

First Membership Meeting of the 2015-2016 season will be held on

Friday, October 16, 2015 – Eastern Region (2 p.m. EST)
Monday, October 19, 2015 – Western Region (11 a.m. PST)
Monday, October 19, 2015 – Central Region (6 p.m. CST)

The **Eastern Regional Membership Meeting** will convene on Friday, October 16, 2015, at 2 p.m. in the Council Room on the 14th floor of the Equity Building, 165 West 46th Street, New York, NY.

The agenda will include:

- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

The **Western Regional Membership Meeting** will convene on Monday, October 19, 2015, at 11 a.m. in the Audition Center of the Equity Building, 5636 Tujunga Avenue, North Hollywood, CA.

The agenda will include:

- Report of the Western Regional Director
- Report of the Western Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

The **Central Regional Membership Meeting** will convene on Monday, October 19, 2015, at 6 p.m. in the Member Center at the Equity Building, 557 West Randolph, Chicago, IL.

The agenda will include:

- Report of the Central Regional Director
- Report of the Central Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

Future Membership Meetings will be held on Friday, January 8, 2016, in the Eastern Region and Monday, January 11, 2016, in the Central and Western Regions. The Annual National Meeting will be held on Friday, April 8, 2016 in all regions.

For members with disabilities who would like to request an accommodation to participate in the Membership Meetings, please contact Governance Associate Allison Bodwell at 212-869-8530 ext. 318 two weeks prior to the meeting.



From left: Shelly Gaza (Director and Co-Founder of Statera Foundation), Kate Shindle (Equity President & Statera conference keynote speaker), Melinda Vaughn (Executive Director and Co-Founder) and Sarah Greenman (Creative Director) gather at the Statera Foundation's inaugural conference. To read more, turn to page 6.

Council Approves New TYA Contract

With substantial gains for union members, a new four-year Theatre for Young Audiences (TYA) contract was approved by Council on August 18, 2015.

The Producers' League of Theatre for Young Audiences, or PLOTYA, which represents 18 employers, met with Equity representatives from June 8-12. Senior Business Representative and Equity's Chief Negotiator for this contract Beverly Sloan called the meetings "positive negotiations that reinforced Equity's commitment to work with PLOTYA in creating theater and helping to develop theater audiences for the future."

In addition to salary increments for dance captains and understudies, members performing on the TYA contract will see a 3% increase in pay in each of the first two years, with an additional 2%, or cost of living adjustment, in both years three

and four.

Both stage managers and assistant stage managers will now be compensated separately for work outside their traditional stage management responsibilities and the tech week increments will now be based on contractual salary rather than contract minimum. Dance captains and understudies will also see big boosts to the increments paid for those functions, a 50% increase for dance captains and nearly a 100% increase for understudies.

Equity also gained significant traction with health care. Producers will pay health contributions on a per performance contract for actors who work 30 hours or more in a week.

"For actors working on the per performance contract, the door to health care has been cracked after more than 20 years of being firmly closed," Sloan said.

The union also garnered big strides when it comes to safe and sanitary conditions for its members. Now, if performers are required to work on an inclined stage of ½ inch or greater, a qualified instructor — such as a physician or physical therapist — will give instruction on the best way to work on an incline to avoid injury.

"The TYA contract has grown from the union's 'baby' over the past twenty plus years to a mature agreement that provides a great many work weeks for our members," said Julia Breanetta Simpson, chair of the TYA Negotiating Team. "This negotiation truly reflected the ongoing partnership between the union and the producers with increased benefits for the membership while helping to ensure the producers the ability to continue to provide this valuable work."

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#EquityWorks Theater News & Notes

Douglas, AK - With the addition of **Perseverance Theatre** in Alaska on an SPT Agreement as of August, the theater officially marks a union milestone of a professional theater agreement in every state in the continental U.S.

Lake Forest, IL - Equity proudly welcomes **Citadel Theatre** to the family. Beginning with the 2015-2016 season, this midsize theater

will be operating on the Chicago Area Theatre Tier N contract, employing one member per production in its four-show season. The following season, Citadel will continue on CAT Tier N and employ one member per production and pay health for that member.

Lone Tree, CO - Eight actors and one stage manager were employed under the new,

five-week LORT D contract for the **Lone Tree Arts Center's** inaugural production of *The Explorers Club*.

Dedham, MA - Fiddlehead Theatre has transitioned from Guest Artist to LOA and will now employ a minimum of three actors and a stage manager per production in its four-show season.

Osseo, MN - Yellow Tree Theatre added guaranteed contracts in exchange for the ability to give EMC points and has moved to Phase 2 of the transitional SPT program,

adding health weeks for members, resulting in 14 new workweeks.

St. Paul, MN - History Theatre (SPT) added a new weekly TYA production at the Minnesota Zoo resulting in 12 new workweeks for members.

St. Paul, MN - As a result of working with Equity staff over the past four years to help navigate the challenging economic landscape, **Penumbra Theatre (SPT 9)** will increase its contract ratio by 10% for the 2015-2016

(continued on page 3)



Six Non-Councillors Elected to CRB

The following six candidates were nominated with no opposition and, pursuant to Rule VI(E)6 of the Nominations and

Election Policy, have been deemed elected to serve on the Central Regional Board. Serving Principal two-year terms are E. Faye Butler, Peggy Thorp,

Charles Stransky, Diane Dorsey and Christine Bunuan. Angela M. Adams is serving a one-year Stage Manager term.

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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

New TYA Contract

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Equity's negotiating team consisted of Julia Breanetta Simpson, chair; Madeleine Fallon, 1st vice chair; Nancy Slusser, 2nd vice chair; Ariane Dolan, 3rd vice chair; Barbara Callander; Bob Knapp; Jimmie McDermott; and Linda Carol Young. Assisting Sloan were Equity staff members Associate Senior Business Representative Alison Harma, Business Reps Kathy Mercado and Gary Dimon and Contract Associate Dana King.



Equity's negotiating team that worked for the new four-year Theatre for Young Audiences contract.

Audition Tips From Behind the Piano (Part II)

By Andrew Gerle

The million dollar question: why are so many actors forgotten before they've left the room? And why do so many actors feel like they gave a good audition and did what they were supposed to do, yet didn't get called back? The answer is the thing that enrages me the most, far beyond crumpled, single-sided music and poorly marked cuts: It's the idea that being prepared and singing well is enough. It's just not. You have to offer up the one thing you have that no one else has: you.

Yes, the actor that gets cast has to have the notes, be somewhere in the vicinity of age and look and have technical acting ability. But an audience member has given up several hours of his or her evening, not to mention quite a bit of money, to spend it with a bunch of strangers on a stage. They (and therefore, the tablepeople) are looking for actors who make them care, people for whom they can root. They want to be moved.

So how on earth do you give them that in five minutes (if you're lucky) in a rehearsal studio? Show us the true you, the messy you, the vulnerable you, show us the parts you're scared to show, show us the parts you think only your boyfriend gets. Don't ask, "Is this the way the role is supposed to be done? Is this how the song is supposed to be sung?"

Imitation is the sincerest form of mediocrity. The tablepeople don't want to see the role done exactly like they've seen it done a dozen times, and besides, that's the way the ten people before and after you will do it. Competent will not get you a callback; well-rehearsed never touched anyone's heart. As with all art, we go to the theater to discover another human being — and thereby discover ourselves. You can't give an audience that if you're aiming for merely a "correct" performance.

This means getting creative. Spend as much time honing your imagination as you do your vocal placement. Be an observer: of friends, of strangers in the

subway and most of all, of yourself. Most have only considered their character's lives and stakes in a generic way — "She's sad; he's excited" — and then rely on the text to do all the work. The great ones, the actors who consistently get hired, know to the tiniest detail the life of this character and what they themselves would feel and do in their place. They draw on all their finely observed personal traits and steal others from people they know and see. The result is a vivid, real and unforgettable human living an important moment of their life in front of us. Anything less than this and you will blur into the mass of other actors up for the role.

But the good news is that this is the fun part. The joy of creating an entire world of your own, down to the meal your character ate for breakfast and the posters she has on her bedroom wall, translates into a joyful performance that's fresh and personal and guaranteed to be different from anyone else who shows up at the call. The tablepeople are desperate to be wowed by every actor who walks through the door, but it's hard to fall in love with a cardboard cut-out they've seen a hundred times. Give them (and yourself) the pleasure of a three-dimensional human and you won't be forgotten. Let your soul sing, not just your voice.

Always remember: An audition is a business transaction, and your most valuable commodity is you. Don't leave it in the hall or hide it under a mask of technique and diligent preparation. Lead with it. You'll be amazed at the performances it can open up for you and how much more you'll love auditioning. And that's good for everyone in the room.

See you at the piano.

(Andrew Gerle is a composer, lyricist, musical director, teacher of musical theater performance at Yale University and author of *The Enraged Accompanist's Guide to the Perfect Audition*.) Part I of his article appeared in the September 2014 issue of *Equity News*.

Remembering a Former Councillor

Veteran character actor and former Equity Councillor Bart Williams passed away in his home in Bullhead City, Arizona on June 28, 2015, after a battle with cancer. Sixty-five years old at the time of his death, Williams was a passionate Equity member and advocate for all art.

Joining the union in 1976, Williams served on numerous committees, including Developing Theatre, Membership Education and the Western Regional Board, among others. He served as Principal Councillor on the National Council from 1995 to 1999.

Working on various Equity contracts, Williams' talent was witnessed by audiences across the country. He became well known for certain roles such as FDR in *Annie*. He also appeared in, among many others, *Show Boat*, *Hairspray*, *Man of La Mancha*, *The Pirates of Penzance* (he played Major General numerous times) and *The Wizard of Oz* (for which he also played the Wizard several times over the years).

Aside from theater, Williams was seen on the big screen in

such films as *Hello, Dolly!*; *Tunnel Vision*; *An Enemy of the People* and *The Doomsday Clock*. On television, he appeared on *MADtv*, *Good Grief* and *Weird Science*.

One of Williams' last projects was the award-winning *The Last First Comic* — a documentary that he wrote, produced and co-directed — about Irv Benson, who played the heckling Sidney Spritzer during Milton Berle's variety show. The documentary took home the 2011 Best Documentary title at the Backlot Film Festival.

Not just an advocate for the stage, Williams was an active member in numerous organizations celebrating arts, including The Society to Preserve and Encourage Radio Drama, Variety and Comedy; the Sons of the Desert (which is a group devoted to comedians Stan Laurel and Oliver Hardy); and The Buster Keaton Society. He was more than well-known as a walking encyclopedia, filled with knowledge of theater, radio, film and television history.

Williams is survived by his brother and two nieces.

Use Your Equity Card and Save

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

All around the country, Equity members can save on services ranging from hotels and restaurants to salons and subscriptions. And, of course, theater tickets. Partnered with two national discount programs, Union Plus and Working Advantage, Equity members — along with millions of union families — are able to save money with a flash of their union card. It's one way that a union card not only pays at work, but also at home.

The AFL-CIO created **Union Plus** in 1986 as a way to provide union members and their families

with consumer benefits.

According to the Union Plus website, "By using the collective buying power of unions, we are able to offer valuable, discounted products and services exclusively to working families."

Through Union Plus, labor union members have access to such discounts and perks like the Union Plus Scholarship and specialized grants, insurance, retirement planning, theme park discounts and legal assistance. Members can save on anything from cell phone bills to car rentals by utilizing Union Plus. The

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EQUITY NEWS

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#EquityWorks

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season resulting in three additional Equity contracts, creating 24 additional work weeks. Additionally, Penumbra has agreed to a 3% salary increase for their upcoming season.

Chicago, IL - Theater Wit's production of *Bad Jews* has been extended for the third time in the Central Region.

Cincinnati, OH - Ensemble Theatre of Cincinnati has renewed its LOA-LORT Agreement with the addition of an ASM contract for every production, resulting in a total increase of 40 workweeks this season.

Bentonville, AR - Inspire Theatre, operating on the Transitional SPT, will produce its first full season as an Equity employer, resulting in 20 new workweeks for members in Northwest Arkansas.

Chelsea, MI - Purple Rose Theatre Company (SPT), founded by member and area native Jeff Daniels, marks 25 years.

Detroit, MI - Detroit Public Theatre, founded by members Courtney Burkett and Sarah Winkler, will begin its inaugural season as an Equity theater under the Transitional SPT, resulting in 28 new workweeks for members in Southeast Michigan.

Rochester, MI - Meadow Brook Theatre (LORT D), Michigan's largest producing professional theater celebrates its 50th anniversary.

Ventura, CA - Seven

actors and one stage manager were employed under SPT-8 contract for the **Rubicon Theatre's** concert version of *The Secret Garden*.

Williamston, MI - Williamston Theatre (SPT-Category 4) marks its 10th anniversary.

TRACKING WHAT YOU'RE OWED

Central Region staff collected approximately \$1,200 in unpaid vacation from several employers, including LORT and SPT.

Central Region staff collected over \$500 in underpayments from a TYA for unpaid media fees and underpayments for additional performance pay.

Staff collected \$450 in underpayments on Chorus contracts at a local, Central Region dinner theater.

Over \$500 in overtime and media payments was recovered for a member working on the Special Appearance Agreement in Michigan.

Central Region staff collected over \$500 in overtime and media payments for a member working on the Special Appearance Agreement in Michigan.

Western Region collected \$966 in back pay for parts and increments and just over \$1,000 in vacation payments for Western Region stock theaters.

Staff collected just over \$2,500 in outstanding vacation payments for Bay Area developing theaters in the Western Region.

From the PRESIDENT

Labor Day, Unions for Artists and the Value of Unity

By Kate Shindle

Depending on whether you still receive a hard copy or have "gone green" with our online delivery, this month's *Equity News* will reach you either just before or just after Labor Day.

On the annual calendar of American holidays, most are pretty easy to understand at a glance. Labor Day, though, is something of an outlier. It's more often recognized as the unofficial end of summer — or referenced by those who treasure their traditions as the day to pack up their white clothes — than identified as a celebration of and homage to the working men and women of our nation.

Here at Equity, we take Labor Day very seriously. Our union, of course, had not yet been founded when the first Labor Day was commemorated on September 5, 1882. It would be another fourteen years until Equity's predecessor, the Actors' Society, sought to distinguish between "respectable and irresponsible" managers and began a decades-long pursuit of a charter from the American Federation of Labor. As Robert Simonson points out in Equity's centennial history *Performance of the Century*, "by the 1910s, working conditions had become unendurable. Actors were not paid for rehearsal. They were made to buy their own costumes. They were abandoned when shows failed on the road. Contracts were regularly broken by unscrupulous producers." On May 26, 1913, Actors' Equity was born. But it wasn't until August 1919 that a month-long strike galvanized actors in eight cities and won support from the AFL, IATSE, the AFM, and many others. Actors, who spend most of our lives competing with one another for employment, became galvanized by the knowledge that unity and solidarity create more favorable conditions for all.

Obviously, our industry has changed dramatically since those early days, as has our union. What began with 112 actors at the Pabst Grand Circle Hotel on 59th Street has now grown to an association

with more than 50,000, working dozens of contracts and codes in hundreds of theaters across America. In addition to salaries and work rules, Equity regularly bargains for better health care, pension coverage and retirement fund contributions. Equity members had 292,712 paid work weeks for the 2013-14 season alone, and nearly 5,000 new work weeks were added. By nearly every metric, the first hundred years of Actors' Equity were a resounding success.

But as much as things change, of course, there are also things that stay the same. Equity will always be unique among labor unions, because the work we seek is unpredictable and often ephemeral, and the hiring process is intensely subjective. Even our sister stage unions have a much more robust supply of jobs. A spot op can light pretty much any show that requires a spotlight; a violinist can play any show where violin is necessary. But no matter how carefully and thoroughly I refine my skills, I know that there are many shows in which there is simply no role for me to play.

Finally, there will always be those who argue against the value of unions for actors: because they feel that union membership somehow denigrates artistic integrity, because they believe actors to be incapable of selflessness and collaboration in the pursuit of the common good, or — most often — because they seek to divide us and deprive us of the power we have found through collective bargaining and solidarity. They ask our deputies to negotiate directly with management, because it's easier to intimidate one actor or stage manager than it is to pull a fast one on the business and contract reps who work on behalf of all of us. They remind us, in ways spoken and unspoken, to be grateful above all for the performance opportunities they provide, and how many others would be happy to have our jobs if we prove too "difficult." And they point the finger at Equity's rules and regulations when workplace conditions become a challenge. Because if there's one thing that the more

unscrupulous forces in our business can agree on, it's that conditioning our members to distrust their own union makes it easier to get around the rules.

Equity is not a perfect institution. But one of my priorities over these three years is to build an environment in which our actors and stage managers feel comfortable asking questions. The staff and officers of this association have no goal aside from looking out for our members. We do, of course, have to keep an eye on the bigger picture and maintain an institutional knowledge that may guide our decisions in a counterintuitive way — which is really just a fancy way of saying that our members will sometimes question Equity's decisions. And that's fine; in my experience, shutting down discussion and dissent is a remarkably effective shortcut to the land of institutional failure. It is our job to recognize the ways in which concessions in Colorado can affect our members in Louisiana, even though they seem like different markets with little in common. And it is also our duty to operate in good faith, with as much transparency as possible. Fortunately, I can't personally identify a better way to operate. Although we obviously have to eventually make decisions, I find discussion and debate tremendously exciting.

I am grateful to those pioneers who, a hundred-plus years ago, gathered in a Manhattan hotel united by one common belief: that an actor's desire to create art does not supersede the right to be treated fairly, the chance to be compensated for our efforts, or the regard for ourselves as valuable creative collaborators rather than simply work for hire. If you want to know more about Equity and become part of the process, I welcome your participation. And if you want to be inspired this Labor Day, I strongly recommend Alfred Harding's terrific book *The Revolt of the Actors*. As we determine together where we will go from here, it's great to remind ourselves where we have been, and what we have learned from it.



How I Got My Equity Card

Lee Wilson



The year was 1967. I was 21 years old and had been dancing with ballet companies for five years. I had danced for royalty in Monte Carlo, played a gun-toting revolutionary in Algeria and an American aristocrat at the Metropolitan Opera. Now I wanted to dance on Broadway. I asked a Broadway veteran how to get jobs on the Great White Way, and he told me to "audition for everything" until people got to know me. And though I had great trepidation about performing in a war zone, I took his advice and went to the open call for the Vietnam tour of *Hello, Dolly!*

Joe Helms, the dance captain of the Broadway company, ran the audition. I loved the breezy choreography of Gower Champion and was pleased that

I was one of the few girls asked to sing. But at the end of the audition, Helms simply thanked us all for coming. As I picked up my dance bag, he asked me, "Why don't I know you?" I explained that I had been dancing in ballet companies. "I really like the way you dance," he said. "I'll tell you the situation. For the Vietnam tour, we gave priority to girls who had already done the show on Broadway. I only needed a couple more girls, and I found them this morning at the Equity call. Would you be at all interested in the Broadway company?" I was thrilled!

A few days later, I signed my first Equity contract. My hair was dyed golden blonde to match the other twin, and soon I was flying across the stage of the St. James Theatre. I loved the joy and freedom of the

choreography. I loved performing eight shows a week, and I loved the community that has nurtured and inspired me.

Twenty-two years, and many

shows later, I received the Gypsy Robe for *Meet Me in St. Louis*. My new memoir, *Rebel on Pointe: a Memoir of Ballet and Broadway*, tells the story of how

I danced my way out of the stifling suburbs of 1950s Delaware into the opera houses of Europe and onto the Broadway stage.

A LOOK BACK

75 Years Ago September 1940

At the Association's quarterly meeting on Sept. 26, 1940, the National Council takes a strong stance on Communism. With 799 members in attendance, the Council discusses a serious condemnation of Communism, along with Fascism and Nazism, and adopts three resolutions, one of which is:

"This Council goes on record as declaring that it is unalterably opposed to Communism, the Communist Party and the principles it advocates and the tactics it employs. It repeats its definite denial that it is Communistically controlled and urgently requests that the claim that various members of the Council are Communists or working hand in hand with them be investigated."

The Basic Agreement between Equity and the League of New York Theatres, Inc. expires on Sept. 1, 1940. In the midst of negotiations, the one striking change that employers want is the right to give Sunday

performances at single performance rates, but with another day off. Equity suggests a trial period through June 1941, which is to be decided upon by Council.

50 Years Ago September 1965

On Sept. 29, 1965, President Lyndon B. Johnson signs the legislation that establishes a National Foundation on the Arts and The Humanities (now known as the National Endowment for the Humanities), which is meant to encourage, aid and develop all major forms of art. United States Senator Claiborne Pell from Rhode Island writes a column for *Equity Magazine* citing how Equity, specifically President Frederick O'Neal and First Vice President Theodore Bikel, were instrumental in the passage of the legislation.

25 Years Ago September 1990

Six years after its first attempt to gain a contract with Walt Disney World, the union completes contract negotiations on a three-year agreement, which goes into effect on Sept. 9,



1990, covering all full-time performers at the company's three theme parks and various resorts.

On Sept. 18, the National Council reaches an agreement between Equity and producer Cameron Mackintosh, enabling the production of *Miss Saigon* to come to Broadway the following spring. With international attention and heated discussions between Equity and Mackintosh's team, the producer agrees to Equity's terms regarding appropriate casting and using Equity actors.

10 Year Ago September 2005

After the devastating damage of Hurricane Katrina at the end of August 2005, Equity members spring into action. The union

Use Your Equity Card

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organization features discounts for money and insurance, home and technology, health, travel and entertainment, auto and education and legal services. The nonprofit also offers budget and financial counseling, as well as expert advice to help members receive assistance with credit, getting out of debt, building or rebuilding strong credit and accessing credit reports.

Visit www.unionplus.org for more details on how to start saving.

Rebranded in 2001 as **Working Advantage**, this company's goal is to allow organizations to provide its employees and members with numerous discounts, which now contains over 10,000 participating companies, unions and organizations. Their discounts include theater and movie tickets, theme parks,

hotels and resorts, sporting events, online shopping, gift certificates and retail.

To get started, log on to www.workingadvantage.com, and use this ID number: 775984141.

In addition to Union Plus and Working Advantage, other companies, such as Zipcar, *Backstage*, select fitness centers, theaters and studios have offered Equity members' exclusive discounts.

To get more information about the many discounts offered to union members, visit the Member Portal at members.actorsequity.org and click the "Discounts" link under "Members Services."

The above discounts are not offered by Actors' Equity Association. If you experience any issues when trying to access these discounts, please contact the company directly for assistance.

donates \$10,000 to The Actors Fund and waives basic dues for one year for members residing in Louisiana and Mississippi. Additionally, members from

around the country mobilize, offering accommodations, job leads, food and clothing to other members and residents affected by the storm.

No Place Like Home

By Jim Bernhard

Across

- Play by David Mamet
- Sign of a hit
- No place like home: "Judy Garland at Home at the _____"
- Just an Everage dame
- Nemesis for princess in "Once Upon A Mattress"
- Accomplish in an excessive way
- No place like home: "More Stately _____" O'Neill play
- Start performances after a hiatus
- Genre of rock music
- Make lace
- Lupino of films
- No place like home: "White Horse _____," musical that starred Kitty Carlisle
- No place like home: "The Enchanted _____," play by Pinero
- No place like home: "_____ in the Sky," musical that starred Ethel Waters
- Morsel for a horse
- Kind of beaver
- "The Climate of _____," play by Moss Hart
- Alamos or Angeles preceder
- Epistle
- No place like home: "The _____" movie on which the musical "Promises, Promises" is based
- San Diego team
- Holm, McKellen, or McShane
- Theatre award first given in 1956
- Ingredient in most breads
- Finis
- No place like home: "_____ of Flowers," musical that starred Pearl Bailey

- No place like home: "_____ in the Air," musical that starred Vivienne Segal
- DDE's area in WWII
- Goldsmith's "_____ Stops to Conquer"
- Energy measure, for short
- No place like home: "The Little _____," play by Andre Roussin adapted by Nancy Mitford
- _____ Equity Association
- No place like home: "The Love Suicide at Schofield _____," play by Romulus Linney
- Playwright of "Peter Pan"
- It may need massaging
- What an actor would like to be off as soon as possible
- Katherine of _____, character in "Wolf Hall"
- A B, C, D, etc., in a theater
- Remain

Down

- Sleep phase letters
- Irish-American actress Rehan
- "This is _____," TV phrase made famous by James Earl Jones
- "_____ on Down the Road," song from "The Wiz"
- What's full of sugar in a song from "Mary Poppins"
- Leading character in the musical "Footloose"
- Kiln
- Portuguese city for which a dessert wine is named
- North-south N.Y. rte.
- Bloom of "The Producers"
- Early Dadaist
- B-F connection
- Very long time
- Poker player's declaration
- One of five in "Hamlet"
- Some Disney shows are on this
- Mamma hung him in the closet in a Kopit play's title
- "_____ Lincoln in Illinois," Sherwood play
- Dowager queen of Jordan
- Many a character in "Grease"

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65	66	67	68	69			70	71			72	73	74	
75								76			77			
78								79			80			

- Body art
- One who may take 10 pct.
- Golly!
- Miss an entrance, say 35. Not going anywhere
- Gomez in TV's "Addams Family"
- Introduction to Vegas
- Cariou of "Sweeney Todd"
- Arnold who wrote "The World of Sholom Aleichem"
- "Where the Cross Is _____," play by O'Neill
- Title of several actors in

- 1944 Broadway production of "Winged Victory"
- In the manner of, on a menu
- Cinco minus tres
- Truck companion on tour
- Kin of -esque
- Big foot's shoe
- N.Y. setting
- "Lunch _____," play by Jean Kerr
- Buddy who played Frank in 1946 "Show Boat" revival
- Hurl

- Taxi alternative
- Kind of stage curtains
- Lawyers' org.
- Necessity for 62 Down
- It comes before la-la
- Alternative to .com
- "_____ Rita," 1927 musical
- Past
- Camp bed
- Initials for RVers
- Masterstern of "Guys and Dolls"

Answer to puzzle on page 8.

Broadway Barks Welcomes Stars and Their Furry Friends to Shubert Alley

More than 200 lovable, adoptable dogs and cats, the brightest stars of Broadway and the fans who love them gathered in Shubert Alley on July 11, 2015, for the 17th annual edition of *Broadway Barks*.

This year's event was hosted by *Broadway Barks* co-founder and Equity member

Bernadette Peters, who was joined for the day by special guest host and member Andrew Rannells (1). *Broadway Barks*, which is produced by Broadway Cares/Equity Fights AIDS, is presented in collaboration with the Mayor's Alliance for NYC's Animals, a coalition of 150 nonprofit shelters and rescue groups

working to reduce the number of homeless cats and dogs at city shelters by finding them safe, forever homes.

The most anticipated part of the day for many is the annual parade of adoptable pets presented by more than 70 of Broadway and Off-Broadway's best. The stars, including *Aladdin*'s James Monroe

Iglehart and Jonathan Freeman (2), Robert Fairchild and Brandon Uranowitz from *An American in Paris* (3) and the cast of *Fun Home* (4), introduced each of the 28 shelters and rescue groups represented at the event and urged the audience to adopt a new friend. All told, more than 100 furry friends of all ages and varieties are now happy as a beloved part of new families. Since 1998, more than 1,800 previously homeless dogs and cats have been adopted.

The afternoon also included a special performance by member Jessica Keenan Wynn, currently starring in *Beautiful: The Carole King Musical*, who dedicated "He's Sure the Boy I Love" to Romeo, a delightful top-hat wearing bulldog. (5)

Equity member Lena Hall of *Hedwig and the Angry Inch*, made a surprise appearance to announce she just adopted a puffy Pomeranian from the Animal Rescue Fund of the Hamptons.

"I lost my dog a few weeks ago and my heart was broken," Hall said. "I came here today to find a new friend and I'm taking her with me. Meet my new daughter, Piper."

"I am so happy that the Broadway community has embraced *Broadway Barks* and the blessing of adopting shelter animals, as well as the importance of spaying and neutering," said Broadway favorite Peters. "It's a very sweet day for us all, but especially for the many animals once abandoned or left to fend for themselves that are now rescued and made welcome some place safe and warm."

For more information about *Broadway Barks* or how you can adopt a shelter animal, go to BroadwayBarks.com.

Photo by Jonathan Tichler



THEATRE SPOTLIGHT

Cleveland Play House: Here's to 100 Years

We asked the staff at Cleveland Play House to tell us about the theater; this is what they had to say:

This month, Cleveland Play House kicks off its 100th Season. The centennial season promises to build upon what has been one of CPH's most exciting years ever.

This past January, CPH was honored to be named one of Fodor Travel's "10 Best Regional Theaters in the United States." Then, in June, Artistic Director Laura Kepley and Managing Director Kevin Moore accepted the 2015 Regional Theatre Tony Award on behalf of the company. In her acceptance speech, Kepley reaffirmed CPH's values of artistry, community and

lifelong learning: "At age 100, we are as determined as ever to tell stories that matter; to nurture artists in every stage of their careers; to create thrilling, bold and necessary new work; and to develop innovative education programs that help our young people grow and prosper."

This summer, CPH was proud to be part of the host committee for the Theatre Communications Group National Conference. *Game Change*, TCG's 25th national conference, brought an estimated 1,000 industry professionals to Cleveland. The three-day conference provided a unique opportunity to highlight Cleveland's tremendous revitalization in recent years, due in part to Playhouse

Square, the largest performing arts center outside of New York City.

In addition to CPH celebrating its historical season, the Case Western Reserve University/Cleveland Play House MFA Acting Program is celebrating its 20th Anniversary Season. As part of their three years of education and training in the program, eight students have opportunities to perform in CPH mainstage productions on an Equity contract; upon graduation, they become members of the union.

In recognition of the Play House's commitment to education, the U.S. Department of Education recently granted the company two million dollars for the Compassionate Arts Remaking Education program, which incorporates theater techniques to improve the social and emotional learning skills of Cleveland's young people. From student matinee performances of mainstage shows and the University Hospital's Rainbow Babies & Children's Hospital Classroom Matinee: A Touring Program, to the KeyBank CPH College program for high school students and the professional apprenticeship program for college graduates, CPH aims to

Photo by Roger Mastroianni



From l to r: Maggie C. Lacey (Regina Giddens), Cameron Folmar (Ben Hubbard), and Jerry Richardson (Oscar Hubbard) in *The Little Foxes*.

bring theater education to a diverse cross-section of people.

Looking ahead to the 100th Season, CPH has programmed an eclectic mix of mainstage shows. The season opens with the world premiere of Ken Ludwig's *A Comedy of Tenors*, a delightful new farce from the acclaimed playwright of *Lend Me a Tenor*. Developing new work is one of CPH's top priorities: Ken Ludwig's *A Comedy of Tenors* debuted as a reading in the 2015 New Ground Theatre Festival.

Also coming up this season, Kepley will direct *The Crucible*; holiday classic *A Christmas*

Story returns; *Little Shop of Horrors* brings a book musical back to CPH's stages; and contemporary playwrights Katori Hall, Rebecca Gilman and Cleveland native Rajiv Joseph will all make their CPH mainstage debuts.

Cleveland Play House is privileged to have inspired, stimulated and entertained diverse audiences in Northeast Ohio for 100 years by producing plays and theater education programs of the highest professional standards — and the company looks forward to serving the community for another 100 years.

Photo by Michele Benki



The staff of Cleveland Play House announcing its 100th season.



NATIONAL NEWS

Across The Country

A Powerful Partnership

Partnering with Susan G. Komen, *Menopause The Musical* launches *The Survivor Tour* to benefit the organization this fall.

Since 1982 Susan G. Komen has invested more than \$2.6 billion in research, screening, treatment, education and support programs for people affected by breast cancer. *The Survivor Tour*, which features a cast of breast cancer survivors and co-survivors, will donate no less than \$2 per ticket sold to Komen to further its mission to save lives and end breast cancer.

The Survivor Tour cast includes Equity members Teri Adams, Judy Blue and Megan Cavanagh as well as performer Linda Boston.

"*Menopause* has always been a cause-based show," said Musical Director Seth Greenleaf. "The cause was helping women see that what they are



The cast of *Menopause the Musical: The Survivor Tour*.

experiencing is perfectly normal, and that they are not alone. The Susan G. Komen partnership increases the importance of our purpose because now we're not just talking about life affirming, but life saving. We're deeply proud to be a part of this effort."

"We are there to represent and share the joy of surviving cancer and winning today's battle," said cast and Equity member Judy Blue. "That is a purpose

for coming back to the show, for me, after 6 years (even more than the appreciated, great Equity contracts for women over 40) is sharing the show and talking with the audience. And for some, dancing when you thought that might never happen again. It's good. And of course, the funds going to Susan G. Komen and all of the organization's good work is a bonus."

New York City

Equity Marches in NYC's First Annual Disability Pride Parade

"We will roll and ride and walk together for a more just New York City," said New York City Mayor Bill de Blasio at the start of the city's first annual Disability Pride Parade on July 12, 2015.

Standing with thousands of individuals and organizations, members of Actors' Equity Association marched down Broadway from Madison Square

Park to Union Square in honor of the 25th anniversary of the signing of the Americans with Disabilities Act.

"As a proud member of Actors' Equity Association, I was very excited to learn that Equity was participating in New York City's first ever Disability Pride Parade. I was born with Spina Bifida, the most common

permanently disabling birth defect, but probably the least well known. Spina Bifida literally means "split spine," said Mary Donnelly. "It was important for me to walk in the parade to bring visibility and awareness to Spina Bifida, as well as to celebrate the rights afforded to us by the Act. I am proud of Equity for taking a prominent role in this historical event."

The inaugural parade, which hosted more than 3,000 marchers, marks Mayor de Blasio's declaration of July as NYC's Disability Pride Month.

"I marched because I am disabled. I marched to support people who cannot improve their conditions. I marched because I found out that even with the ADA, life as a disabled person is very difficult," said member Diane Anastasio. "I marched because we still have a long way to go. I marched because we have come so far. I marched because I am grateful I can; I marched because I am determined to work to build on what the ADA has accomplished."



Members proudly march in New York City's first annual Disability Pride Parade on July 12, 2015.



The cast of First Folio Theatre's *The Winter's Tale*.

Oak Brook, Illinois

The Winter's Tale Raises Funds for Season of Concern

First Folio Theatre's cast of *The Winter's Tale* used the final week of its outdoor run to make a company collection for Season of Concern, an organization that provides compassionate care to those in the theater industry who are experiencing the effects of catastrophic illness, including HIV/AIDS.

With a post-show appeal from Equity actors Kevin McKillip (Leontes), Melissa

Carlson (Hermione), Kevin Theis (Polixenes), Kyle Haden (Camillo), Michael Joseph Mitchell (Antigonus) and stage manager Julia Zayas-Melendez, the cast was able to raise \$1,130 for the Chicago-area charity.

According to its website, "Since 1987, Season of Concern has distributed over \$2.5 million to 35 different Chicago-based AIDS service organizations, including AIDS Legal Council of Chicago, Chicago Women's AIDS Project, and The Children's Place. These direct-care grant awards are distributed annually and support a variety of essential programs and services for those in the Chicago community in need."

Cedar City, Utah

Inaugural Conference Strives for Gender Parity in Theater Equity President Kate Shindle serves as Keynote Speaker

Translated into English, the Latin term "statera" means balance.

With that in mind, the Statera Foundation, according to its mission, "endeavors to serve women in the theater by expanding employment options, improving salary, and removing barriers to growth and achievement through mentorship, internship, research, outreach, networking, and support to empower them to reach their full potential by bridging the gap between passion, preparation, and opportunity."

The foundation's inaugural conference, which featured President Kate Shindle as keynote speaker, took place from July 31 through Aug. 2, 2015, in Cedar City, Utah — a locale strategically selected not only for its blossoming theater and arts scene, but because of its nationally central location, a way to engage both coasts.

The goal: take action to bring women into full and equal participation in the American theater. Participants gathered at the conference to initiate and support action by individuals, organizations and institutions whose stated goal is to work toward gender balance in the arts.

The conference also featured

speakers including Samantha White, a Detroit native and journalist credited with bringing theatrical awareness to her community, and Kathleen Mulligan, a seasoned Equity member who is also the associate professor of voice and speech at Ithaca College. In 2010 she was awarded a Fulbright-Nehru grant to Kerala, India for her project "Finding Women's Voices," focusing on the empowerment of women through voice.

Shindle was a perfect fit for the festival, as she is the youngest union member to hold the highest ranking position on Equity's National Council and the third woman to hold the title of president.

During her speech, Shindle encouraged women in the industry, both on stage and off, to participate and encourage gender balance in theater, to never be afraid to ask for what they want and to create opportunities, even if it seems like there are none available.

"This is an industry where the rules are changing very rapidly," she said, "and we get to collaborate on the changes."

Already looking ahead, the foundation chose Denver, Colorado as next year's host for the second conference.

New York City

For the Third Year: Broadway Sleeps Out

On August 17, 2015, some of Broadway's biggest stars spent a night on the streets. As part of the fundraising campaign, Covenant House Sleep Out: Broadway Edition, Broadway vets like Stephanie J. Block, Audra McDonald, Laura Osnes and Chuck Cooper grabbed a sleeping bag to help raise funds and awareness for the Covenant House and the homeless youth it keeps off the street each night.

Founded in 1972, the Covenant House has branched out across North and South America helping more than 50,000 kids.

For many years, the house hosted a series of concerts titled, "A Night of Broadway Stars," where actors would

perform their biggest hits as well as a song with the Covenant House youth. Once Block and Jenkins, both frequent performers at the concerts, learned of the Sleep Out program, they thought Broadway should have its night outside as well, this year marking the second edition.

The tagline for this event: "Broadway Sleeps Out so homeless youth don't have to."

"The Broadway community has wrapped their arms around our kids and our cause," said Covenant House President Kevin Ryan. "This is now the third year of the Broadway Sleep Out, and these stars not only sleep on the streets and raise money that will help us

save lives, they take the time to sit with our kids, get to know them. The fact that our kids are homeless is the least interesting thing about them — so many of our kids are artists, singers, writers, filled with promise and potential. Our friends on Broadway recognize and nurture the talent and goodness of our kids, and we are so grateful for this outpouring of love from the Broadway community."

Last year, with over 80 participants, the organization raised more than \$250,000. This year, with 68 people sleeping out (a total of 75 people fundraising) with a goal of surpassing last year's amount.

Kids and Broadway Stars break out into a rendition of "Lean on Me" at the 2014 Covenant House Sleep Out: Broadway Edition.

Photo by Garry He



Winston-Salem, North Carolina

National Black Theatre Festival Message: "Join Equity, it's a Good Thing!"



From left to right: Barbara Montgomery, member; Luther Goins, staff; Hattie Winston, member; Julia Breanetta Simpson, Councillor; Count Stoval, member; and Dawn J. Lewis, member.

By Luther Goins and Clare Kosinski

August marked, and celebrated, the 14th biennial National Black Theatre Festival (NBTF). Nationally accepted as the "Black Theatre Holy Ground," this highly acclaimed festival attracts over 65,000 industry professionals and theatregoers to Winston-Salem, NC.

The NBTF was founded in 1989 by Larry Leon Hamlin, who also founded the North

Carolina Black Repertory Company. Hamlin, who passed away in 2009, wanted a national festival that would acknowledge both the power of black theater and the amazing abilities and talents of black theater professionals. Twenty-six years later, his dream has become a highly anticipated and treasured reality.

In 2009, Councillor Julia Breanetta Simpson and Business Representative Luther Goins attended the

NBTF in order to find ways to make Actors' Equity a featured and important part of the festival. By hosting workshops, in-formal gatherings, meetings and creating the Larry Leon Hamlin Code (approved by Council in 2009 to support and guarantee festival participation for any and all members of color), Equity is now welcomed and considered a very important part of the festival.

Recognized as a *National Celebration and Reunion of*



Dr. Barry Kohn gives a flu shot to Max Von Essen backstage at *An American in Paris* while cast members Jill Paice and Brandon Uranowitz lend support.

New York City & Los Angeles

Free Flu Shot Program to Begin in September

About to begin its 18th year, the Annual Broadway and Off-Broadway Free Flu Shot Program will be brought to life this flu season by way of Physician Volunteers for the Arts, which is funded by Broadway Cares/Equity Fights AIDS and sponsored by Actors' Equity Association.

Dr. Barry Kohn, Medical Director of Physician Volunteers for the Arts, will make "house calls" to Broadway and Off-Broadway shows, nonprofit theater companies, and many of the theatrical union offices to provide a flu shot to any cast, crew or staff member who requests a shot.

In addition, Kohn will be at the New York City Equity Building on the 14th Floor with free flu shots on a walk-in basis for all members of the theater community from 10 a.m. to 3 p.m. on Friday, Sept. 25; Wednesday, Oct. 14; Monday, Nov. 9 and Thursday, Dec. 3. Dr. Kohn will also travel to Los Angeles to provide flu shots at the LA Equity office on Friday, Oct. 2 and Monday, Nov. 2 from 10 a.m. until 12 p.m.

Every winter, from late December through March, several strains of respiratory flu circulate around the world. (The best time to get a flu shot is between September and December.) These highly contagious, viral respiratory illnesses can spread rapidly through casts, crews and office staffs causing many lost workdays.

The symptoms of flu include:

high fever, chills, relentless cough, discolored sputum, hoarseness and shortness of breath. Each year, the Center for Disease Control in Atlanta determines the three strains of flu most likely to circulate, and new flu vaccine is manufactured containing dead portions of these strains. Because the vaccine only contains dead portions of these viral strains, the vaccine cannot cause active flu illness. People who get the flu shot tend to develop a natural immunity to these strains of influenza. There is also some new evidence that annual flu vaccinations may decrease cardiac disease.

The flu vaccine is essential for certain high risk groups, including everyone over age 50; pregnant women; people with diabetes, heart disease, asthma, emphysema, other respiratory illnesses; immune defects; and HIV. It is also highly recommended for people who live or work with anyone at high risk, as well as for people who are exposed to large groups or work in close quarters such as backstage. The flu shot is safe for everyone except those who are allergic to eggs.

Last year, the Annual Broadway and Off-Broadway Free Flu Shot Program provided 5,474 free seasonal flu vaccinations to the Broadway and Off-Broadway community.

The cost of the flu vaccine is primarily funded by a generous \$65,000 grant from Broadway Cares/Equity Fights AIDS.

Spirit, this amazing festival opens with a star-studded gala and a glorious award presentation. The week-long festival includes productions from across the country, workshops, seminars, a new play-reading series, midnight poetry jams, actor and director networking opportunities, a solo performance series, dance and musical workshops and daily activities and workshops for children.

Equity presented two anticipated and successful

workshops: "Celebrity Talk" and "Hear the Truth." "Celebrity Talk" gave selected festival celebrities the opportunity to discuss their union careers and personal journeys to future Equity members. "Hear the Truth" allowed for open discussions about when and how to join the union. It also presented the opportunity to remove many negative myths about working as a union member and about Actors' Equity as an organization.

21st Edition of Fire Island Dance Festival Breaks Fundraising Record with \$544,555

A cast of Equity dancers and some of the most-talked-about choreographers mesmerized sold-out crowds at the memorable 21st edition of *Fire Island Dance Festival*, produced by and benefiting Dancers Responding to AIDS, a program of Broadway Cares/Equity Fights AIDS.

The weekend-long celebration of dance featured ballet, contemporary and modern dance in three extraordinary performances on July 17-19, 2015.

Equity member Desmond S.

Richardson (1), a Tony Award nominee for *Fosse*, who co-founded Complexions Contemporary Ballet, and is a former principal dancer with Alvin Ailey American Dance Theater, hosted the event. Performed outdoors on the picture-perfect shores of the Great South Bay, the festival included the world premieres of works choreographed by Broadway's Al Blackstone and Broadway performer-turned choreographer Charlie Williams (2).

Williams, whose work has been seen on the Oscar and Tony Awards as well as NBC's *Sound of Music Live!* and *Peter Pan Live!*, premiered his dream-like "Rise," featuring 2010 Tony Award nominee Karine N. Plantadit. The energetic piece included Equity dancers Adrian Lee, Chase Madigan and Adam Perry, along with Jakob Karr,



Raymond Joel Matsamura and Logan Schyvynck (3).

Blackstone, a New York-based Capezio A.C.E. Award winner, closed the show with the premiere of his comedic "Not for Me," a piece that follows a young man looking for love in all the wrong places. Set to the music of crooner Bobby Darin, his adventure takes him from Zen yoga to a sexy steam room before he ultimately settles for the love of one particularly cheerful dog. "Not for Me" was performed by member Corey John Snide with Equity dancers Chloe Campbell, Jacob Guzman, Lindsay Janisse, Justin Keats, Adrian Lee, Kourtnei Josephine Lind and Reed Luplau along with Marc Cardarelli.

In addition to the captivating Broadway performances, the 21st edition of *Fire Island Dance Festival* featured dancers from American Ballet Theatre, Alvin Ailey II, Ballet Hispanico (4) and more.

The festival set a fundraising record for the fifth year in a row, besting last year's total of \$533,860. In its 21 editions,



Fire Island Dance Festival has raised more than \$4.3 million to help ensure that those who need it most can receive lifesaving medications and health care, nutritious meals, counseling and emergency

financial assistance as provided by The Actors Fund and more than 450 AIDS and family service organizations funded by BC/EFA.

To see photos and video, visit dradance.org.

Office Closing

All Equity offices will be closed on Monday, October 12, 2015, in observance of Columbus Day. Offices will reopen at normal hours on Tuesday, October 13.



The cast of Houston's first-ever MPC showcase, *The Milk Train Doesn't Stop Here Anymore*.

Houston, Texas

Milk Train Stops in Houston

Houston's first ever Members' Project Code Equity showcase took place August 12-22 at Studio 101 — a staging of the seldom seen Tennessee Williams play *The Milk Train Doesn't Stop Here Anymore*. Though not well received when first produced in 1963, this work by the great playwright has been enjoying a bit of a rebirth. Lately its many merits, not the least being Williams' utterly undiminished mastery of poetic

imagery, are being appreciated by audiences around the country.

Local Equity member, and a Williams devotee, Ron Jones directed the show, featuring members Celeste Roberts as Flora Goforth, Nick Henderson as Christopher Flanders, Joel C. Sandel as the Witch of Capri, David Grant as Rudy, with Lauren E. Smith as stage manager.

Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, hundreds of people have dormant accounts that have not been used for three years. If you are listed or know someone appearing on the list — which can be found within the electronic version of September 2015's *Equity News* at actorsequity.org — contact Member Services at ActorsFCU: 212-869-8926, option 6. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.



In Memoriam

One of the oldest working actors in Equity has died. Sol L. Frieder, born in Stuttgart, Germany, the youngest of nine children, endured Swiss labor camps for 30 months during WWII. He arrived in New York in 1949 and became an accountant. Then, in 1958, auditioned for *The Diary of Anne Frank* (Gateway Playhouse, Bellport, NY), which earned him his Equity card. He appeared in six Broadway productions, including *Cabaret*, opposite Lotte Lenya, and *Fiddler on the Roof*. Off-Broadway: *The Primary English Class*, with Diane Keaton, and an Israel Horowitz trilogy, earning him a prestigious Hirschfeld caricature (2 Ninas). His final stage bow at

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.

age 90: Athol Fugard's *Have You Seen Us?* Films include *Love and Death*; *Next Stop, Greenwich Village* and *Music Box*. With his final film, John Turturro's *Fading Gigolo*, he became one of the oldest actors working under a SAG-AFTRA contract at the age of 94. Sol L. Frieder lived to act, and he did that to the very end.

— Lori Tan Chinn

other theaters across the country; his work and his friendship are happily remembered as well.

Don passed away on July 28, 2015, at the Veterans' Home in Bennington, Vermont. To those of us who remember him: Every day that we think of Don becomes a "Radiant Day."

— J.C. Hoyt

Answer to puzzle on page 4.



Donald Perkins deserves some special recognition as he performed, with extraordinary radiance, the role of John Adams in 1776, 1,783 times!

I only got to see him do it twice, but I got to work with Don in many shows at the then New Jersey Shakespeare Festival. He inspired a lot of us at the festival and at dozens of

Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, the following people have dormant accounts that have not been used for three years. If you are listed or know someone appearing on the list, contact Member Services at ActorsFCU: 212-869-8926, option 6. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.

Aaron B. Schweitzer
 Aaron J. Boyd
 Aaron M. Pannell
 Aaron M. Russell
 Abdullah Balicki
 Abigail Armstrong
 Abigail C. Bazile
 Abigail J. Martin
 Ad Astra Productions, Inc.
 Adam M. Jonathan
 Matalon
 Adeshola A. Logunleko
 Adina Sacarea
 Adria T. Vargas
 Adrienne Jarocki
 Adrienne M. Jacob
 Ahsan U. Khan
 Aidan Bilali
 Aja L. Ortiz
 Akinshola o. Logunleko
 Alan Gary
 Alan N. Wasser
 Alan R. Briones
 Alan R. Markinson
 Alana Peterson
 Alanna o. Scott
 Albert Nahmias
 Albert T. Santiago
 Alberto A. Francisquini
 Alberto A. Lopez
 Aldora Britton
 Alecia M. Gordon
 Aleeah Randazzo
 Alex K. Rutherford
 Alexa Ehrlich
 Alexa Elizabeth Rivera
 Alexa J. Campbell
 Alexa R. Burger
 Alexa R. Rosenberg
 Alexander C.
 Havoro- Maldonald
 Alexander M. Anthony
 Alexander Pickett
 Alexander R. Duverglas Jr.
 Alexander S. Egyud
 Alexander Simionescu
 Alexander Toles
 Alexandra Bradsell
 Alexandra Ingber
 Alexandra M. Cimino
 Alexandra Rose
 Cardinoza
 Alexandra Weishaar
 Alexandria L. Duval
 Alexandria L. Best
 Alexandria R. White
 Alexandria S. Kavoleff
 Alexio K. Tuari Barboza
 Alexis A. M. Barnett
 Alexis E. Rosenberg
 Alexis M. Biesiada
 Alexis M. Piccirillo
 Ali A. Kakavand
 Ali Shams
 Alice R. Kris
 Alicia M. Blanks
 Alicia Hernandez
 Alison Byrne
 Alison J. Horowitz
 Allan Gruet
 Allie L. McLaughlin
 Allison L. Caudle
 Allison N. Siko
 Allison Reed
 Allison Sommers
 Alpha A. Quintos
 Alton F. White
 Alvaro Santa Maria
 Alyson Bristol
 Alyssa F. Durando
 Alyssa N. Kramer
 Alyssa R. Pesoli
 Amanda Besser
 Amanda G. Murachanian
 Amanda G. Ognibene
 Amanda Lau
 Amanda Schulze
 Amare D. Kabtimer
 Amelia A. Stanley
 Amelia Penland
 Amen Cab Co.
 Amihir J. Bess
 Amilynn Nydam
 Amy E. Ryan
 Amy E. Turner Richards
 Amy Griggs

Amy J. Phillips
 Amy K. Crossman
 Amy Lee Virello
 Amy M. Alida Fraser
 Amy M. Mrunal Shah
 Amy Sparrow
 Anastasia H. Zisko
 Andre Emelianoff
 Andrea Burns
 Andrea D. Smith
 Andrea Henig
 Andrea Hochland
 Andres A. Dieppa
 Andres Munar
 Andrew B. Zutty
 Andrew D. Damico
 Andrew Hibbert
 Andrew J. Capodici
 Andrew J. Paul
 Andrew J. Rosch
 Andrew J. Shipman
 Andrew K. Lin
 Andrew Parker
 Andrew Totolos
 Angel Davis
 Angel M. Valentin
 Angela D. Price
 Angela R. Popovic
 Angela Roberts
 Angelina M. Joyce-Dibart
 Angelina V. Serafimov
 Aniyah A. Vargas
 Ann (Debra) Millett
 Ann O Mitchell
 Ann C. Harada
 Ann F. Belmont
 Ann Ledley
 Anna L. Kremer
 Anne Ballard
 Anne C. Russell
 Anne Ippolito
 Anne T. Vaughan
 Annette M. Smith
 Anthony B. Moura
 Anthony Francisquini
 Anthony J. Damico
 Anthony J. Narciso
 Anthony M. Campisi
 Anthony M. Parker, Jr.
 Anthony Montero
 Anthony N. Long
 Anthony Nappi
 Anthony P. Viglionone
 Anthony R. Gibbs
 Anton M. Miller
 Antonio Brown
 Antonio o. Graoci
 Antonio V. Roboostoff
 Anya E. Fox
 April E. Nuovo
 Arden Winant
 Ari Kartalyan
 Aria Linz
 Arian A. Florez
 Ariana Biagioni
 Ariana M. Maione
 Ariana Pollaccio
 Arianna Dedominicis
 Ariel H. Sabet
 Arlene M. Gambino
 Arlenys Valdez
 Arthur Weiss
 Asha N. Gibbs
 Asher Grodman
 Ashley A. Salazar
 Ashley Egalite
 Ashley J. Rivera
 Ashley L. Moeller
 Ashley L. Wright
 Ashley Larson
 Ashley Lebron
 Ashley S. Bujalski
 Ashmini Dutt
 Asia H. Barnes
 Aulexis M. Rochell
 Aurora Jones
 Austin B. Weber
 Austin G. Ward Torelli
 Austin J. Satinsky
 Austin R. Brock
 Ava R. Gallerani
 Avelina Malave
 Avery Rak
 Ayla S. Huquenot
 Aylin Kartalyan
 Aysa E. Schomburg

Barbara A. Davison
 Barbara Broughton
 Barbara Lang
 Barbi K. Zwillman
 Beaconny Productions
 Bebe M. Tabickman
 Benjamin E. Younger
 Benjamin Pakman
 Benjamin R. Sloane
 Benjamin Williams
 Bernadette Brookes
 Bernard Blanks
 Bernard Stanford
 Beth A. Cole
 Beth W. Broun
 Betsy R. Levine
 Bette Craig
 Bette Glenn
 Betty Brown
 Bhajjan Inc.
 Bianca A. Stevens
 Bianca G. Barabas
 Bianca J. Ottley
 Bill Janson
 Bjarne Buchtrup
 Bjorn Johnson
 Blaine K. Mallory
 Blue Star Chicago, Inc
 Bob Amaral
 Bob Trebing
 Bobby H. Grayson
 Bobby L. Harden
 Bobcy Inc.
 Bonnie L. Pfeifer
 Bonnie Panson
 Bradley S. Henderson
 Braden M. Steingale
 Branden R. Ramos
 Brandi N. Johnson
 Brandon H. Bedlivy
 Brandon H. Sabet
 Brandon L. Perler
 Brandon Yanez
 Brandonlee J. Feliciano
 Brandy L. Burre
 Brandy N. Panfilii
 Brenda Brohn
 Brenda Hom
 Brendan Chan
 Brenden E. Gilewski
 Brett o. Otis
 Brian E. Boyd, Jr.
 Brian F. Bodick
 Brian Reich
 Brian S. McFadden
 Brian T. Bradley
 Brian T. Damor
 Briana D. Stephenson
 Briana L. Wolf
 Briana N. Lolo
 Briana Wood
 Brianna Caterino-Mayo
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 Brianna J. Accetta
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