series is an on-going event for Equity members to visit Chicago area theatres, see its facilities and visit with its staff.



New York City

Welcoming New Members

One valuable piece of advice Charlotte d'Amboise imparted to new Equity members was "believe in yourself, keep plugging and plugging — and growing."

The Broadway (currently in *Pippin* as Fastrada) and film actor (*Frances Ha* was a popular conversation point), and AEA member since 1983, was the special guest speaker at the new member reception held on May 15, 2014, in New York City.

A veteran of the Great White Way — having starred as Roxie Hart in *Chicago* and Cassie in *A Chorus Line*, among numerous other productions — talked about her personal history, like being the daughter

of dancers Jacques d'Amboise and Carolyn George and what her childhood afternoons consisted of. She credited her success as a working actress to time spent in adolescence training and practicing. "When I came home [from school], I sang and I dreamed."

She spoke about the struggles to find work early in her career, fighting to earn her Equity card and working non-union (where she made \$30 a week). She happily entertained questions about balancing life as a working actor while raising a family, agents, audition tips and keeping a healthy relationship with husband and *Pippin* co-star Terrence Mann. d'Amboise admitted that 80

percent of the time, she is "terrible" at auditioning. Her advice: "When I know the audition material very well — then I can relax and be my best. Take the audition side in with you and refer to it, use it; allow what makes you unique to come through."

When asked if there is anything she knows now that she wished she knew at the beginning of her career, she said, "To be freer and to trust your instincts and allow yourself to relax, to hear and to listen."

Following the Q-and-A with d'Amboise, Calandra Hackney, Agency Business Representative, spoke about Equity Franchised Agents; Vincent Cinelli of the Equity-League Pension Health and 401k Trust Fund supplied information about qualifying for medical, vision and dental coverage and spoke about the Pension and 401k plans. Renata Mariana from The Actors Fund spoke about the organization and the support and assistance they can provide.

The new members who were present at the reception spawned from different parts of the globe, the farthest being from Colombia.

producers, general managers and company managers.

This event is designed to allow stage managers to learn about upcoming seasons, schedules and hiring practices, as well as allow them to submit their résumé for future consideration.

annual networking event continues to grow in popularity.

The event included three, one hour-long sessions during which stage managers were able to meet one-on-one (similar to a "speed dating" format) with Off-Broadway League Members, including,



Greater Albany, New York

By B. A. Nilsson

Although the Greater Albany liaison area, one of Equity's newest liaison cities, boasts a large concentration of professional actors in an area encompassing several cities, only a small handful of theatres are offering Equity contracts.

The amount of Equity contracts in the area helped focus the members' discussion at the Greater Albany Membership Meeting, which was held on April 21, 2014, on trying to figure out ways to help area colleges and community theatres ease into the process of hiring Equity actors.

Eastern Regional Vice President Melissa Robinette and Business Representative Tripp Chamberlain visited the meeting, which took place at Proctors Theatre in Schenectady, a city that joins Troy and Saratoga Springs, New York in the core of the liaison area.

Although the Special Appearance and Guest Artist Agreements are in place for the occasional hire of professional talent, Chamberlain expressed that he was eager to work with area universities to review available options.

Robinette, who has traveled throughout the eastern region to attend liaison area meetings, offered a pleasant overview of activities in these areas, as well as reassurances that auditions are not declining and that *Equity News* is undergoing a facelift.

In order to draw more attention to Albany area's Equity actors, the Liaison Committee is looking into the process of sponsoring a group audition event for local producers to attend. This group audition would consist of AEA actors, EMCs and would also be a place for stage managers to bring their resumes and network.



Las Vegas, Nevada

By Debbie Luce

On May 3, 2014, 14 AEA members skipped the pageantry of the Kentucky Derby and, instead, were in attendance for the Las Vegas Area Membership Meeting.

The agenda included the Las Vegas liaison report as well as selection of new liaison committee members.

Additionally, not only did AEA actors and stage managers meet Western Regional Director, Ralph Remington, but Executive Director Mary McColl and Equity President Nick Wyman also turned out for the gathering.

The theme of the day followed that of AEA's new tagline, "Actors' Equity: Standing Up For Our Members." McColl elaborated on much of what she had said at the

Annual Membership Meeting. The Executive Director included details of what members can expect in the coming months.

As President Wyman addressed the group, he reiterated what he stated in the May issue of *Equity News*, which is that he strives "to give focus and attention to the actor who lives outside the NYC area, and particularly the actor who lives outside any of our office city areas."

And, as Las Vegas is one of those areas, Wyman, McColl and Remington stated that they will be in the area more often to see and hear what's going on in the region.

At the conclusion of the meeting, Remington made it clear that he cares about the area and he won't hesitate to come here, and that no member's question or phone call is an imposition.

New York City

The 8th Annual Off-Broadway Stage Manager Networking Event took place on May 19, 2014 in New York City. With a number of producing organizations and Equity stage managers in attendance this year, the

Photo: Alicia Donelan



The cast of *Dividing the Estate* with their guest, Joel Grey.

Palm Beach, Florida

When Joel Grey Came to Visit

By Margery Lowe

The cast of *Dividing the Estate* at Palm Beach Dramaworks was joined — on opening night — by legendary stage and film actor, Joel Grey. His visit was meant to help launch the theatre's fundraising campaign in support of one of the country's leading service organizations created for the arts and entertainment community,

The Actors Fund.

"I was more thrilled to meet Mr. Grey than I was about opening the play," said cast and AEA member Elizabeth Dimon. "The fundraising campaign for The Actors Fund was a great experience. It allowed audiences to understand that actors are people with needs and difficulties, and the audience

responded graciously and generously."

Grey attended a pre-show reception at the theatre and gave a post-performance speech (including an impromptu rendition of *Cabaret's* "Willkommen"). Company members received donations after each performance, raising an impressive total of \$21,652 for the Fund.

"At intermission, [Grey] asked me which of the cast would be joining us for the collection following the performance," said Suzanne Jones, the production's stage manager and Equity member. "I explained that due to the opening night party in the lobby, the theatre had decided to have the ushers collect for The Actors Fund that evening... As I recall him saying: 'This is for The Actors Fund, and the actors need to be involved, tonight and every night!' Mr. Grey got the audience into a bidding war at curtain call, with shouts of '\$50, \$100, and \$200' ringing through the chamber. And, yes, the actors accepted donations at the doors as the audience left the theatre."

Philadelphia, Pennsylvania

EMCs Come Together

By Tom Helmer

Sixteen Philly area EMC actors and stage managers met with members of the Philadelphia Area Liaison Committee on May 5 at The Twisted Tail in the city for a lively EMC gathering.

The Equity Membership Candidates met with current AEA and committee members, Corbin Abernathy, Crucie McDaniel and Christopher Sapienza as well as liaison chair Tom Helmer. The current members recalled their experiences of acquiring their first Equity contract as well as how they attained their Equity card. In addition, the group talked about the union and its benefits, the personal and business decision that comes with joining and the group discussed figuring out the right time to join.

Also, the nature of AEA was explained to the EMCs, and some membership candidates shared their experiences on the difference between working at non-union theatres and Equity theatres that offer the EMC program.

One EMC wrote to the committee saying, "You all certainly re-energized my desire to be an Equity member."

Photo: Roger Curtis



Seattle area AEA members with Executive Director Mary McColl and Ralph Remington, Western Regional Director.

Seattle, Washington

By Andrew DeRycke

In the shadow of the Space Needle on the morning of April 26, 2014, there was a gathering of Equity members in the black box of Seattle's Centre House Theatre.

At 10 a.m. the reception commenced in the theatre lobby, where Equity members, membership candidates and producers mingled to renew acquaintances and share ideas. At 11 a.m. the membership-only meeting began with the guests of honor: Executive Director Mary McColl and Ralph Remington, the new Western Regional Director.

Scheduled and organized by the Seattle Area Liaison Committee, which is led by Roger Curtis, the meeting's initial topics included local concerns such as liaison committee member selection and appreciation for a new local Small Professional Theatre Contract for a fledgling company, Side Country Theatre. The theatre is set to open at the Bullitt Cabaret venue at ACT Theatre.

The committee and members were honored to welcome McColl

and meet and learn more about Remington's history. At the meeting, the two presented an overview of the union and discussed, among other topics, the "vibrancy" of Seattle theatre, diversity in staffing and casting and the importance of new high-tech communication options between the union and its members.

Of keen interest to the attendees was the computer system infrastructure upgrades, including Member Portal use, potential online town hall meetings, bulk emails and other digital means of communication.

Once the floor was opened to questions, members discussed what many consider to be of prime importance — what effect the Affordable Care Act may have upon union health insurance. Members at the meeting took comfort in learning that while the union has their best interests in mind, patience is required to reach the best result.

The meeting was engaging, encouraging and successful in continuing to bond the local membership with the national office.



San Francisco Equity members with Mary McColl, AEA Executive Director, and first-time visitor, Western Regional Director, Ralph Remington.

San Francisco, California

SF Bay Area Members Meet Ralph Remington

By Colin Thomson & Karen Thomson Hall

On April 28, 2014, the San Francisco Bay Area Spring Membership Meeting was held at the Tides Theatre in downtown San Francisco. Jessica Powell, Hospitality Committee member organized a pre-meeting membership mixer that hosted over 58 members, along with staff and guests.

Presiding over the event was Western Regional Vice President Doug Carfrae along with the San Francisco liaison chair and Councillor, Kelly Ground. Special guests included AEA Executive Director Mary McColl and Western Regional Director Ralph Remington, marking his first visit with the San Francisco members.

Special order of business for the meeting was the selection of new members for the San Francisco Bay Area Liaison Committee: Ray Renati, Susan Shay, Eva Rebane and Michael Shipley were selected to three-year terms, Laura Jane Bailey for a two-year term, Safiya Fredericks for a one-year term, and Bert van Aalsburg and Demetrius Martin as one-year alternates.

In Ground's liaison report, she took the opportunity to announce that she will be transitioning out as the chair of

the committee. She will remain on the committee and was recently re-elected to National Council.

In her report, Executive Director McColl talked extensively about the long-range planning of the union. Spurred on by recent local events in social networking, she also talked about how local members could combat anti-union disinformation online, about the #EquityWorks campaign, the Equity YouTube channel and announced the upcoming membership survey.

In Remington's report, the WRD noted that with his recent appointment, Equity's executive staff will not only look more like Equity's diverse membership, but they will also continue to pursue the concerns of all of underrepresented membership.

Members discussed how Equity actors and stage managers might "activate" as individuals to bring AEA awareness to the public, and how they, as individuals, could encourage the large influx of technical firms in the area to support theatres.

Afterward, two awards were presented: the Rosetta LeNoire Award to the San Francisco Mime Troupe and the Lucy Jordan Award to Bay Area critic and theatre enthusiast, Richard Connema.

San Francisco, California

Meet and Greet

By Kelly Ground

The San Francisco Bay Area Liaison Committee hosted an informal "Meet and Greet" in the Library Bar at the Hotel Rex on April 27, 2014. The event was organized to introduce Ralph Remington, the new Western Regional Director of AEA, to the San Francisco Bay Area theatre community.

Equity members and membership candidates — as well as the greater theatre community and members of the press — had an opportunity to meet and speak with Remington and AEA Executive Director,

Mary McColl.

Both McColl and Remington were in San Francisco to attend the AEA Spring General Membership Meeting to be held the next night at Tides Theatre.

Since Mondays are generally a prime evening for AEA members to participate in readings, teaching classes (at ACT, Berkeley Rep and more), as well as performances, the event was held on a Sunday evening, which was a start to alternative scheduling for Bay Area AEA Events.

The attendance that evening, which was about 40, combined with the 60 plus member attendance the following night at the membership meeting showed a strong and engaged San Francisco Bay Area AEA (and EMC) membership.

The 28th Annual Easter Bonnet Competition Raises Record Total

After six weeks of fundraising by 57 Broadway, Off-Broadway and national touring companies, the 28th Annual Easter Bonnet Competition reached another record high, raising \$4,532,129 for Broadway Cares/Equity Fights AIDS (1).

The total was announced following two *Easter Bonnet Competition* shows (April 21 and 22, 2014), with a cast of more than 200 of New York's most talented Equity performers delivering songs, dances and comedy routines as well as 17 elaborate, creative, custom-made bonnets.

Since the competition began in 1987, the event has raised more than \$58 million for Broadway Cares. Last year's event raised a then-record \$4,250,542.

The company of *The Lion King* (2) won best bonnet presentation for an uproarious takeoff on their own frequently winning presentations, this time featuring "the two white guys" from their show aerobically dancing to Frank Stallone's "Far from Over."

After *Midnight* took the runner-up presentation honors for a sultry, crowd-pleasing number set in a speakeasy with flappers, with gentlemen callers and two lounge singers delivering a jazz-infused take on Beyoncé's "Crazy in Love."

This year's original opening number featured Equity member Rory O'Malley making a deal with the devil, played by *New York Post* theatre writer Michael



Reidel. Reidel promised O'Malley the coveted *Easter Bonnet Competition* winner's trophy, but only if he completed an exhaustive scavenger hunt for memorabilia snatched from all of Broadway's shows (3). The number was directed and choreographed by Al Blackstone with music direction by Ben Cohn and lyrics by Vanessa Brown.

In a number honoring the hardworking Equity companies of national touring shows (4), Kim Zimmer, most recently of the *Wicked* tour, helped grumbling tour performers appreciate life on the road in a fun send-up of *Avenue Q*'s "It Sucks to Be Me," directed and choreographed by



Adam Fleming and written by Tim Fitz-Gerald.

Comedy took center stage this year. The youngest stars of Disney's *Newsies*, Luca Padovan and Zachary Unger, offered a spot-on Broadway version of the legendary Abbott & Costello act "Who's on First?" And, a sketch written by Terrence McNally for the cast of *Mothers and Sons* featured a surprise appearance by Tyne Daly (5). Other fantastic performances included *Avenue*

Q, Rodgers + Hammerstein's *Cinderella*, *Disaster!*, *If/Then*, *Kinky Boots*, *Mamma Mia!*, *Murder for Two*, MOMIX for Dancers Responding to AIDS and ASTEP (Artists Striving to End Poverty), a longtime grantee of Broadway Cares. Special bonnets were created by BC/EFA's affiliate organizations: Broadway Green Alliance, Broadway Impact, Broadway Serves and R.Evolución Latina. Broadway veterans Idina

Menzel and Denzel Washington joined newcomers Bryan Cranston and Fran Drescher (6) to announce the grand total and prize winners. This year's top fundraising award for Broadway musicals went to *Kinky Boots*, which raised \$284,170; first runner-up: *Beautiful* (\$208,697); second runner-up: *Rodgers + Hammerstein's Cinderella* (\$206,941); and third runner-up: *The Book of Mormon* (\$181,065). For Broadway plays, *All the Way* was the top fundraiser with \$186,424; runner-up was *Mothers and Sons* with \$100,102. The top national touring show fundraising award was presented to *The Book of Mormon - Latter Day Company* (\$405,009); first runner-up: *Wicked - Munchkinland* (\$277,109); second runner-up: *The Book of Mormon - Jumamosi Company* (\$209,023) and third runner-up: *Wicked - Emerald City* (\$182,704). The top Off-Broadway fundraiser was *Avenue Q* (\$28,577) and first runner-up was *Heathers* (\$24,363).

Jeremy Stolle from *The Phantom of the Opera* performed the concluding *Easter Bonnet* anthem, David Friedman's "Help is on the Way," in a salute to the show's longtime production stage manager, Craig Jacobs.

This year's *Easter Bonnet Competition*, held again at the Minskoff Theater, home to Disney's *The Lion King*, was directed once again by Kristin Newhouse.

Greater Washington, D.C./Baltimore

Welcoming New Members

By Laura Giannarelli

The Greater Washington, D.C./Baltimore AEA Liaison Committee Membership Meeting took place on April 28, 2014 at the D.C. Jewish Community Center, home of Theater J. (Theater J's lovely Goldman Theatre was in the process of striking *Golda's Balcony*, which had just closed a run with Tovah Feldshuh the night before.)

Although it was a rainy

evening, the meeting had a good turnout of Equity members. The meeting began with remarks from Melissa Robinette, Eastern Regional Vice President, who shared information about the numerous Equity meetings around the country she has attended this season. Flora Stamatides, National Director, Organizing and Special Projects, attended and addressed the meeting.

The committee selected

three new members, who promised to be wonderful additions to our ranks. Members were reminded about some of the committee's projects – our Annual AEA-only Liaison Auditions, which celebrated its 13th Anniversary this past January; the Dignity Drive around the holidays, where the committee collects new, packaged underwear and

diapers for the homeless in our area. The Summer Picnic/Meeting as well as the workshop that was held this past January — on very short notice — is where members were able to get detailed information about signing up for health care.

Following the business meeting, members had an enlightening conversation,

moderated by former committee co-chair, Bill Largess, with two of D.C.'s own bright lights: actors Donna Migliaccio and Rick Foucheux. Migliaccio and Foucheux talked about their distinguished careers and discussed their decisions as to why they live and work in the D.C. area rather than in New York City or elsewhere.

Washington, D.C.

Pictured at right is AEA Secretary/Treasurer Sandra Karas with AFL-CIO President Richard Trumka. Karas attended the AFL-CIO's annual two-day conference (May 13-14) for Secretary/Treasurers, where topics included fiscal responsibility and compliance as well as ways to meet the needs of union members in every industry.



Office Closing

All Equity offices will be closed Friday, July 4, 2014 in observance of Independence Day. All AEA offices will reopen on Monday, July 7.



IN MEMORIAM

Dear Editor:

Jack Aaron, 80, actor, father and theatre lover passed away on April 5, 2014.

Jack's theatre credits included the Broadway productions of *Café Crown*, *All the Girls Came Out to Play* and *The Sunshine Boys*; Off-Broadway productions of *The Journey of the Fifth Horse*; *One Flew Over the Cuckoo's Nest*; *The World of Sholom*

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.

Aleichem; *Awake and Sing*; *The Nest*; *The Birds*; *Mark VIII:XXXVI*; *Taking Steam*; *Zikin's Revels*; *God Bless Us Everyone*; *No Niggers, No Jews, No Dogs* and *The Odd Couple*.

Jack's television and film credits included *M*A*S*H*, *Kojak*, *Ironside*, *Fat Chance*, *The Spook Who Sat by the Door*, *Made for Each Other* and *Lady Liberty*.

He won the 1972 CLIO

Award for the memorable Alka-Seltzer commercial, "Try It, You'll Like It!"

Jack is survived by his daughters, Jennifer and Allison; an expected grandson, and his brother and sister. He will be missed something awful.

Memorial contributions can be made in Jack's name to The Actors Fund and/or Literacy Partners.

Jennifer Aaron