

Membership Meetings set for the 2015-2016 Season

The following dates have been set for Equity Membership Meetings in 2015-2016:

Eastern Region

Friday, October 16, 2015 at 2 p. m.

Friday, January 8, 2016 at 2 p. m.

Central Region

Monday, October 19, 2015 at 6 p. m.

Monday, January 11, 2016 at 6 p. m.

Western Region

Monday, October 19, 2015 at 11 a. m.

Monday, January 11, 2016 at 11 a. m.

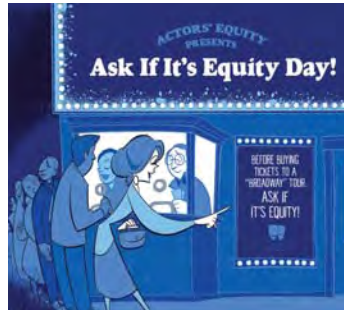
All Regions

The Annual Membership Meeting is Friday, April 8, 2016, at 2 p.m. EST, 1 p.m. CST and 11 a.m. PST. The regions will be connected so that members in all regions may hear the statements of candidates running for election.

Equity Declares Ask If It's Equity Day

July 8, 2015, was officially declared *Ask If It's Equity Day* by the union to celebrate its members on tour. Meant to encourage audience members to inquire if the show they are seeing is a union production, *Ask If It's Equity* is part of the union's ongoing efforts to take back control of the road and strengthen conditions for members on tour.

Actors, stage managers and members-at-large, along with audiences, embraced the Equity-driven day by taking to social media to show their union pride and support. Other unions, including the IATSE Young Workers and the

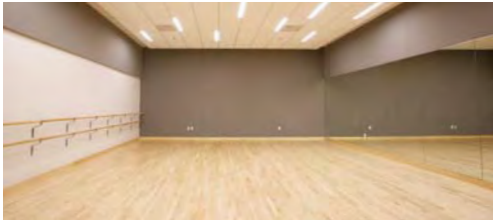


friends, family, fans and audience members to *Ask If It's Equity*, the day-long campaign garnered tweets that were seen over 83,000 times and over 2,500 *AskItIts* *Equity.com* page views (of which over 92% were

first-time site visitors). Additionally, the accompanying Facebook post was viewed more than 23,000 times, receiving close to 500 likes.

With members reminding Professional Employees, also joined in the social celebration with retweets and favorites.

Equity's Audition Center in Los Angeles Opens



Complete with sound attenuation, mirrored walls, a sprung maple floor and dressing rooms, the now-open state-of-the-art audition center is just one of many member-minded hallmarks featured in the first Equity-owned property in Los Angeles.

Designed to deliver an optimal audition experience for union members in a quality-controlled environment, the audition center

is another way that Equity is building a strong foothold in the Western Region for union actors and stage managers.

The 850 square-foot center features fabric sound attenuation panels, double stud wall systems, independent climate control, double barre, separate audition entry and more. Additionally, Equity is making this space available for union theaters at a fraction of the cost of other area audition centers, which is a great benefit for members.

"This new audition space will allow actors to have an optimal audition situation," said member Michael Dotson. "Members will be able to go to an audition, pay their dues, attend a union meeting and visit the credit union all in one location."

Aside from the audition rooms, the center hosts a waiting area for members, a physical warm-up space and both male and female changing rooms.

"Los Angeles finally has an audition space that will set the bar for all other audition spaces around town," Dotson said.

With ease for members, the Equity office is conveniently located near bus and metro transit and easily accessible to the 101, 134 and 170 freeways. For more information regarding the audition center, visit actorsequity.org.

Remembering Former Equity President Theodore Bikel

Theodore Bikel was the quintessential multi-hyphenate: actor/singer/writer/teacher/musician/lecturer/linguist/spokesperson/raconteur/political activist/union leader. He passed away at the age of 91 on July 21, 2015, at UCLA Medical of natural causes. His professional career spanned more than 70 years, beginning when his family left Austria for Palestine in 1943 and he joined the famed Habimah Theatre as an apprentice. His service to Equity began not long after he



arrived in the United States in 1954 when he joined the union to appear on Broadway in *Tonight in Samarkand*.

Bikel originated the role of Captain von Trapp in *The Sound of Music* in 1959 and was nominated for a Tony

Award. As a high profile member of the union, he was active during the Broadway strike in 1960, making numerous and effective public appearances on Equity's behalf. He was elected to Council as a replacement in 1961 and during what he termed as "my short but turbulent tenure on Council," served both on special and standing committees, including the Alien Committee, Committee on Election Procedures and a committee to

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#EquityWorks: Theater News & Notes

Burbank, CA – The Colony Theatre has moved from LOA/HAT to the newly available two-year SPT agreement for 2015-16, offering a 7% annual salary increase for members.

Cincinnati, OH – AEA welcomes **Diogenes Theatre Company** as a new SPT. **Cincinnati, OH – Cincinnati Shakespeare Company** will add 28 workweeks in 2015-16, plus an overall increase in the minimum number of contracts for the 2016-17 season.

Chicago, IL – Remy Bumpo Theatre, operating on the **CAT agreement**, added three additional contracts to the upcoming season resulting in 30 additional member

workweeks.

Chicago, IL – Theatre Wit has moved up from **CAT Tier 3** to **CAT Tier 6** and increased the total number of members on contract to four actors and one stage manager.

Holland, MI – Hope Summer Repertory Theatre at Hope College proudly joins the Equity family to mark its 44th season.

Hollywood, CA – The Los Angeles Philharmonic Hollywood Bowl Agreement (WCLO) was re-negotiated for Monty Python's *SPAMALOT* with 6.67% salary increase for 21 actors plus three stage managers.

Lexington, KY –

AthensWest Theatre Company and **The Lexington Theatre Company** proudly join the Equity family.

Los Angeles, CA – Equity member and producer Matthew Herrmann, along with partner Vickie Mendoza, were the first to sign the new Actors' Equity Association **99-Seat Agreement** for the Hollywood Fringe show, *Tom and Barry Two Nights Only!* Under the terms of the new Equity agreement, the cast of nine were paid minimum wage for rehearsals and four scheduled festival performances (June 5, 11, 13 and 27).

Miami, FL – City Theatre (continued on page 2)

Production Contract Negotiations Update

At press time, the negotiations for the Production Contract continue. Meetings with The Broadway League are scheduled throughout August. The goal of the negotiation is to

improve the terms and conditions under which our members work and address more remunerative compensation and quality of life issues. The current contract expires September 27, 2015.

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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

#Equity Works

(continued from page 1)

marks the 20th anniversary of its beloved "Summer Shorts" festival of new play works (presented on **LOA-LORT agreement**).

Milwaukee, WI – Milwaukee Chamber Theatre marked its 40th anniversary on June 15 — the day of its first public performance of George Bernard Shaw's *Don Juan in Hell*.

San Francisco, CA – 3Girls Theatre Company joins the Equity family operating on an **MBAT** agreement and resulting in 32 new workweeks in the Bay Area.

Seattle, WA – Equity welcomed a new **SPT, The Williams Project** (in association with Intiman Theatre). Its inaugural production, *Orpheus Descending*, will employ eight actors and one stage manager.

Eastern staff negotiated an **NYC-LOA** contract with **Cherry Entertainment** in association

with **Baruch Performing Arts Center** to produce and mount *Movements of the Soul* (September 8-20, NYC), which will feature nine members and two Equity stage managers. This historical show will showcase a company and creative team of deaf and hearing actors, designers, technical staff and producers. The production will be completely accessible, utilizing the newest techniques in captioning, and embedding them *mise-en-scène*. *Movements of the Soul* will also give student interpreters from LaGuardia Community College's ASL-English Interpreter Program valuable community service hours while being overseen by certified interpreters.

Tracking What You're Owed

Equity staff recovered a \$915.00 payment for three members working on a musical production that had exceeded its permitted, one-time limited

live stream in accordance with a media agreement issued to a Guest Artist producer.

Central Region staff **corrected unpaid vacation time** for two members working under a **LORT** contract.

After a lengthy investigation, and with the tremendous assistance from members employed on a **LORT** contract, Equity staff achieved retroactive payments totaling **\$18,143.22** for missing vacation and sick accrual.

Upon seeing a local **cabaret production** and reviewing the associated contracts, Eastern Region staff filed a claim and was able to collect a total of **\$4,678** for 10 members for unpaid overtime, additional duties and pre-production hours and secured two additional contracts for voice-over recordings used in the show.

Eastern Region staff recovered one week's health pay for 17 members on an **Off-Broadway LOA** contract after discovering the first day of

employment began on a Sunday rather than the formal Monday-Sunday workweek.

Western Region staff negotiated media agreements requiring payment for non-broadcast recordings (totaling **\$610** per person) for members performing in two separate productions under the former 99-Seat plan.

Recently, an employer made unauthorized use of video clips featuring various performers that was made accessible to the public. Eastern Region staff made a claim for payment for this unauthorized use and reached a settlement on behalf of the performers: Each member received a gross payment of \$1,173 per video clip, for a total payment by the employer of **\$22,287**.

Have a question or a possible claim regarding wages, benefits or back pay? Be sure to contact your contract business representative so he/she can help to track what you're owed. #EquityWorks

Equity Celebrates the Legalization of Same-Sex Marriage

Actors' Equity issues Statement on the Supreme Court's Decision regarding Obergefell v. Hodges (Same-Sex Marriage Ruling)

Upon the Supreme Court's June 26, 2015, ruling to legalize same-sex marriage, Equity released the following statement:

"Actors' Equity Association is pleased that the nation's highest court has ruled that same-sex marriage is now a constitutional right. This is a landmark decision

that makes same-sex marriage legal across the country.

Equity President and marriage equality advocate Kate Shindle said: 'I speak not only for our members, but for the overwhelming majority of our industry when I say 'FINALLY!' Actors' Equity Association has been advocating for marriage

equality since the passage of Proposition 8 took this movement to the next level. With all the rhetoric and fearmongering surrounding the issue, it's important to remember what this is really about: loving, consenting adults who want to commit their lives to each other. And that is always a good thing. AEA is proud to be part of this tremendous, historic moment.'

This monumental declaration of equal rights not only has great

significance for our LGBTQ members, it is symbolic of our union's hard-fought civil rights history. We stand united with tremendous pride for our brothers and sisters everywhere in the LGBTQ community."

Equity has unanimously passed resolutions to support marriage equality in any state legislature or elective body and that the national policy of Council include support for human rights for all individuals including the right to freedom of association and marriage equality for all Americans.

Equity Attends the Second World Live Performance Conference

"Artists," said the President of Ireland, Michael D. Higgins, at the opening of the second International Federation of Actors' (FIA) World Live Performance Conference, "like all others in our society are entitled to decent conditions of work and to know that their role and their contribution to society is understood and respected."

This powerful event, which took place from June 4 – 6, 2015, in Dublin, brought together

influential and important performing arts unions, guilds and professional associations from across the globe to discuss all of the challenges facing live performers and the industry within today's society. Actors' Equity stood alongside more than 200 union and industry representatives from Canada, Spain, Chile, Australia, Germany, Russia, France and Ireland.

Representing Equity in the delegation were 2nd Vice President Rebecca Kim Jordan;

3rd Vice President Ira Mont; Eastern Regional Vice President Melissa Robinette; Councillor Christine Toy Johnson; immediate past Equity President Nick Wyman. Executive Director Mary McColl, Eastern Regional Director/Assistant Executive Director & General Counsel, Thomas Carpenter and Flora Stamatiades, National Director, Organizing & Special Projects were also part of the Equity delegation.

The convention held a dozen

plenary and working sessions that focused on the important and varying issues those in the performing arts face on a daily and global basis. Equity representatives appeared on several panels, which included "The Artist as Activist," "The Fight of Our Lives" and "Safety Never Hurt Anyone."

Speaking to "The Global Impact of Diversity on our Stages," Johnson, who is also the chair of Equity's National EEO Committee, addressed the challenges that discrimination causes within the industry and spoke of solutions, alongside unions across the globe, to

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What has been a surprising stage encounter while performing in an outdoor venue?



MARCUS HENDERSON

"We were performing *A Raisin in the Sun* at California Shakespeare Theater in Berkeley, and throughout one of the heavier scenes, when Walter says 'It's all gone, all of it,' turkeys could be heard gobbling in response!"



EQUITYNEWS

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Equity Attends

(continued from page 2)

guarantee that stages everywhere are diversified.

"It was truly heartening to learn that we are all tackling the same issues around the world, and doing so with the same passion and compassion, and the same goal: contributing to helping our members have a full and meaningful life in the theater," Johnson said.

Carpenter was a panelist on "Enter the Digital Age" (which was moderated by Stamatiades), a discussion focused on how live performance is adapting to its new, digital environment and what professionals might expect in the future. Stamatiades spoke to "The Fight of our Rights," which illuminated how unions and organizations respond to new performance methods and venues.

Funding is an important topic that challenges the arts worldwide and the panel "Fixing the Funding Leak" drew an interested crowd, with Tim Shields, President of the League of Resident Theaters, representing nonprofit theater in the United States as a panelist. He provided the audience with insight into the challenges theaters in America face as private funding becomes more limited and government support

seems to come in the form of tax breaks.

Another topic that was discussed both in a working session and as delegates met informally throughout the four days was the subject of wages. In the session "Low Pay, No Pay," Mary McColl joined UK Equity's Assistant General Secretary Stephen Spence and others to discuss how the unions tackle the overarching impact low wages and the willingness of some performers to appear without compensation in the form of wages has on the theater industry. Spence and McColl were also the guests on a popular radio program, "The Green Room," where they continued the discussion.

"FIA is one of the most interesting and important things we participate in as a union and for me personally," said Jordan. "It's the coming together and sharing with other performing arts unions from around the globe — ideas, strategy, challenges and opportunities. We are 50,000 strong and fighting for many things. But some unions are 700 or less and fighting for human rights and the right of free speech. It is important to get out of your own back yard and see a bigger picture of the labor movement and of humanity."

From the PRESIDENT



By Kate Shindle

I got my Equity card at 22. At the time, I was just graduating from Northwestern University, and I didn't know much about Actors' Equity Association — or unions in general. All I knew was that I had auditioned for a summer stock production of *Into the Woods* at Little Theatre on the Square. When the artistic director called to offer me the role of the Witch, he finished with "...and we'll give you your card." Since then, my summers have included projects at Pittsburgh CLO, Bay Street Theatre, Huntington Theatre Company, and what I fondly remember as the "It's A Dry Heat" leg of the *Cabaret* tour, in which we spent several weeks winding through Arizona and Texas.

There's something so magical about summer shows. No matter how organized or professional they are, there's still a sense of community that I've rarely experienced elsewhere. In a business where the emphasis on commerce can often overshadow the idealism and artistry that drew us to the stage in the first place, it's always great to find those shadowy corners where the work is mostly just fun. Summer shows have consistently provided that kind of respite for me.

This summer, however, I'm

not doing a show. I'm diving into my new role as President of Actors' Equity, learning the ropes and exploring how things have changed since I stepped down from my office as Eastern Regional Vice President three years ago. And these days, I know a lot more about Equity than I did when I arrived in Sullivan, Illinois, all those summers ago. I know that the rules and protections we enjoy in the workplace were developed and fought for over many years, so that we don't have to worry about our safety. Or having housing that makes us feel like professionals. Or whether our paychecks will clear. Sometimes, that means that we have to face the harsh reality that what we love to do is also part of a big-money industry; the Broadway League recently announced that the 2014-2015 season generated a record-breaking \$1.36 billion in gross revenue. There are times when I wish we never had to leave the "play" of what we do and focus on the "work" of what we do. But that is, after all, the definition of being a professional artist. We may have fun, and we may make it look easy. But ultimately, it is our job.

I am incredibly optimistic about the future of Equity. I'm already working with our staff and Council on a number of initiatives to be rolled out in the coming months. I want to foster an environment in which our members recognize the impact the union has on our everyday lives, and seek to become more involved and engaged. I want to strengthen every single one of our theatrical communities, and help members to succeed. Everyone has a different definition of what's cool; to me, the coolest thing Equity can do is to encourage its members to


be passionate, vocal activists and ambassadors. Because that will not only make our industry more successful, it will also make our union stronger.

Finally, it's no secret that the past few months have been tumultuous ones. Plenty of our members have concerns about whether Los Angeles intimate theatre can continue to thrive after Council voted up some significant changes to the status quo in April.

I am aware of and attentive to this situation. In fact, my first trip as president was to our North Hollywood office, where Executive Director Mary McColl, Western Regional Director Gail Gabler and I met with some of the most passionate Pro99 members to discuss what comes next. I want to help Los Angeles theatre succeed, and we had what I felt was a very productive conversation. In the meantime, there are still things to celebrate in Los Angeles. In June, *Tom and Barry 2 Nights Only* (Hollywood Fringe Festival) was the first show to be produced under the new 99-Seat Theatre Agreement. And our members—in fact, the whole community—can be very proud of the recent dedication of Hollywood Theatre Row. Check it out next time you're at Santa Monica Boulevard and Wilcox Avenue, and visit their website at hollywoodtheatrerow.com.


That's all for now. Back to Production Contract negotiations. Please take a minute to follow me on Twitter at [@AEAPresident](https://twitter.com/AEAPresident) for more regular updates. Thank you so much for your votes, and enjoy the rest of your summer—wherever you may be!

This marks the first column of President Shindle since her election in May.



How I Got My Equity Card

Rachel York



It was 1988. After nine months of "pounding the pavement" in New York City, and honing my craft at HB Studios, I finally landed a workshop production of a new opera called *Where's Dick?* written by Stewart Wallace and based on Chester Gould's "Dick Tracy." I played an over-sexed nun named Sister Immacula.

The creatives were searching for someone with a 3-to-4 octave singing range. I remember the music to be emotionally powerful and the book to be absurdly humorous.

I was thrilled and incredibly grateful to have been cast in the role because it allowed me to secure my Equity card. It meant that I had a chance to be seen for major shows on and off Broadway; I felt like I had won a medal. My Equity card became my prized possession. It meant that I had a chance to succeed in this daunting business; I finally got my foot in the door and was now playing in "The Big Leagues."

About a year or so later, after much trial and error and a great deal of positive affirmations and

visualizations, auditions were being held for a new musical called *City of Angels*, written by Larry Gelbart, with music by Cy Coleman and lyrics by David Zippel. The team was having challenges casting a Marilyn Monroe-type character named Mallory/Avril. My agent wasn't able to get me seen for the role until

they opened up the door to some unknown talent. I sang a scat song made famous by Ella Fitzgerald called "Blue Lou" and made sure to be fully prepared with all of the given sides. I got the part!

I am still a proud member of Actors' Equity Association. My card represents a standard

of quality and excellence that I hope we as a community continue to honor, value and uphold.

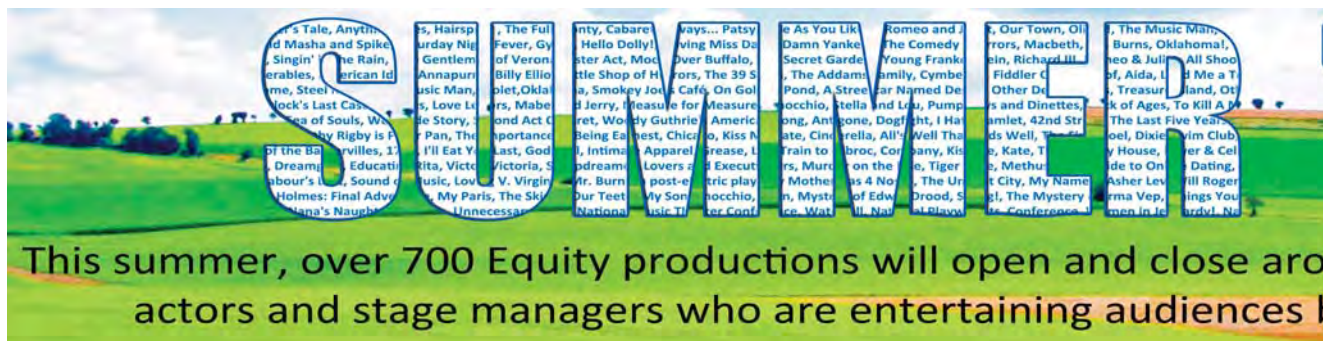
Rachel York is currently starring in the summer production of Grey Gardens The Musical opposite Betty Buckley at Bay Street Theater (Sag Harbor, NY) through August 30.

What has been a surprising stage encounter while performing in an outdoor venue?



KELSEY SAPP

"On our deck outside where we rehearsed at the Forestburgh Playhouse in New York, we had a bug zapper that helped keep bugs away — and it zapped all the time. So I am sure you can imagine the situation when there are bugs getting zapped during a tension-filled murder mystery or, say, *My Fair Lady*."



Moving Out for the Summer

Three Equity members talk about their experiences working in Summer Theater

For stage manager Tiffany Mann, when settling into an unfamiliar city and trying to make it feel homier, she does one thing first: She talks to the tech crew.

"They always know the best places to hang," she said.

Though Mann isn't leaving her New York City apartment this summer, she is a veteran at travelling for her job, having worked in Dallas, San Jose and Pennsylvania, to name a few.

When it comes to making himself feel at home in a new city, Equity member Jim J. Bullock admittedly spends a good chunk of his free time browsing and shopping at local drugstore and supermarket chains.

Lucky for him, the Los Angeles native will find two of his favorite retailers close by while performing in *Beauty and the Beast* at the Tuacahn Center for the Arts in Ivins, Utah this summer.

Bullock, who will play "Cogsworth" (along with a few other roles), will settle down in Utah for six months — two months of rehearsal and four months of performances through October.

For some members, fleeing the nest, even if for a brief amount of time, isn't just about discovering a home-away-from-home, but also about packing up some of their own home.

With a self-admitted "type A" personality, member De'Adre Aziza makes sure that she has everything she could possibly

need before hitting the road, which this year led her to Williamstown, Massachusetts for the second time.

"I'm all about décor," said Aziza, who recently portrayed "Silver" in a production of Dominique Morisseau's *Paradise Blue* for a 15-show run. "Whether the theater is in NYC or out of town, I make

outside — far away from the rehearsal room.

"One of the wonderfully strange things about this business is getting to meet, know and work with so many different people from all over the place," Bullock said. "We all come together for an intense, creative combined group effort to hopefully make magic and



Jim J. Bullock



De'Adre Aziza



Tiffany Mann

sure I have items that make my dressing room cozy. When I'm leaving town, I scan my entire apartment — room to room, every drawer, nook and cranny — to make sure that I haven't left anything behind. I'm a homebody and easily homesick, so to make the transition easier, I find that method puts me at ease."

Of course, with the anxiety of a temporary move comes the thrill of a new job — and knowing that one's castmates are right along with them for the duration of the run. For all three, in addition to living in a new part of the country, each summer brings the chance to meet their union brothers and sisters. And, naturally, form a summer-long family, which means a lot of bonding with the cast and crew.

For Bullock, bonding time is over drinks; Aziza soaks up some sun, while Mann finds a body of water and spends time

then we all go home. It's a very unique experience."

"You lean on each other throughout the process," Mann said. "They understand exactly what you're going through at the moment. You end up with quite a few inside jokes and crazy stories of shenanigans."

And for those who might be travelling for the first time or might need a refresh on settling in someplace new for a bit, all three offer great advice: Whether it's remembering to unplug all outlets and providing someone a spare set of keys before the trek; or getting out, exploring and talking to locals: They believe that the summer is really all about taking a moment to grow and learn from the experience and the people working alongside of you.

After all, as Aziza put it, "it can be pretty nice creating that family feel. And there's nothing more amazing than making lifelong friends."

Sunscreen, Hydration and of an Outdoor Theater S

By Michael C. McGoff

"Lights 212, Sound 115 and Ferdinand Elevator Up..... Hold! Hold, please. Raccoon on the elevator. Can we get him clear and we'll reset. Thanks."

Of the many anecdotes I could share about outdoor theater, this is neither the tamest nor the first or last time I encountered something of this ilk. Outdoor theater, in some way or fashion, is something that has been a recurring part of my life. Stage managers get to work in

so many different kinds of theaters. Between living in Denver, many cities in California, Pennsylvania and New York — along with four national tours — I have seen many of them from the grotesque to the glorious. And all of them prepare you, and inform you, in different ways for the next. They spark your "necessity is the mother of invention" spirit as you brave the elements, the wild life, the personalities who think they can hack it and remind you of the magical reasons you decided to be part of this business.

Some things might seem



We asked the staff at the Idaho Shakespeare Festival to tell us about the theater; this is what they had to say:

In 1977, a group of Boise actors rallied their talents for a production of *A Midsummer Night's Dream* at the foot of a skyscraper designed by John "Space Needle" Graham. The arrival of two Equity members in the early 1990s (Charles Fee, Artistic Director, and Mark Hofflund, Managing Director), led the Festival toward two goals: a permanent home and employment of Equity members. This latter goal was achieved through the efforts of Western Regional Board and Equity business representatives, who offered their wisdom over many years beginning in 1992.

With the Roof Idaho Shakes

"Our working relationship with Equity turned into a rewarding journey for both the Festival and its artists," says Fee. "Twenty-four years after our first agreement, the Festival now offers a LORT B level of compensation to ten times the number of contracts first offered."

Since its two-week origin in 1977, the Festival has performed in temporary locations provided by Boise business leaders. A "quiet" \$1.5 million campaign, launched in 1995, led to a public \$3.6 million campaign to expand staff, educational programs and break ground on an Amphitheater — which opened in 1998 at a scenic location along the Boise River. The campaign ended in 2005 achieving all capital goals,

What has been a surprising stage encounter while performing in an outdoor venue?



HEIDI ANDERSON

"There was one night during the regional premiere of Disney's *The Little Mermaid* at Tuacahn Amphitheatre in Utah that we now affectionately call the 'Biblical Plague of Flies.' Seriously, it was like something out of a Cecil B. DeMille film, where halfway through the show a freak hatching of little flies blanketed everything and everyone. As Ursula, my giant white wig attracted more than its share of little "friends," but my favorite moment had to be when Prince Eric and Ariel — now in a giant white wedding gown and veil — had their wedding kiss. It was epic!"



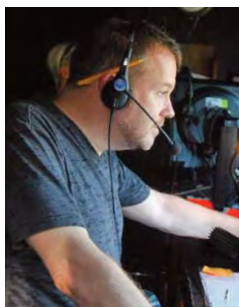
ound the nation. With that in mind, *Equity News* celebrates our
 y infusing their summer vacation with a theatrical twist.

Raccoons: The Musings tage Manager

painfully obvious about working outside and doing productions, though many not so. So, I will say something that I learned from a sage Equity Outside Business Representative that I repeat all the time when prepping a company to work outside: “There are no Equity rules regarding the heat of the sun, the cold of the late spring, the humidity of the midsummer, the speed of the wind, the level of the humidity, the flight of the bird, the annoyance of the mosquito or the screeching and dancing of raccoons.”

Heat and cold must be dealt

with in equal measure. Of course, dress appropriately, but also inappropriate dress can be equally as debilitating or dispiriting. Your tan line is less important to me, or your costume designer, when that sunburn line (more likely) appears next to the line of your beautifully designed costume. Continual reminders to hydrate and reapply sunscreen come out of my and my assistant’s mouth. Additionally, we are often at the ready with gloves (the steel set and wood of the ground can get really hot), beach towels (not for the reason we’d wish) to put on and over



hot things one needs to sit on and manipulate.

As I prepare to open my fifth production in Central Park, I have reassured my position as a semi-professional meteorologist working with apps (shout outs to Dark Skies —

spooky accurate — and Accuweather) and my company manager to determine how we’ll either get the show started with the threat of rain looming as we open the house, or how long we should wait to start squeeee-ing and drying off so we can get restarted after we pause for rain, or when we sadly need to say the night is a wash due to continued bad weather and the need to cancel the show. Light rain is OK, when it starts shutting down the microphones you are done, you lose your spotlights of the towers at the sight of lighting, water and metal on the set and you are holding for safety; the list goes on...

Stage managers have many theories about prepping a venue for working outdoors. From

figuring out how to hang signs that will last through the run (as the environment is mercurial) to the clever manipulation of paperweights when tech-ing and calling your show, it is a mostly humorous endeavor, but a challenge I have developed through trial and error with a few SM teams.

And then there are the bugs and the turtles laying eggs and the fact that you can’t cut those plants because those are deservedly protected by the Central Park Conservancy. But I digress, sign up for your outdoor theater experience ASAP. There is nothing like the moon, “the moon, the inconstant moon” being the best spotlight you’ll ever have to light a show that you are doing.

ckies as a backdrop, the peare Festival keeps growing



The Idaho Shakespeare Festival Amphitheater

tripling the company’s annual operations, paying off construction financing and receipt of contributions exceeding \$12.9 million. Creating 165 mainstage productions and 44 educational tours, the Festival has developed

into a nationally-recognized organization, directly serving more than 100,000 people annually.

The Festival’s outreach efforts are extensive and varied. Combined, the company’s Shakespeare and Idaho

Theater for Youth have offered seven decades of educational outreach. This year’s tour of *Maggie Lumière and the Ghost Train*, by Equity members Dwayne Blackaller and Tracy Sunderland, received an award for Excellent Commitment to the Success of Idaho’s Deaf and Hard of Hearing Population, from the Idaho Council for the Deaf and Hard of Hearing. The company operates a robust School of Theater, including classes, intensives, summer camps and public performances; and, since 1981, hundreds of high school students have been trained in conjunction with the summer season. The Apprentice Company and Apprentice Showcase were created in 2002, offering integrated training and performance opportunities for 14 high school students each year.

Other outreach includes an extensive Access Program.

“There’s no doubt,” says Fee, “that a large portion of our future audience will come from those who currently do not have experience with live professional theater, or the means to access it.”

The theater also partners with the environmental community, through a collaboration with Idaho Foundation for Parks and Lands (Idaho’s oldest statewide land conservancy) and the Idaho Department of Parks and Recreation (the youngest agency of its kind in the U.S.), headquartered at the historic Barber Pool – a century-old, 700-acre mill pond used for timber storage into the 1930s. In this riparian habitat for 200 species of wildlife, the Festival developed a 12-acre center (soon to expand to 24 acres) recognized alongside amphitheaters in Regents Park (London) and Central Park (NYC) in *Outdoor Theatre Facilities* – a 50th anniversary

publication of the *Institute of Outdoor Theatre*.

An appetite for collaboration does not end in Boise. In 2002, Idaho Shakespeare Festival and Great Lakes Theater (Cleveland, Ohio) conceived a strategic alliance designed to maximize return on organizational investments, increase production efficiencies, create long-term work opportunities for artists and share best practices. In 2010, Lake Tahoe Shakespeare Festival (Incline Village, Nevada) joined the collaboration – further contributing momentum to this successful nonprofit prototype. The alliance’s three independent theaters have shared 50 jointly-created productions.

“The opportunity to feature long-term, multi-city employment opportunities is a hallmark of this alliance,” said Fee. The artistic product and its complementary educational resources are not the only beneficiaries. “Audience engagement is deeper. Audiences themselves have grown in all

(continued on page 8)

What has been a surprising stage encounter while performing in an outdoor venue?



DAVID ANTHONY SMITH

“While rehearsing *Macbeth* at Colorado Shakespeare Festival in Boulder, as the witches said ‘All hail Macbeth,’ a golf-ball sized hailstorm opened up on cue. While performing *Much Ado About Nothing* at the Idaho Shakespeare Festival in Boise for the Governor’s conference (forty of the fifty sitting governors were in attendance), a huge windstorm nearly pushed a potted orange tree on wheels into the audience — right where Florida Governor Jeb Bush was sitting. Ironically, we thought it was funny that he was almost attacked by an orange tree!”



NATIONAL NEWS



New York City

BC/EFA Contributes \$100,000 to The Dancers' Resource to Celebrate Broadway Bares Success

To mark the 25th anniversary of *Broadway Bares*, and to celebrate the 228 dancers and 22 choreographers whose brilliant work created the evening's success, BC/EFA has made a special \$100,000 contribution to The Dancers' Resource of The Actors Fund. Recently, a group of this year's dancers and choreographers came together with two-time Tony Award winner and *Bares* creator Jerry Mitchell to present a "big check" to two-time Tony Award winner, Actors Fund Trustee and founder of The

Dancers' Resource, Bebe Neuwirth and Amy Wilder, Dancers' Resource director.

Hundreds of dancers and choreographers made 25 editions of *Broadway Bares* an extraordinary fundraiser for BC/EFA. "We salute them all," said Executive Director Tom Viola, "and celebrate the sexy energy and fantastic talents they have shared with a happily eager and raucous audience these many years!" He added, "May the safety net of services of The Dancers' Resource always be there for them."

Chicago, Los Angeles

Fee-Free ATMs in NOHO, Chicago

ActorsFCU has announced the addition of its latest ATMs, now in Equity buildings in Chicago and North Hollywood. These machines bring the grand total of ActorsFCU-owned ATMs to 267.

According to the Credit Union's Chief Operations Officer Steven Goldberger, "Service to our core members

is always our priority. It's great to be able to provide fee-free ATM access to members who frequent Equity offices in Chicago and North Hollywood."

Credit Union members have fee-free access to 30,000 ATMs nationwide via the CO-OP Network.

New Orleans, Louisiana

New Orleans Shakespeare Festival at Tulane Celebrates Actors' Equity and EMCs

On Friday, June 12, 2015, the New Orleans Area Liaison Committee hosted an Actors' Equity and EMC evening, which included a preview performance of *Cymbeline* by The New Orleans Shakespeare Festival at Tulane. The Festival utilizes Equity's New Orleans Louisiana Agreement (NOLA) and featured local Equity members and EMCs.

The festival's mission is to awaken new generations to the power of language and literacy through live, professional performances of Shakespeare's plays. In 2014, the festival was one of 14 festivals in North America visited by a team from the University of Warwick and the Shakespeare Birthplace Trust, based in Shakespeare's hometown of Stratford-upon-Avon. The New Orleans Shakespeare Festival will be given a commemorative plaque to mark the visit, and materials from The New Orleans Shakespeare Festival were deposited into the Trust's permanent archives.

The New Orleans Liaison Area Committee welcomed the audience to the theater industry preview performance with a message of encouragement and support for local EMCs. The event had an excellent turn out of well over 50 in attendance and included a reception with the festival company.

Buffalo/Rochester, New York 25th Annual Artie Awards

By Don Gervasi,
Area Liaison

The 25th Annual Artvoice Awards were held at 710 Main Theatre (formerly Studio Arena Theatre) in Buffalo, New York on June 1, 2015, honoring local productions and performers from the 2014-2015 theater season. Affectionately known as the

Christian Brandjes (*Journey's End*, Kavinoky Theatre), Christopher Evans (*After Miss Julie*, Irish Classical Theatre), Josephine Hogan (*The Beauty Queen of Leenane*, Irish Classical Theatre), Brian Mysliwy (*Beau Jest*, Jewish Repertory Theatre of WNY), Tom Owen (*She Loves Me*, Kavinoky

Theatre), Norman Sham (*She Loves Me*, Kavinoky Theatre) and Guy Wagner (*All Quiet on the Western Front*, New Phoenix Theatre).

Also, one of this year's recipients of the Katharine Cornell Award for Outstanding Contribution by a Visiting Artist was member Kate LoConti (*After Miss Julie*, Irish Classical Theatre).

All proceeds from the evening (including

sales of red ribbons at area theaters) go to The Lifeline Foundation at Erie County Medical Center (ECMC) in support of the Immunodeficiency Clinic — the largest and only comprehensive HIV/AIDS care center in Western New York. More than 500 people attended this year's Artie Awards, with over \$10,000 raised for Immunodeficiency Services at ECMC. Over the last 25 years the Artvoice Theatre Awards (and the connected sale of red ribbons) has raised close to \$250,000 for AIDS-related causes.



AEA members Ellen Horst and John Fredo in Irish Classical Theatre's *Death of a Salesman*. Credit: Lee Frankel Pezzimenti

"Arties," the awards were started in 1991 by Anthony Chase, theater editor of *Artvoice*, a weekly newspaper dedicated to the arts in Western New York.

Equity member John Fredo was awarded the Artie for Outstanding Actor in a Play for his portrayal of the iconic Willy Loman in Irish Classical Theatre's *Death of a Salesman*, which also won Outstanding Production of a Play. Member Ellen Horst, who played Linda Loman, earned a nomination for Outstanding Actress in a Play.

Other Equity members that were nominated for Arties were

Awards

Actors' Equity recently presented its "ACCA" Award for Outstanding Broadway Chorus to the chorus of *An American in Paris*, while Actors' Equity Foundation's 2015 Clarence Derwent Award was presented to Phillipa Soo of Broadway's *Hamilton* and Josh Grisetti of *It Shoulda Been You*. To read the full stories about the awards and the proud recipients, visit actorsequity.org.

Los Angeles

Taking the Tonys to LA

On June 7, 2015, over 40 Equity members gathered to watch the 2015 annual Tony Awards, hosted by members Kristin Chenoweth and Alan Cumming. Gathering at the local hotspot Pig 'N Whistle,



members were awarded with Tony-centric swag for various raffles and trivia questions throughout the celebratory night.

What has been a surprising stage encounter while performing in an outdoor venue?



JOE LUACES

"The entire cast of *Seussical* at The Muny in St. Louis was downstage, when, mid show, a raccoon nonchalantly shuffled along stage left and then up an enormous tree center stage. We never saw him, but the audience sure did. Apparently he has made guest star appearances in several shows throughout the years."



Houston/Galveston, Texas

From Deluge to Dessert

The Houston/Galveston Area Liaison Committee hosted an Equity Membership Candidate reception on June 1, 2015, at Stages Repertory Theatre, now in its 36th year in the historic Star Engraving Building on Allen Parkway. The meeting took place on the heels of the flooding the region received.

For anyone who saw photographs of the flood in Houston, many of them were taken along Allen Parkway, right by Stages. Following the torrential rains and horrible flood — the wettest May ever recorded in Texas — the evening couldn't have been lovelier. The committee set up in the courtyard at the theater, and

the clear evening skies made the conditions ideal for what was billed as an "ice cream social."

With Equity swag in hand, EMCs asked questions regarding the union; however, the main topic was how everyone fared during the storm, and luckily, all those present came through unscathed. The modest, but very respectable turnout was filled with familiar faces to Houston's theater scene and a few new ones, too. The party was a nice first foray into hosting an EMC reception by the local committee and, hopefully, it will become an annual event.

Equity Mourns Former Councillor

Joining Actors' Equity Association in 1954, Austin T. Colyer, who was 85 years old at the time of his passing on June 25, 2015, remained an active and vibrant member of the union throughout his varied and busy stage career.

Colyer was first elected to Equity's Council in 1973. Over nine terms, he served for a total of 29 years as both a principal and chorus Councillor, ending his lengthy tenure on Council in 2003 — including two terms on the Eastern Regional Board.

A Brooklyn, New York, native, Colyer is remembered not only for his career, but also for his service in the United States Army Air Corps, his fierce dedication to aspiring performers and his seemingly endless knowledge of all things theater. (A December 2014 *New York Times* article that contained an interview with Colyer stated that his apartment was "stuffed" with 130 personal collections of Playbills.)

Making his Broadway debut in 1957 with a revival

of *Brigadoon*, the actor went on to perform on the Great White Way eight times, including roles in *Maggie Flynn*, *Pal Joey* and *Singin' in the Rain*. He travelled with the national touring company of *Ragtime* for over three years and worked regionally across the nation.

His passion for the stage translated to a passion for his union. Aside from his decades of service on Council, Colyer worked on numerous committees and negotiating teams, more often than not as a chair or vice chair for committees such as National Equal Employment Opportunity, Production Contract, Dinner Theatre, Young Performers, Advisory Committee on Chorus Affairs, Entry to Equity, and many more.

A theatrical staple in the union, on the stage and in his neighborhood, he told the *Times*, "People used to stop me all the time in the hallways and ask if I could get them into Equity... And I'd always say, 'Sure — just tell me what you've been in.'"

**New York City
Equity Stage Managers Honored with Del Hughes Award**



On May 11, 2015, three Equity stage managers were honored by the Stage Manager's Association

with the Del Hughes Award for Lifetime Achievement in the Art of Stage Management. Former Western Region Councillor Jill Rendall, former Eastern Region Councillor Frank D. Hartenstein and member Craig Jacobs were awarded the annual honor.

The honorees are chosen based on what the awards committee would define as the finest qualities of stage management: patience, diplomacy, organization — and a sense of humor.

"It was a wonderful honor to receive the Del Hughes Award from an association of my peers for doing the work I love in regional theaters," said Rendall.

This award was established by Julie Hughes and Barry Moss to honor Hughes' father, who had a longstanding career as a stage manager.

Chicago

Central Region Discusses Working with Dignity

Actors' Equity Association wants to know what acting with dignity means to its members.

Equity, along with the National Equal Employment Opportunity Committee, presented "Acting with Dignity: A Resource for the Working Actor" on June 27, 2015, at the Mercury Theatre in Chicago. The second in a series of career empowerment workshops, this panel was designed to have acting, theater and union professionals share insight on how to achieve and ensure a work environment that is not only safe, but also supportive.

The panel of six included Elizabeth Auman, TimeLine Theatre Managing Director; Steven Haught, Director of Social Services at The Actors Fund; and David Woolley, fight choreographer and theater professor at Columbia College. Also on the panel: Sandra Marquez, Equity actor and

Amanda Weener-Frederick, Equity stage manager; and Christian Hains, Equity Senior Business Representative. The event was moderated by CRB non-Councillor E. Faye Butler. The panelists were chosen as each have experience dealing with various, sometimes hazardous theatrical situations.

The first lesson: Be proactive. If there is an issue, the first thing members should do is call the union and speak with their business representative.

Advice about issues such as how to handle rehearsing difficult or intimate scenes, the willingness and the proper tactics to say 'no,' utilizing important resources such as the Equity deputy and stage manager and, of course, being a team player.

"Acting with dignity," said Marquez, "is having respect for my team and myself — and knowing that I'm safe and OK."

Hains, along with other members of the panel, encouraged the attendees, as well as all Equity members, to take ownership of their safety; talk to the stage manager; and members should read and understand their contract. If there are certain scenes or situations that members find uncomfortable, speak up early and voice concerns.

Auman said that, as a producer, she recommends checking in with performers who are working on a difficult scene and if they need a resource to talk to, such as The Actors Fund, to recommend such services.

For Weener-Frederick, acting with dignity means that "it is being a team player and taking ownership of our union together."

Still, the consistent advice of the evening: *Equity is an important resource and protector for all members.*

New York City

Annual iPod Drive to Bring Music to Alzheimer's Patients

Now in its fourth year, the Broadway Alzheimer's iPod Drive will be collecting iPods from August 1-19, 2015, to help bring the gift of music to those who are suffering with Alzheimer's and other forms of dementia.

Having collected hundreds of devices for those suffering, it's the intention of David Roth, founder of the drive, to raise awareness about this disease. Supported by the Broadway Green Alliance and Music & Memory, a nonprofit organization that brings personalized music into the lives of those who are suffering, there are numerous ways to donate iPods. For more information, visit facebook.com/BroadwayAlzheimersIPodDrive.

New York City

Actors Federal Credit Union CEO Announces Retirement

Having served the ActorsFCU for nearly 38 years, Jeff Rodman announced his retirement as CEO, a position he's held for 32 years. He began his time at ActorsFCU as a volunteer on the credit union's board of directors and credit committee.

Under Rodman's leadership, the credit union has grown from a small financial institution with savings accounts into an organization that now offers full-service banking for its 25,000 members across the nation. From one small office in New York City, the credit union has grown to two branches in Manhattan, not to mention additional branches in Chicago, Los Angeles and North Hollywood.

What has been a surprising stage encounter while performing in an outdoor venue?



JOANNE JAVIEN

"During our last performance of *Miss Saigon* at The Muny in St. Louis, we had to stop the show before the very last scene because of a thunderstorm, which we had hoped was just going to pass by. Well, we never finished the show! Kim's life was spared; it's the only time I've ever done *Miss Saigon* where Kim lived!"

Spotlight

(continued from page 5)

three cities,” continued Fee, “and big, complex, classic pieces are well-served and given new life beyond the minimalism and modesty of limited resources.”

Against a backdrop of the Rockies and world-famous lakes, the picture comes together for great artists and adoring audiences. Led by a single artistic head, a unified management team (including executives Robert Taylor and Mark Hofflund, production manager Christopher Flinchum, and marketing directors Todd Krispinsky and Hannah Read Newbill) and a single production staff (operating shops in Cleveland and Boise) – this revolutionary model continues to realize its vision and exceed expectations while simultaneously producing notable audience growth for each company.

Broadway Bares Turns 25 with Bodacious Birthday Party



A delectable Callan Bergmann led the cast in a dazzling opening number of the 25th edition of Broadway Bares.

Broadway Bares celebrated 25 years with its latest sizzling edition, *Top Bottoms of Burlesque*, on June 21, 2015, with a colorful cast of iconic theater characters including ripped dancers, studly stagehands and sumptuous showgirls.

The electrifying spectacular shook up New York City’s Hammerstein Ballroom in two standing-room only shows and

raised a record-breaking \$1,598,501 to benefit Broadway Cares/Equity Fights AIDS. This year’s extravaganza featured 228 of New York’s sexiest and most talented Equity performers who delivered a *Broadway Bares* spin on the classic musical *42nd Street*. For a complete story, more pictures and video from the show, visit broadwaycares.org/bares2015.

Theodore Bikel

(continued from page 1)

negotiate agreements re: desegregation, among others. He also served on the Committee on Legislation, traveling often to Washington to meet with senators, representatives and White House advisors to press for reforms to benefit professional actors. He was elected to a regular five-year term in 1962, pledging to “serve where my contribution may be most effective in helping to further the welfare of the membership.” One of these contributions was to become an original incorporator of the Actors Federal Credit Union. He didn’t complete this Council term, however, resigning instead to run for, and be elected to, the post of First Vice President, an office he held until 1973, when he was elected President. Running for his third presidential term in 1979, he said he was proud of the growth of members and workweeks during his

stewardship and of his legislative lobbying efforts, but “perhaps the most valuable service I have to offer the members,” he said, “is spokespersonship and passionate advocacy of our cause. I have the deepest and most abiding respect for our profession and those who practice it.” Following three terms as president, Bikel was named President Emeritus.

In addition to his professional and Equity commitments over the years, Bikel was appointed by President Carter to the National Council on the Arts, was a delegate to the 1968 Democratic Convention, was Senior Vice President of the American Jewish Congress, Vice President of the International Federation of Actors (FIA) and a Board Member of Amnesty International (USA).

He continued his service to all of the performing arts unions as President of the Associated Actors and Artistes of America for more than 25 years.

In Memoriam

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

—Playwright Ben Hecht

Reported between 02-20-2015 and 07-20-2015

Mark Adams	Sol L. Frieder	Aubrey Morris
Edward Agentovich	Lina Gallegos	Judith Morse
Jac Alder	Paul Geier	Austin Murphy
Jayne Meadows Allen	Ronnie Gilbert	Vivian Nathan
Ruth Allen	Harriett Glazier	Dick Newdick
Christopher Allport	Carlos Gorbae	William Newman
Bill Allsbrook	Svetlana Mclee Grody	Leonard S. Nimoy
John Arch-Carter	Dawn A. Groenewegen	Gordon Oas-Heim
Robert Aronson	Asher Halbleib	Dean Ostrum
Sondra Barrett	Ronnie Hall	Betsy Palmer
Nicole Barth	Scott Harrison	Janet Lee Parker
Emory Bass	Mary Healy	Victoria Pennington
James K. Best	Lance Hewett	Ginger Prince
Theodore Bikel	Joan Holloway	Florine Sissy Pulley
Laurie Birmingham	Michael Hughes	Roger Allan Raby
Ronnie Britton	Robert L. Hultman	Roger Rees
Robert Budaska	Barrie Ingham	Fred Ridgeway
Daniel Caldwell	R.C. Jacobs	Christian Robblee
Lee Callahan	Howard Jensen	John F. Roberson
Robert Carle	Louis Jourdan	Ted Roisum
Jack Carter	William Keeler	Gene Saks
John Carter	H. Wesley Kenney	George A. Salisbury
Lynne Carter	Christopher R. Kirby	Joy Saunders
Thelma Louise Carter	Richard Kohn	Ed Schiff
Peter Clark	Matt Landers	Kenneth Scott
Booth Colman	Robin Langford	Renee Semes
Austin T. Colyer	Mordecai Lanwer	Joan Shea
Edmund Coulter	Len Lawson	K. David Short
Don M. Crabtree	Renee Lee	Billie Stewart
Jonathan Crombie	Charlotte M. Leisinger	Don Stolz
B.J. Crosby	Merle Lentz	Laura Lee Summerhill
Claude Crowe	Ira Lewis	Elaine Swann
Fannie Cusanelli	Peter K. Lombard	Fontaine Syer
Anita Darian	Rod Mac Donald	J. Karen Thomas
Ed Delatte	Patrick Mac Nee	Evan Thompson
Terry Demari	Judith Malina	Dick Van Patten
Anne Dillon	John Malloy	Ron Vernan
Judith Doty	Preshy Marker	Elise Voiler
Ellen Albertini Dow	Michael Mc Farlane	Bart Williams
Andrew Dunn	Carol Mcalester	Traci Halima Williams
David Dusing	Anne Meara	Elizabeth Wilson
Richard A. Dysart	John M. Miranda	Julie Wilson
Brent Erlanson	Dan Mojica	Joel Wolfe
John Favorite	Ron Moody	Than Wyenn

A MEMORY

After seeing Kelli O'Hara win the Tony for *The King and I*, I was reminded of that time when I first started my career in New York City. I was very ambitious, and to quote Oscar Hammerstein, I “climbed every mountain and forged every stream” to get hired.

I went on my gut instinct and auditioned for the Lincoln Center revival of *The King and I*, starring Risè Stevens. They were auditioning children; I was tiny, just 4'11". I taped my bosoms and went to the theater. They told us to line up on stage. One by one, the little children stated their name and their school. Soon, it was my turn. I looked into the first row and I saw Mr. Rodgers, Joe Layton, Stevens and Eddie Blum; the casting director. I said, “Roberta Lean, The June Taylor School of Ballet.”

There was a silence equaled only by their look of puzzlement. Blum ran up on the stage and whispered to me, “They think you’re too old.”

Nothing ventured, nothing gained.

— Roberta Lean

IN MEMORIAM

In late March of this year, an extraordinarily gifted actress, dear friend and colleague, Laurie Birmingham passed away from a battle with cancer. Ms. Birmingham resided in Milwaukee and New York, but had an amazing career

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*.

throughout many regional theaters, including Milwaukee Rep, American Players Theatre, Great Lakes Theater Festival, Wisconsin-Alabama and Utah Shakespeare Festivals, national tours and many, many more.

She will be remembered for her unabashed, outgoing and loving personality both on stage and off. I have no doubt she made an enormous and lasting impression on those who had the fortune to work with her and know her. She will be deeply missed.

— Michael D. Duncan

Paul Napier, who was a longtime member of Actors' Equity, passed away at the age of 84. He excelled as a unionist and a human being. His ethics were incomparable, his knowledge never ceased to amaze me, his treatment of people was always so respectful and his fairness, integrity and honesty was untouchable. He was indeed a good role model and set an excellent example for all of us.

Thank you, Paul.

— Elaine LeGarro

Veteran character actor Bart Williams died from cancer on June 28 at age 65 at his home in Bullhead City, Arizona.

He appeared in Equity productions nationwide over many decades, often reprising roles for which he became celebrated like FDR in *Annie*, Cap'n Andy in *Show Boat*,

Major-General Stanley in *The Pirates of Penzance* and The Wizard in *The Wizard of Oz*. He also worked extensively in film and television.

Bart served as Principal Councilor on AEA's Western Regional Board and National Council plus the Hollywood Boulevard Theaters and Membership Education Committees.

Recently, Bart garnered numerous festival awards for his feature documentary, *The Last First Comic*, about Irv Benson, the only surviving burlesque comedy headliner.

His vast knowledge of theater, radio, film and television history, plus the people who personified these industries, was nearly matchless. Among his close friends were many Hollywood luminaries spanning the last century.

This remarkably talented, wonderful, caring man shall be sorely missed, onstage and off. Bart promised he'll be “watching us all from the third balcony!”

— Janis Uhley

Office Closing

All Equity offices will be closed on Monday, Sept. 7, 2015, in observance of Labor Day. In addition, all offices will close early on Friday, Sept. 4, 2015. (Check with your local office for the early closing time.)