

## E-voting: It's The Way To Go

**N**aysaying and complaining is easy, but not very satisfying. Luckily, there's a far more satisfying way to speak out and make a difference, and it's just as easy: VOTE in the AEA elections! And to make it even easier (and greener) you can E-vote online if you register NOW!

Last year there were about 2,600 registered E-voters. This year, we want to double that number. Why? Because it's greener, it saves on postage, and it's easier. Want proof? More than 70% of registered E-voters voted last spring vs just an 11% return from paper ballots! And for members working away from

home, this is the easiest and most convenient way to get your ballot and cast your vote. But don't wait until you get that job—register now!

Join all these E-voters and

make a difference with a click! Go to the Equity website, [www.actors-equity.org](http://www.actors-equity.org), and click on the Vote 2011 banner to register.

Remember: if you got a paper ballot in the last election and then voted online, you'll still continue to get a paper ballot unless you register for E-voting before Thursday, March 24, 2011. You only have to register once, so if you registered to E-vote before, you'll stay registered until you choose to change.

### Go Green!

Pre-Register NOW for E-Voting

2011 AEA VOTE



## Election 2011

# A Nominating Committee Wants You

By Brian Myers Cooper  
Chair, 2011 Nominating Committee

**W**anted: Smart, committed Actors and Stage

Managers to serve on the 2011 Nominating Committee. The ideal candidate is an Equity member in good standing, not content to sit on the sidelines, curious about how AEA works, and eager to help shape our future."

The Nom Com (as it's affectionately called) acts as a filter to help inform the election process. It interviews prospective candidates and recommends a slate of nominees for the various Council positions available in this year's election. Serving on the Nom Com is a great way to delve into the inner workings of Equity's leadership, understand the issues we face, and hear firsthand from the people who want to lead Equity for the next five years.

The Nominating Committee is composed of Councillors in each region, and approximately two to three times as many members-at-large, and that's where you come in! These members-at-large are selected at the January 2011 membership meetings: Eastern—January 7th; Central and Western—January 10th. To serve, you need to be paid up and eligible under one of the three employment categories: Principal, Chorus or Stage Manager. You don't even have to be at the membership meeting if you send a letter or email of acceptance to your region's office city before the meeting and have someone nominate you from the floor. Don't worry if you haven't served on a committee before—this is a terrific way to get your feet wet, learn a lot and put your experience to work for your Union.

The time commitment is short—just a few weeks of interviews

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# Mary McColl is Named Executive Director Designee

**M**ary McColl has been named Equity's new Executive Director. The St. Paul native will join the Equity staff in 2011.

Ms. McColl succeeds Acting Executive Director Carol Waaser, who retires in 2011 after 28 years with the Union. The two women will work closely over the next few months to ensure a smooth transition.

In her new role, Ms. McColl will oversee the collective bargaining process for more than 30 national and regional contracts and supervise Equity's nationally-based professional staff. She will work closely with the Council to develop and implement national policy, establish goals and work with the staff to carry out Equity's strategic plan. She will be the Union's representative and lead spokesperson with the media, labor, bargaining partners and government officials.

"As Equity approaches its centennial, we are pleased to have Mary join the Equity team



Mary McColl.

as Executive Director," said President Nick Wyman. "She is a woman of strength and compassion, whose visionary style, balanced with longtime practical experience with various arts organizations, makes her the ideal person to guide Equity into its next 100 years. A proven leader, she is a respected member of both the New York and Minneapolis/St. Paul theatrical communities."

Ms. McColl joins Equity from her position as the Executive Director of the Cowles Center for Dance and the Performing Arts

in Minneapolis. In that role she oversaw the renaming of the organization and the creation of a new branding and identity campaign as well as initiated improvements to the new theatre's production spaces and finalized design details for the theatre and the lobby. In addition, she directed the launch of a robust new website and is working with a service provider in the development and launch of new ticketing software. Kelley Lindquist, President and CEO of Artspace, which manages the Cowles Center, said: "She has helped put The Cowles Center solidly on track for opening next September, and I have every confidence that her work here will help us deliver on our promise to create a phenomenal new center for dance in the heart of Minneapolis."

Prior to that position, Ms. McColl was the Director of Labor Relations for The Broadway League, where she served as lead negotiator and fostered

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# Members Get Sneak Preview of AEA's New Chicago Building



Chicago members discuss their "sneak preview" of the new Equity Building (Photo: Tripp Chamberlain)

**M**ore than 50 Chicago-area Equity Members got a "sneak preview" of the new Actors' Equity Building on October 11, 2010 (followed by the Regional Membership Meeting). Although there is nothing on the walls yet,

and still items to "tweak" here and there, the unanimous reaction was excitement and, as expressed on the celebratory cake, a feeling of "Welcome Home."

Central Region Staff guided the Members throughout the

building, pointing out all the green practices used not only in building construction, but continuing in building use.

The tour culminated in the new Member Center, where a Gypsy Robe is prominently displayed in the Lonergan Library/Audition Waiting Area. The Membership Meeting in the large Audition Room comfortably accommodated everyone for refreshments and presentations by Central Region Vice-President Dev Kennedy, Central Regional Director Kathryn V. Lamkey, and Stephen Sobotta, representing the Actors Federal Credit Union whose space in the Building began construction that very same day!

For an online tour of the new building and a slide show from the sneak preview, visit [www.actors-equity.org](http://www.actors-equity.org).

## Dues May Be Paid Online

A reminder: Equity continues to offer an option for online payment of basic dues and initiation fees. To make payments online, visit the Equity website, [www.actors-equity.org](http://www.actors-equity.org), then (1) log on to Members Only, (2) go to

the "My Profile" link in the left menu, and (3) go to "Financials." If you are not already registered with Members Only, you must do so first by following the instructions on the screen. Once the electronic transaction is processed and credited to your account, a new Equity card is promptly mailed out by the Membership Department.

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## Mary McColl

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collaborative relationships with the Broadway community in New York and across the country. She has been the Vice President of Operations for the Saint Paul Chamber Orchestra and began her career at the Ordway Center for the Performing Arts, where she held several positions including a five-year stint as the Vice President and General Manager.

"I am delighted and humbled to be offered the opportunity to be the Executive Director of Actors' Equity," said Ms. McColl. "This is an exciting time for

Equity and its very talented creative membership, as the Union embarks on its next 100 years. What motivates me is to create the best possible environment for Actors and Stage Managers. As the business and economics of theatre continue to change, I look forward to working on behalf of Equity with its many bargaining partners nationwide to ensure the stability and growth of our industry."

Ms. McColl started out in a dance studio at a very young age. Her dream was to be on Broadway but at age 23, she recognized her life would go in a different direction. "I understand

what its like to want and need to perform, and the hard work that goes into being a performer," said Ms. McColl. She turned her attention to arts administration and learned every aspect of a production – from the set and costume shops, to ushering, box office and more.

Ms. McColl attended Winona State University. She has two grown children – Jessica Wright, who works in Washington, D.C. in the federal government, and Sean McColl, who graduates this December from the University of Minnesota and is in a management position with Target. She still takes dance classes every week.

## Equity, AFTRA, SAG Present Diversity Awards

### Deaf West Theatre Selected by Equity

The Equal Employment Opportunity Committees of AEA, AFTRA and SAG presented their annual Ivy Bethune Tri-Union Diversity Awards at the Colony Theatre in Burbank, California on August 23, 2010. The Awards recognize performers and arts organizations who, through their work and activism, have fostered diversity within the entertainment and news media industries and communities. They are named for Ivy Bethune, a veteran member of all three unions (and longtime member of Equity's Western Regional Board), who has devoted more than 80 years of her life to civil rights and equal opportunity.

Equity's honoree, Deaf West Theatre Company, was recognized for its work to re-conceive outdated definitions of deaf artists. Emmy Award-winning director and longtime supporter, Joe Sargent, presented the Award to Deaf West Artistic Director, Ed Waterstreet. Founded in 1991, Deaf West Theatre is recognized as the premiere sign language theatre in the United States and has received many awards for its work, including a 2004 Tony for Excellence presented to the cast of *Big River*.

The AFTRA honoree, writer/producer Yvette Lee Bowser, is the first African-American woman to develop her

own primetime television shows, *Living Single* and *Half & Half*, which encouraged a generation of young adults to reach their full potential and achieve their goals. Kal Penn, SAG's honoree, has been recognized for his groundbreaking achievements as a pioneering Indian-American actor in film and television and also for his advocacy work as a documentary filmmaker focused on malaria eradication in Ethiopia, his service on an Advocacy Board of the American Red Cross and his recent post as President Obama's Associate Director of Public Engagement, where he served as liaison to the Asian-American and Pacific Islander communities.

Veteran union member actor/artist CCH Pounder, the Tri-Union honoree, has been honored for her work with Arts for a New South Africa and her support of HIV/AIDS awareness programs.

## Thank You for Taking the Communications Survey

### Equity News Goes Online

The Communications Department's Equity News survey, focusing on improving communications between the Union and the membership, was concluded in mid-September. Over 3,800 responses were received, representing a 15% response rate, as well as 780 individual comments and suggestions.

"We were thrilled that so many members took the time to let us know what they've been thinking," said Councillor Christine Toy Johnson, who chairs the Equity News Committee. "The suggestions we received parallel and reinforce the committee's recommendations for improving Equity News in the coming months."

"Equity News will include more articles about getting jobs, career and 'how to' advice, industry trends, interviews with key decision makers (casting directors, agents, producers), and more national news," she added.

The findings indicate that the same percentage of members would prefer to read Equity News online, versus its current printed

format. Not surprisingly, there were many comments about the need to "go green" and publish Equity News online – while maintaining a printed version for those who prefer to receive a hard copy. As a result, Equity News is now posted online in the Document Library on AEA's website: [www.actorsequity.org](http://www.actorsequity.org)

Other survey suggestions included articles about contracts (how they are negotiated and what the rules mean), Stage Managers, benefits and discounts and career tips, including sideline or parallel career opportunities.

Further survey results will be reported in Equity News and online. To submit editorial suggestions or other comments, contact Editor Helaine Feldman (212-719-9570, [helfel22@aol.com](mailto:helfel22@aol.com)) or Communications Director David Lotz (212-869-8530, [dlotz@actorsequity.org](mailto:dlotz@actorsequity.org)).

## Area Liaison Hotline system

### Call 877-AEA-1913

Equity has established a National toll-free hotline system for members who live in Area Liaison and office cities. The new 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

## Nominating Committee

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and deliberations from late January through late February, so Nom Com is great for members who can't commit long term but who still want to get involved. Members who served last year had this to say about their experience: Douglas Leland (Eastern region): "It was amazing!" and he was "overwhelmed by the amount of 'talent' putting themselves forward to volunteer their talents in service to our Union." Karl Hamilton (Central region) valued being able to "discuss in depth the future of our Union with those hoping to shape it. There is real strength in numbers..."

They helped shape our future with their service — now it's your turn!

## Terms Expiring

The following Council terms expire in 2011:

#### Eastern Region:

Principals: Francis Jue, Bob Knapp, James Ludwig, Gil Rogers, Julia Breanetta Simpson, Nancy Slusser

Chorus: Brian Myers Cooper, Michelle Kittrell, Scott Watanabe

#### Central Region:

Principal: Daniel Mooney

#### Western Region:

Principal: Larry Cahn, Ned Schmidtke

Stage Manager: Bill McMillin, Vernon Willet

## Equity Attends Meeting in DC Focused on Digital Theft

Acting Executive Director Carol Waaser and Senior Business Representative Lawrence Lorcza represented Equity at a meeting in Washington, DC with Victoria A. Espinal, the White House Intellectual Property Enforcement Coordinator. Hosted by Paul E. Almeida, President of the AFL-CIO's Department for Professional Employees (DPE), the discussion centered on digital theft, the harm it does to U.S. workers, and ways to combat it.

The DPE had earlier submitted a statement adopted by the AFL-CIO saying: "Motion pictures, television, sound recordings and other entertainment are a vibrant part of the U.S. economy... The online theft of copyrighted works and the sale of illegal CDs and DVDs threaten the vitality of U.S. entertainment and thus its working people... Illegal CDs and DVDs have afflicted even live theatre. Websites sell illegal DVDs of Broadway shows, which reduces sales of tickets and authorized CDs and DVDs.

Selling illegal CDs or DVDs of plays, musicals and other shows not only steals the work of the entertainment professionals, but makes quality control impossible."

"While most of the discussion focused on areas other than live theatre, Equity's participation was important," said Ms. Waaser. "Theft of intellectual property and illegal downloading increases unemployment and reduces income in all areas of the entertainment industry and we must work together to fight against it."

Other members of the DPE's Arts, Entertainment, and Media Industries, Industry Coordinating Committee (AEMI ICC), represented at the August 10 meeting were: the American Federation of Musicians; American Federation of Television and Radio Artists; the International Alliance of Theatrical Stage Employees; the Office and Professional Employees International Union; Screen Actors Guild; Directors Guild, a guest of the AEMI ICC; and the DPE.



ACTORS' EQUITY ASSOCIATION 1913

## EQUITYNEWS

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## Charles Randolph-Wright Receives Robeson Award

Actor, director, producer and writer Charles Randolph-Wright accepted Equity's 2010 Paul Robeson Award at the Eastern Regional membership meeting in New York on October 8, 2010. Created in 1971, the Award recognizes a person who best exemplifies the principles by which Mr. Robeson lived.

"I am stunned, honored, and profoundly moved to have received the Paul Robeson Award from Equity," said Mr. Randolph-Wright when informed of his selection. "My first union was Equity, and at heart, I always will be

gratitude that Equity noticed."

Mr. Randolph-Wright was surrounded by friends and colleagues, his "tribe," as he accepted the award. He spoke enthusiastically, saying it was "thrilling and exciting" to be so honored. He noted that as a child he had been given the "gift of possibility" to break down barriers and achieve what he needed to achieve, and he was pleased he was able to do the work he wanted to do.

Throughout his career, Mr. Randolph-Wright has demonstrated a strong commitment to creating roles and opportunities



Charles Randolph-Wright, flanked by EEO Committee Co-Chair Julia Breanetta Simpson and President Nick Wyman.

a Broadway gypsy. I am proud and challenged to be included on this roster of such extraordinary people who I know have changed the world. I may not yet be one of those luminaries upon whose shoulders I stand, but I believe the opportunity exists for each of us to affect every person who can make that change.

So much of what one does in my profession is behind the scenes, and I am filled with the utmost

for people of color. He is a Board member of the Roundabout Theater Company, where he created "Different Voices," a program giving playwrights of diverse backgrounds the opportunity to develop new works. He established the workshop series, "Create Carolina Festival," a three-week multi-disciplinary intensive arts experience for students and artists to gain the skills needed to succeed in the professional world, and he is a founding member of the Wright Family Foundation of South Carolina, which funds educational programs for at-risk youth. Mr. Randolph-Wright serves on the

### Answers to Musical Quiz (from page 12)

1. B
2. C
3. E
4. C
5. E

## From the PRESIDENT

### Deputize Yourself

By Nick Wyman

There is an infamous moment during the first three days of rehearsal when a cast elects the Equity deputy. The election process tends to follow one of a few classic paradigms. After the jokes about electing whatever cast member is absent, the cast turns to the guy or gal who is known to have served (frequently repeatedly) as deputy or said guy/gal volunteers for duty. Absent a recidivist deputy candidate, the choice usually devolves upon some newbie who is assured that "being deputy is a great way to learn the contract." Or a long uncomfortable silence ensues, finally broken by some poor soul offering herself/himself up in some sort of martyred self-sacrifice.

So what is this suicide mission, this hideous burden of being deputy that causes members to sit on their hands and stare at the floor? The deputy is the go-between, the liaison between a cast and our Union, our eyes and ears in the field. Frequently it is a sinecure, a do-nothing job on a show that is all smooth-sailing. Some contracts require the deputy to file a report of the rehearsal hours so that the appropriate AEA Business Representative can see if overtime is due. (I always cribbed mine from the Stage Manager's records; don't tell anyone.) Sometimes there is a question about the schedule or

working conditions, and if the Stage Manager is unable to resolve it satisfactorily, the deputy calls the Union and speaks to the Business Representative – and the Business Rep handles it. Sometimes the smoothly-sailing show hits rough water or even an iceberg; that's when you want a deputy with good listening and consensus-building skills, a diplomat and a leader. If you are a leader (and I think all actors are natural leaders), volunteer to be deputy; when the lifeboats are lowered, you want the best person in charge – why not yourself?

Being a deputy benefits not only yourself and your show, but the deputy calls the Union. We have three primary ways of communicating with our members: Equity News, the website and Stage Managers and/or deputies. Deputies (and Stage Managers) bring timely information to working members who may not read Equity News or visit the website. Conversely, the problems a deputy encounters and the questions a deputy raises serve as a key source of real-world information for Council and Staff; they are filed away for the next time proposals are developed for contract negotiations.

In New York, the local deputies used to gather once a month during the Eastern Regional Board meeting to air grievances and exchange information. A deputy would

bring up an issue and another deputy would think, "Oh, yeah, we have that problem too." Or "I didn't realize we were supposed to do that (or not do that.)" Another deputy might offer a solution to that same problem that they achieved with their management. Ideally, it was a beneficial and useful process of cross-pollination, educating and raising the consciousness of not only Staff and Council, but also one's fellow deputies.

What limited the effectiveness and usefulness of these meetings was the level of participation. Actors, particularly working Actors, lead busy lives; and discovering a universally workable time of the week to hold these deputy meetings was problematic. And the meetings were only held for deputies in the NY metropolitan area. Council is currently looking at the possibility of telephone meetings. Perhaps we can establish a Deputies' Forum on the "Members Only" section of our website or on Facebook.

Remember my one-note-samba about communication? I want to hear from you, and I (and Council and Staff) particularly want to hear from you if you are a deputy. The better and more current our information and the higher our level of participation, the stronger we will be at the negotiating table. Please do your part: volunteer to be a deputy and, if you do, be an active deputy. Your President and your fellow members thank you.

artistic Board of Duke University and was recently chosen for a playwright's residency in Arena Stage's American Voices New Play Institute.

Currently represented as the director of Off-Broadway's

*Through the Night*, Mr. Randolph-Wright appeared in the original Broadway cast of *Dreamgirls*. He directed the Arena Stage productions of *Sophisticated Ladies* and *Guys and Dolls* and the 75th anniversary

international tour of *Porgy and Bess*, as well as television and films. His playwriting credits include *Blue*, *Cuttin' Up*, and *The Night is a Child*, among others.

## Council Denies Eastern Membership Meeting Resolution

Due to an editorial error in the September issue of Equity News (page 2) an incorrect headline accompanied this article. Above is the corrected headline.

At an Eastern Regional Membership Meeting on April 9, 2010 with a quorum present, Eastern Regional members in attendance approved the following resolution:

*Observers on Committees will automatically become Committee members after having attended three meetings or six months having passed, whichever occurs first.*

At its regularly scheduled meeting of July 20, 2010, the National Council considered the resolution and, following an in-depth debate, the Council voted to deny the resolution from the membership meeting. In response to the members' concerns, the Council approved the fol-

lowing resolution:

*In keeping with existing practice, a Chair of a Committee will formally consider an Observer for full membership on a Committee immediately following an Observer's attendance at three working meetings of a Committee. The Chair will consider such factors as the size and composition of the Committee and the member's experience or expertise in the Committee's area. The appointment to full membership will not be withheld unreasonably.*

It was noted in debate that Council has previously endorsed the principle that Equity Committees operate best when Chairs, Members and Staff work cooperatively in their assigned roles. Chairs are responsible for populating Committees, subject to the approval of the Council or Board. Council also held that Chairs are responsible for encourag-

ing diversity of opinion and healthy debate within a Committee.

However, it is important for Chairs to be able to assess the compatibility of a Member with a Committee, a determination which may rest on various factors including the size of a Committee and a Member's qualifications, understanding of the Committee's scope of responsibility, ability to work in a group environment and comfort with different points of view.

The Council believes that Committee service is one of the most important roles a Member can play within the life of the Association. Committees are the incubators of the Union's policies and positions. Committee appointments should always be made in a timely fashion, with the greatest care, and an eye toward producing the most effective Committee work. Consequently, Council holds that such appointments should be neither arbitrarily

withheld nor automatically granted.

In accordance with Equity procedures, the votes of the individual Councillors are listed below.

**Voting in favor:** Ms. Price, Mr. Mont, Ms. Karas, Mr. Aldrich, Mr. Ames, Mr. Bateman, Mr. Brody, Mr. Cooper, Mr. Denmark, Mr. Dunn, Ms. Flender, Mr. Hirsch, Ms. Horne, Mr. Jerome, Mr. Jue, Mr. Knapp, Ms. Kramer, Mr. Ludwig, Mr. Meyer, Ms. Moreland, Mr. Moye, Ms. Nevins, Ms. Rice, Ms. Robinette, Mr. Roddy, Mr. Rogers, Ms. Simpson, Ms. Smith, Mr. Smith, Ms. Snodgrass, Mr. Speaker, Mr. Watanabe, Mr. Williams, Ms. Fallon, Mr. Carfrae, Mr. Cahn, Ms. Ground, Mr. Herzog, Ms. Marty, Mr. McDermott, Mr. Moriarty, Mr. North, Mr. Willet.

**Voting against:** None.

**Abstentions:** Ms. Borts, Ms. Roberts.



## National

### Keeping the Arts at the Table

The elections are over but there is much work to be done to keep the arts at the forefront of your community's priorities list. It is Equity's hope that members will utilize any and all opportunities to speak out on behalf of the professional performing arts. Stay tuned to the Equity website [www.actorsequity.org](http://www.actorsequity.org) for updates, Take Actions and Advocacy Alerts that keep you abreast of the issues, help you reach your lawmakers, and stay connected and involved in your local communities. Together we can help ensure that the arts are given the respect and consideration they so richly deserve.

### Pre-Existing Condition Insurance Plans Kick In

#### From The Commonwealth Fund

One of the first provisions of President Obama's Affordable Care Act to go into effect this year is the establishment of a temporary national high-risk in-

surance pool program—the Pre-Existing Condition Insurance Plan (PCIP). The PCIPs, now available in all 50 states and the District of Columbia, are aimed at helping uninsured people with health conditions gain access to health coverage. The program will provide important transitional relief to people with chronic health problems before the major provisions of the new law go into effect in 2014.

Although similar to existing state high-risk pools, PCIPs have a number of important differences that should make them more accessible and affordable. Twenty-seven states are now running their own PCIPs, and 23 states and the District of Columbia have federally administered plans.

While PCIPs should help many Americans denied coverage in the individual market, people with low incomes may still find it challenging to afford coverage, which may limit enrollment in this transitional program. However, starting in 2014, individuals with incomes below 133% of the federal poverty level will be eligible for Medicaid, and those with incomes up to 400% of the poverty level will be eligible for comprehensive subsidized private coverage through the new health insurance exchanges.

For more information, visit: <http://www.commonwealthfund.org/Content/Publications/Issue-Briefs/2010/Sep/A-New-Series-of-Briefs-on-the-Affordable-Care-Act.aspx>

## Eastern Region

### Lower Manhattan Community and Cultural Enhancement Program

Lower Manhattan Development Corporation (LMDC) will administer the Lower Manhattan Community and Cultural Enhancement Program to provide up to a total of \$17 million in grants through a competitive process to not-for-profit and government organizations engaged in cultural or community programs or projects that benefit the residents, workers, and communities of Lower Manhattan.

### New Grants Support Massachusetts Cultural

In late September, the Massachusetts Cultural Council (MCC) announced the release of more than \$7 million in new public funding for nonprofit cultural organizations, communities, and education programs across the Commonwealth. These grants help revitalize communities, support creative learning, and expand access to the arts, humanities, and sciences for children and adults. The MCC celebrated these new investments at grant announcements and public forums throughout the month of October as part of *National Arts & Humanities Month*.

## Regional EEO Chairs Agree On Affirmation Language For Contract Proposals

After extensive study and debate, Equity's three regional Equal Employment Opportunity Committees have jointly agreed that the term "artistic discretion" should remain in Equity Rulebooks. This recommendation followed acknowledgement that many may not have been afforded fair and equal treatment in deference to "artistic discretion," but also recognizing that attempting to remove this phrase from contract language may interfere with a creative team's contractual rights and authorities and could subsequently jeopardize Equity members' right to exercise "artistic discretion" in the creation of their own work.

It was also agreed that the following affirmation language—intended to promote the implementation of more diverse and inclusive casting—be introduced as a proposal for all negotiated agreements and included in all promulgated agreements:

#### "Equal Employment Opportunity

##### "(A) Affirmation.

"(1) The parties hereto affirm their commitment to a policy of equal employment opportunity designed to promote a positive model of diversity and the elimination of discrimination in the theatre. Consistent with the foregoing, it is the intention of the parties that the casting of plays and the hiring of Stage Managers be conducted in such a manner as to provide equal employment opportunities to Actors of all ethnicities (including but not limited to African-American, Asian/Asian-Pacific American, Hispanic-American, Native American, multi-cultural), Women, Seniors and Actors with disabilities.

"(2) The Producer agrees that the casting of all productions will be conducted in such a manner as to provide full and fair consideration to Actors of all ethnicities (including but not limited to African-American, Asian/Asian-Pacific American, Hispanic-American, Native American, multi-cultural), Women, Seniors and Actors with disabilities. Unless otherwise textually indicated, all parts/roles shall be open to all Actors without prejudice, and further there will be active solicitation of Actors of all ethnicities (including but not limited to African-American, Asian/Asian-Pacific American, Hispanic-American, Native American, multi-cultural), Women, Seniors, and Actors with disabilities. This information shall be evident in all ads, notices, calls and cast breakdowns in order to insure full participation in the casting process."

#### Background

In January, 2010, National EEO Coordinator Luther Goins and Central Regional Director Kathryn V. Lamkey hosted the first meeting ever of the National EEOC Chairs (Barbara Roberts, Western Region; E. Faye Butler and Cheryl Lynn Bruce, Central Region; and Christine Toy Johnson and Julia Breanetta Simpson, Eastern Region) along with EEO staff representatives (Michael Van Duzer, Western Region and Pearl Brady, Eastern Region). The meeting was held in Chicago (see Equity News, March, 2010, page 1).

At that meeting, as directed by Council, there was discussion on the philosophical merit, potential ramifications and scope of the suggestion to remove the phrase "artistic discretion" from the Rulebooks, where it currently reads: "with due regard for the requirements of and suitability for a job and with the understanding that there can be no interference with the contractual rights or *artistic discretion* of the Playwright, Director, or Choreographer, the Producer shall endeavor to engage Actors with disabilities, ethnic minorities, seniors and women."

The participants further decided that the best course of action was to:

(1) Meet with the respective regional EEO committees to discuss the specific goals they wanted the Rulebook language to achieve and how best to achieve those goals; to debate the question of the meaning and impact of the "artistic discretion" clause, and to review all Rulebooks to identify the preferred EEO language achieved thus far.

(2) Consult staff and legal counsel for their viewpoints.

(3) Once the review process was complete, for the EEO Committees to meet nationally to hold a National EEO Committee meeting, then to present resulting language and changes and recommendations to Contract Committees.

(4) Report back to Council with the results of the discussion and a recommendation.

The report and recommendation were presented to Council on September 14, 2010 by Christine Toy Johnson, who said: "I'm happy to report that the many joint meetings of the National Chairs and all three Regional EEO Committees resulted in fruitful discussions and a true feeling of solidarity. We believe that this unanimous recommendation represents proactive, positive and forward moving action to support Equity's stance on inclusion and diversity."

Council overwhelmingly approved the recommendation.

## Equity Wins (Again) at Teed-Off American Girl Place

Can a union-made Equity tee-shirt get you in trouble? Just ask the Actors at American Girl Place, the 5th Avenue doll emporium in New York City that fought their employees' legal right to form a union a few years back.

In the summer of 2006, as part of Equity's organizing campaign, Actors proudly wore Equity tee-shirts to work to show their support for union representation. The employer promptly responded by refusing to consider raising salaries. After an Unfair Labor Practice (ULP) filed by Equity; a



American Girl Place Actor shows support.

two-day strike by the Actors; two elections forced by American Girl Place that went in AEA's favor; closing of all AGP theatres, although with a settlement agreement for the Actors in New York; and an appeal by AGP of an Administrative Law Judge's ruling, the National Labor Relations Board has upheld the prior ruling, agreeing that AGP violated the National Labor Relations Act when it penalized the tee-shirt wearing Actors.

"Now that the NLRB has weighed in, our hope is that AGP will honor that ruling, rather than force further action," said Flora Stamatiades, National Director, Organizing and Special Projects.

## Pension & Health

### Dependent Coverage Offered to Age 26; December 1 is Premium Payment Deadline

The Patient Protection and Affordable Care Act requires that coverage for dependents up to age 26 be offered by health plans to their participants. The law does not require the Equity-League Health Fund to provide such coverage until June 1, 2011. However, the Trustees decided to implement this benefit as of October 1, 2010, many months before it was required. Children under the age of 26 who are not eligible for coverage under another Plan may be covered under the Fund, with

payment of the appropriate dependent premium. Dependents up to age 26 will also have an opportunity to enroll during the Health Fund's Annual Open Enrollment Period of November 2010 for which coverage will become effective on January 1, 2011. During the Open Enrollment Period, participants also have the opportunity to switch from an available HMO to CIGNA OAP, or vice versa.

The \$100 Premium Payment for all Plan participants for cov-

erage to be effective on January 1, 2011 is due on December 1, 2010. Please make sure that the Health Fund receives your payments by this deadline in order to assure that your coverage with CIGNA or any HMO will be in effect as of January 1, 2011. If you have any questions regarding your bill, contact the Health Department at the Fund Office—(212) 869-9380 or (800) 344-5220—and a representative can help you.

## Notice to Performers Hired to Work Under Collective Bargaining Agreements

1. In most states, unions are permitted to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). This requirement, set forth in a union security clause, serves the legitimate purpose of ensuring that such employees who benefit from union representation pay a fair share of the cost of that representation. The goal of a union security provision is to eliminate “free riders” who benefit from the Equity contract without contributing to Equity’s costs of negotiating, administering and enforcing the contract. If you are working under an Equity contract that contains a union security clause, you have the right to join and support Actors’ Equity Association. You also have the right to choose not to become a member of the union.

2. Actors’ Equity Association, in its role as a collective bargaining agent, has negotiated many hundreds of agreements since 1913 with theatrical employers on behalf of professional performers and stage managers. Equity has worked hard and successfully to negotiate improved minimum salaries and progressively more favorable wages and other terms and conditions of employment such as health insurance, pension benefits, overtime pay, vacation time and programs to insure a safe workplace. These contractual benefits are enjoyed by all performers covered by an Equity contract. Your membership strengthens Equity and helps the union achieve better results in its negotiations with theatrical employers.

3. Members of Actors’ Equity enjoy valuable rights and benefits flowing from membership (as distinguished from the employment rights under collective bargaining agreements). Among the many rights only available to members are the right to attend Equity membership meetings; to speak freely and openly; debate issues affecting all members; to participate in formulating Equity policies; to influence the nature of Equity’s activities and the direction of its future; to nominate and vote for candidates for office in Equity; to run for office; to fully participate in development of contract negotiating propos-

als; to vote to accept or reject proposed contracts—thereby ensuring your active participation on issues central to your life as a working member of the theatrical profession. In addition, only members have the right to audition at Equity Auditions.

4. Under the law, you also have the right to choose not to be a member of Actors’ Equity. In that circumstance, you will not enjoy the rights and benefits of membership described in the previous paragraph. In addition, while you will be fairly represented with respect to your employment rights under an Equity contract, you may not participate in or enjoy the benefits of certain social programs and organizations around the country that are supported by Equity for the benefit of its member and others in the theatrical profession, including the Actors Federal Credit Union, Volunteer Income Tax Assistance (VITA) and the Union Plus programs, including college scholarships. You will have no right to attend membership meetings, to audition at Equity Auditions, to run for office, to vote in union elections, to participate in the formulation of bargaining proposals, or to ratify contracts.

5. In 1988, the Supreme Court held that a non-member has the right to object to paying any portion of union dues or fees that will be expended on activities unrelated to collective bargaining, contract administration, or grievance adjustment. Consistent with our firm belief that membership in Equity is, in fact, a privilege—not lightly granted—our current policy is not to accept any dues or fees from those who choose to be non-members.

6. Equity will treat a request for “financial core” status as a request to resign from, or remain a non-member of, Actors’ Equity Association. Upon such a request, you will have no membership rights in Actors’ Equity. If you elect to be a non-member, and subsequently decide that you wish to join (or re-join) Actors’ Equity Association, you will be required to apply for membership. Actors’ Equity, however, retains the sole discretion to determine whether or not you will be admitted into its membership. Should such a membership application be approved, you will be required to pay an initiation fee at the then current rate and union dues uniformly imposed on all members. (In so-called “right-to-work states,” employers and unions may not enter into contracts containing union security clauses. As such, this notice is not applicable to performers who are not required to pay union fees under a collective bargaining agreement.)

7. Equity reserves the right, upon appropriate notice, to change the policy set forth above.

## Living in Twilight – an Alzheimer’s Story

By Colleen Lindsey

*“I know this voice. Who are you?”*

*“I’m your daughter. I’m your daughter.”*

They took her car keys away last June. She was driving with her son on a busy boulevard at rush hour with her adored granddaughter in the back seat. She couldn’t remember how to drive. He told her to turn off her blinker and she turned off the car. Impossible to pull over in traffic, she cried, “Stop yelling at me. I know what I’m doing!” But she didn’t. Twenty agonizing minutes later, they arrived home. Her son shook his head and sadly said, “The keys, Mom—just give me the keys.” It was only the first task that would be gently taken away from her.

There is no sense of time with Alzheimer’s—the same question will be asked several times over and over again. The phone can ring at 2 in the morning, 4 in the

morning; it can ring five times in 20 minutes, but you have to answer it each and every time because that might be the one conversation in which she still remembers you and remembers your name. Her family had entered a tunnel of confusion and uncertainty that was narrowing rapidly. There was no hope; there was only decision after decision to be made. How do you make the remaining time as light and joyous as possible – until there is no light – there will only be dusk. With Alzheimer’s you lose them twice. You lose them when they don’t remember you anymore and you lose them again when they die.

*“I’m handing the phone to-to-my-hus- what do you call him?”*

*“Dad. I call him Dad. You see, your husband is my father. He’s my father.”*

*“Oh. Who are you?”*

And I listen so carefully now because I know that there will come a time when there will be

no words. She will stop speaking. There will be a time when she no longer knows me. Alzheimer’s will rob me of not only my mom, but of years and years of time, of sound, of memories shared, and I will be left with silence. So, I listen now and I know that I can say “I love you, I’m here,” with a touch and a hug, and somewhere inside her, there will always be an echo of who I am—her daughter.

According to the Alzheimer’s Association, Alzheimer’s afflicts more than five million Americans and is one of the leading causes of death in this country. It is estimated to rise to about 35 million globally this year and to about 115 million by 2050. For an actor, the prospect of losing one’s memory—one’s ability to continue in one’s craft—can feel as overwhelming as it is devastating. There are many diseases—cognitive memory loss, dementia—whose symptoms can be confused with Alzheimer’s. It is vital to be properly diagnosed as early as possible, remembering that it is a slowly progressing dis-

(continued on page 6)



Christine Toy Johnson. (Photo: Bruce Johnson)

## Christine Toy Johnson Honored by Japanese American Group

Councillor Christine Toy Johnson was one of four women honored at a “Salute to Champions” Gala sponsored by the Japanese American Citizens League (JACL) in Washington, DC on September 16, 2010.

Ms. Johnson was recognized “For Exemplary Leadership and Dedication” as the producer, with her husband Bruce Johnson, of a documentary film, *Transcending – The Wat Misaka Story*, about the Japanese American experience and Wat Misaka who was the first person of color to play in what is now the National Basketball Association.

Councillor Julia Breanetta Simpson, who co-chairs the Equal Employment Opportunity Committee with Ms. Johnson, was on hand for the festivities.

The Japanese American Citizens League is the nation’s oldest and largest Asian American civil and human rights organization.

## Equity Member Discovers Union Plus College Grants

Equity member Kevin Kraft of Maplewood, New Jersey recently received a \$500 Union Plus College Savings Grant that’s helping him and his wife save for college for son Leo.

“As an actor you can fall into that trap of thinking that next big part, big break or big paycheck is just around the corner,” Kevin says, “and then you can look back and find you haven’t saved anything.”

Union Plus College Savings Grants provide \$500 to union members and retirees who open a new tax-advantaged 529 college savings plan or pre-paid tuition account. The 529 account must have a balance of at least \$1,000 and the

beneficiary must be 12 years old or younger at the time the 529 account is opened.



Kevin Kraft with his wife and son.

Kevin calls opening a 529 account a “no-brainer,” but also a smart decision. “You can put

money into a 529, save on taxes when you do it, and the money can grow over time. You can set it up for automatic payments from your account.” And, he adds, “As a union member you can get a \$500 education grant from Union Plus.”

To learn more about this and other union-member-only programs, visit [unionplus.org](http://unionplus.org).

### Scholarship Applications Available

Applications for 2011 Union Plus Scholarships, granted to union members, their spouses and dependents, are now available. The

application deadline is January 31, 2011. Applications may be downloaded at [unionplus.org](http://unionplus.org).

## Arena Stage Celebrates 60th Anniversary, Opening of New Theatre

**A**rena Stage, the Washington, DC Equity LORT theatre, is celebrating two special events this Fall: its 60th Anniversary, and the grand opening of its newly expanded campus in Southwest DC—Arena Stage at the Mead Center for American Theater.

The new facility includes the renovation of two existing performance spaces, the Fichandler Stage and the Kreeger Theater and the creation of the 200-seat Arlene and Robert Kogod Cradle—a venue dedicated to new and re-envisioned productions of American theatre. The three theatres are supported by a centralized lobby and box of-

DC is exciting and alive. This truly is the beginning of a new chapter for Arena and AEA. Long life to the partnership." She also noted that "in the inaugural production there are 26 Equity contracts. I'm honored and proud to be a part of such a historic event."

Founded in 1950 by Zelda Fichandler, Thomas Fichandler and Edward Mangum, Arena Stage was one of the country's original resident theatres. Its first home was at the Hippodrome, a former burlesque and movie house converted into a 247-seat theatre-in-the-round. In 1956, the company moved into the gymnasium of the old Heurich



**E. Faye Butler as Aunt Eller (l), Valisia LeKae as Laurey and Nicholas Rodriguez as Curly in *Oklahoma!* at Arena Stage.**  
(Photo: Scott Suchman)

fice, state-of-the-art technical and costume shops, light and airy rehearsal halls, open education spaces, increased concessions and a café, a terrace overlooking the Potomac River and, for the first time in Arena's history, all artistic, educational and administrative departments are housed under one roof.

The festivities began with a Homecoming Celebration on October 23, 2010, followed by opening night of *Oklahoma!* on November 5, kicking off the 2010/11 inaugural season. The season includes eight full productions, seven presentations from the National Endowment for the Arts New Play Development Programs, and public readings from all 30 of Edward Albee's works, for a total of at least 45 projects to be produced and presented.

E. Faye Butler, Co-Chair of Equity's Central Region Equal Employment Opportunity Committee, who is featured as "Aunt Eller" in *Oklahoma!* said, "This theatre has given many Actors in Equity long and fruitful careers, a training ground, a place to expand our creative juices. With the reopening of the theatre, we as Equity Actors have gained more opportunities to work. There are now three theatres and room for workshops, concert readings and new play development. The housing is great, the staff is top notch and

Brewery in Foggy Bottom, which was demolished to make way for the Theodore Roosevelt Bridge and the Kennedy Center. In 1960, they moved to 1101 Sixth Street, SW on the DC waterfront, where they remained until the current move.

Arena Stage boasts of being the first regional theatre to transfer a production to Broadway (*The Great White Hope*, 1967), the first invited by the U.S. State Department to tour behind the Iron Curtain, and the second theatre outside of New York to receive a special Tony for theatrical excellence (1976). More than a dozen productions developed and staged at Arena Stage have gone on to Broadway and two have won Pulitzer prizes: *The Great White Hope* and *Next to Normal*.

Molly Smith, only the third Artistic Director in the theatre's history, says that "Arena has a rich, 60 year history of contributing to the arts in the DC area. I am deeply grateful for everyone's loyalty and am eager to share what is next—a season of ambitious shows and esteemed artists to celebrate our 60th anniversary in our breathtaking new center for American theatre."

In the new Mead Center for American Theater, Arena Stage will serve a diverse annual audience of nearly 300,000.

## Invisible Theatre Celebrates 40 Years of Visibility in Tucson

**S**usan Claassen, Managing Artistic Director of Tucson's Invisible Theatre, announced the theatre's 40th anniversary season saying, "I can hardly believe it has been 40 years. Remember 1971: The war in Vietnam was raging; Nixon was President of the United States; the 26th amendment to the U.S. Constitution was ratified granting 18-year olds the right to vote; and the Kennedy Center for the Performing Arts opened in Washington, DC, while in Tucson, Arizona a group of poor, idealistic, young artists got together to create an arena for new playwrights. They produced a different kind of theatre for an adventuresome audience. The name Invisible Theatre was chosen because of that 'invisible energy' that flows between performers and an audience that makes the magic of theatre—a magic that's based on pure imagination."

The theatre was founded by Scott Carter, Dennis Hackin, Susan Miller, Rebecca Peters and a collective of artists. "When I joined IT 36 years ago, I was already a proud member of AEA," said Ms. Claassen. "My in-



**Kathleen Chalfant (l) and Patricia Elliott in Invisible Theatre's production of *Vita & Virginia*.**

volvement forged our wonderful and lasting relationship." IT uses Equity's Letter of Agreement – Periodic Performance contract and some Guest Artist Agreements.

Plans for the anniversary include one of the "most imaginative, entertaining and creative seasons," adds Ms. Claassen. All of the mainstage productions will be Tucson premieres and five of the plays will be Southwest premieres. The company will also be honoring the history of new play development with *First Takes - IT's 40th Anniversary Play Reading Series*, featuring three playwrights who have long been associated with the IT. In addition there will be a *Painting the Town Red* celebration cabaret honoring the theatre's four decades.

"Tucson's Invisible Theatre is a tiny venue with a huge artistic footprint. We are fortunate to be regulars at IT, having performed in numerous shows there for many years," write Maedell Dixon and Harold Dixon, AEA members since 1973. "We are proud of the high standards of excellence at IT and are thrilled to celebrate its 40th birthday. We have

been able to create a wide variety of characters in memorable plays there for a loyal and enthusiastic audience."

Kathleen Chalfant, an Equity member and alumna, declares: "The Invisible Theatre is anything but. It is a wonderful place to work and provides a bright, bright light in its community. That is what theatre is supposed to do and IT has been doing it for 40 years. The best theatre and the best good works. Who could ask for anything more?"

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- I certify that all information furnished on this form is true and complete. I understand that anyone who furnished false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions including multiple damages and civil penalties.  
Steve DiPaolo, Administrator

## Alzheimer's Story

*continued from page 5*

ease. In addition, there are resources available. The Alzheimer's Association has many branches across the country. It is a renowned national resource center, providing support groups, workshops, financial guidance, referrals for home health care and, ultimately, assistance in finding living facilities. There will come a time when Alzheimer's patients will not be able to dress themselves, comb their hair or bathe. It isn't that they are physically incapable of buttoning a button or brushing their hair. They simply don't re-

member how.

Alzheimer's does not mean the end of your career as an actor. If it is becoming too difficult to retain a full length play, do voice over work or audio book recordings, contact The Actors Fund and let their professional staff guide you. You have not lost your talent, you have not lost your artistry.

For further assistance:

The Actors Fund: (800)

221-7303; [www.actorsfund.org](http://www.actorsfund.org)

Alzheimer's Association: (800)

272-3900; [www.alz.org](http://www.alz.org)

This article has been edited for space. The complete article can be found on the Equity website, [www.actorsequity.org](http://www.actorsequity.org).

## The Actors Fund Can Help

With offices in New York, Chicago and Los Angeles, The Actors Fund provides care options and offers in-home evaluations wherever possible to assist in determining a person's overall physical and emotional health. They provide support groups and assistance for caregivers as well, including practical advice on managing finances or referrals to legal resources.

In addition, The Actors Fund runs The Lillian Booth Actors Home in Englewood, New Jersey, a state-of-the-art assisted living and skilled

nursing care facility. The Home has a 32-bed enhanced Alzheimer's and dementia unit, which offers specialized activities, programs and nursing care, as well as a high staff to resident ratio, all designed to meet the unique demands of these residents.

"The Actors Fund's experienced and professional staff assists people step-by-step to explore, compare and locate the most suitable options for people living with Alzheimer's and their loved ones. We are here to help people make an informed decision, during what can be a very stressful time," says Brian Stokes Mitchell, President of The Actors Fund.



# NATIONAL NEWS

## San Francisco

### Equity Wins Increased Health Rates in New Four-Year BAT Agreement

Health rates which increase from \$148 to \$150 per actor in the first year, \$155 in the second, \$162 in the third, and \$168 in the final year highlight the new four-year BAT (Bay Area Theatre) agreement. There are also modest salary increases—0% in the first year, 1% in the second, 2% in the third and 3% in the fourth year, plus an increase in the Dance Captain increment; increase in per diem for housing without kitchen facilities and additional tech week compensation for Stage Managers. The agreement was approved by the Western Regional Board and signed by representatives of

seven BAT theatres.

Other improvements include an additional day of general auditions each year, increase in time for the posting of audition notices, language requiring best efforts to provide a telephone and internet access in housing facilities and increased conversion rights.

Western Regional Director Mary Lou Westerfield was Chief Negotiator for Equity, assisted by Bethany Umbach and Lawrencia Colding-Souza. The Negotiating Team was composed of Vernon Willet, Chair; Kelly Ground, First Vice Chair; Michael Dotson, Phoebe Moyer; Heath Belden and Alternate, Stephen Pawley.



In South Florida are (l to r) Mary Ann Neal, Stephen G. Neal, Heidi Harris, Ed Limia and Irene Adjan.

## South Florida

### Solidarity in the Sand

By Irene Adjan  
South Florida Equity Liaison

On September 25, 2010, a small group of Equity members gathered at Hugh Taylor Birch State Park in Ft. Lauderdale to participate in the International Coastal Cleanup sponsored by Ocean Conservancy.

Ocean Conservancy leads the world's most amazing grassroots cleanup effort. Every year in September, more than a half million people in 100 countries remove millions of pounds of trash from beaches and waterways and collect data on what they find. Amazingly, volunteers collect more than a million beverage bottles from beaches, shorelines and underwater in just one day.

Four Equity members—Heidi

Harris, Ed Limia, Stephen G. Neal and I, along with Stephen's wife Mary Ann, met at 8:45 a.m. to participate in this terrific event. We not only picked up trash, but recorded every item we found on a standardized data card provided by the organization. Ocean Conservancy compiles and analyzes the data and publishes the world's only item-by-item, location-by-location snapshot of marine debris in an annual report. By understanding what is out there, they can work on solutions. I'd say the item we picked up most was cigarette butts—literally hundreds. We also gathered pieces of plastic, Q-tips, candy wrappers, straws and bottle caps, among other things.

The weather was a bit overcast and not too hot, so it made for a beautiful morning on the beach doing something good for the environment. Heidi Harris aptly coined the event, "Solidarity in the Sand."



Lindsey Hanahan.

## Denver

### Members Meet 'n' Greet

By Betsey Cassell  
Denver Area Liaison  
Committee

Denver's AEA Liaison Committee hosted its Fall gathering on Monday, September 20, 2010 at the upscale but casual Denver hot spot, Racine's Restaurant in the Capitol Hill area. The annual "meet 'n' greet" brings current members together as well as welcomes Membership Candidates and potential members.

A small but stellar gathering enjoyed the balmy weather, delicious culinary offerings, fine and reasonable libations, scintillating conversations



At the rededication of the Philip Loeb Room are (l to r) documentary director Aviva Kempner, Philip Loeb's grandnephew Dr. Steve Loeb and AEA President Nick Wyman.

## New York

### Equity Remembers Philip Loeb; Rededicates Meeting Room

Aviva Kempner, director of the documentary, *Yoo-Hoo, Mrs. Goldberg*; Anna Berger, an actress and Equity member featured on TV's *The Goldbergs*; Equity member Peter Friedman who is writing a play about Philip Loeb; Dr. Steve Loeb, Philip Loeb's grandnephew; and Dr. Glenn Smith, Mr. Loeb's biographer, were among the special guests at an Equity-sponsored remembrance of former Equity Councillor Philip Loeb at New York's Museum of Jewish Heritage on September 1, 2010, the 55th anniversary of Mr. Loeb's death. Equity was represented by President Nick Wyman, Councillors and staff.

At the height of his career in 1949, Philip Loeb was blacklisted for his union activities as he was co-starring on the popular TV show, *The Goldbergs*. Despite the valiant efforts of producer and co-star Gertrude Berg, Mr. Loeb was

fired and eventually the show was cancelled. Unable to find work and to support his family, on September 1, 1955 Mr. Loeb registered at the Taft Hotel in New York under the name "Fred Lang" and committed suicide. He was 61. The tragic demise of his career is featured in the film, *Yoo-Hoo, Mrs. Goldberg*.

The September 1 commemorative event featured a panel discussion and Q&A with Mr. Friedman, Dr. Smith, Dr. Loeb and Ms. Berger along with Equity member Jim Brochu, star of Off-Broadway's *Zero Hour*, about Zero Mostel, Mr. Loeb's close friend who had also been blacklisted. Ms. Kempner was the moderator. Excerpts of *Yoo-Hoo Mrs. Goldberg* were shown as were other clips related to Mr. Loeb's career.

Earlier in the day, Equity rededicated the Philip Loeb Room at the New York office

and...free parking.

Drew Frady thanked Lindsey Hanahan, former Committee Chairperson, for her years of service and inspiration to the Denver AEA membership. Paul Dwyer, Chaz Grundy and Shelly Gaza also addressed the group,

offering news of upcoming events and a recap of the Committee's activities over the past year. Photos from the Henry Awards this past summer were also on display in the room.

Denver AEA is alive and well, and growing in Colorado!

## New York

### Stage Managers Host Conference

The Stage Managers' Association, which has been in existence for more than a quarter of a century, hosts an all-day conference: *Theatre—a View from the Wings: Conversations with Directors, General Managers and Stage Managers*, on Monday, November 8, 2010 beginning at 10 a.m. at Connolly's Klub 45 at 121 West 45th Street in Manhattan.

This industry-wide event is the first of its kind hosted by Stage Managers, and it is hoped it will be the catalyst for exploring the changes in producing theatre today and how these changes affect the artistic process and the daily life of shows.

*Theatre—A View from the Wings* will have three panels. One will explore the "Relationship of the

General Manager and the Stage Manager" from the perspective of each: how Stage Managers can simultaneously protect the business needs and artistic interests of the show, and what significant changes have occurred in the industry in the past decade. Panelists include Charlotte Wilcox, Ben Sprecher and Peter Bogyo.

Another panel will explore the unique "Relationship of the Stage Manager and the Director," including artistic maintenance (with and without Associate Directors) and how SMs represent the director's interests after the show has opened. Scheduled panelists include Sheryl Kaller (Broadway's *Next Fall* and Off-Broadway's *Adrift in Macao*, and the upcoming *Dangerous Beauty*

at the Pasadena Playhouse) and Timothy Douglas (former Associate Artistic Director of Actors' Theatre of Louisville, director of the world premiere of *Radio Golf* for Yale Repertory and countless other shows across the country).

The final panel will be "The Stage Manager and the New Media Technology," exploring the benefits and challenges to production, and will feature innovators in this emerging industry.

There will be a networking lunch, and the day ends with a cocktail reception featuring the presentation of Del Hughes Lifetime Achievement Awards to Stage Managers Susie Cordon, Alan Hall (Equity Councillor Emeritus) and Porter Van Zandt.

To register, please visit [stagemanagers.eventbrite.com](http://stagemanagers.eventbrite.com).

## New York

## Annual Broadway Flea Market Raises \$476,917 for BC/EFA

After surviving its first “indoor incarnation” last year when a pounding rain forced a change of venue from Shubert Alley to Roseland Ballroom, the 24th Annual Broadway Flea Market and Grand Auction was a resounding success, presented on September 27 under blue skies and generating over \$476,000 for Broadway Cares/Equity Fights AIDS.

Actors, Stage Managers and volunteers from the companies of *Rock of Ages*, *Memphis*, *In The Heights* and *Mary Poppins* proved the “trash to treasure” principle by turning items like battered drumsticks, used prop letters and retired pieces of scenery into collectibles fetching anywhere between \$5 and \$50. Scripts, posters, CDs and Playbills sold at popular prices at the (1) Actors' Equity and (2) Stage Managers' Association tables, with Equity holding the distinction for the Flea Market's “longest running table.”

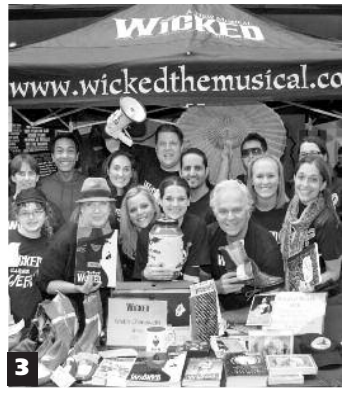
Top Broadway show tables include (3) *Wicked* / \$19,834 – besting its table total last year by over \$10,000; *American Idiot* / \$10,164 – top Flea Market newcomer; followed by (4) *The Phantom of the Opera* / \$6,660, which has been a part of every Flea Market since 1989; as well as *Next to Normal* / \$6,367; (5) *The Addams Family* / \$5,883 and *Billy Elliot* / \$5,313. Not to be outdone, handmade puppets from *Imaginocean* and celebrity sketches from *Love, Loss and What I Wore* were top Off-Broadway offerings, as were homemade treats from *The Lion King* and (6) one-of-a-kind wire sculptures from *La Cage Aux Folles*. Each of these

and another 60 tables representing the entire New York theatre community played an important part in the \$236,942 brought in by the tables alone this year, an increase of over \$70,000 from 2009.

Star power is always a big draw at the Flea Market where over 50 stars of stage and daytime television generously donated their time to sign autographs and pose for pictures at the Celebrity Table and Photo Booth led by (7) *Promises, Promises*' Sean Hayes and (8) Montego Glover and Chad Kimball from *Memphis*. At the other end of Shubert Alley, (9) Kristin Chenoweth appeared with her puppy, Maddie, greeting and signing autographs for a line of fans that stretched down W. 44th Street from 7th to 8th Avenues.

Items signed by Bernadette Peters, Nathan Lane, Angela Lansbury, Hugh Jackman, Bebe Neuwirth and the 2010 Tony Award winners drove the Silent Auction to record levels, with a musical phrase, “Soon” from *A Little Night Music*, handwritten and signed by Stephen Sondheim selling for \$3,500, the top Silent Auction bid. In addition, a walk-on in *Wicked* went for \$16,500; opening night tickets to *How to Succeed in Business...* starring Daniel Radcliffe brought \$10,000 and backstage visits with Nathan Lane and Bebe Neuwirth at *The Addams Family* and Bernadette Peters and Elaine Stritch at *A Little Night Music* sold for \$5,500 and \$4,500.

For a full story and photos visit: [www.broadwaycares.org](http://www.broadwaycares.org).

Twin Cities  
Members Meet

Equity members gathered for the annual Membership Meeting on September 27, 2010 at the Pillsbury House Theatre. Members were eager to discuss issues, including AEA's Centennial, the Equity Membership Candidate program, and how to get

members, especially young members, involved with the Union. They were welcomed by Terry Lynn Carlson, Twin Cities Liaison Committee Chair, who was joined by staff from the Chicago Office: Kathryn V. Lamkey, Central Regional Director; Ryan Hastings, Business Representative; and Lacey Holmes, Contract Associate.

## Seattle

## Members Schedule “Second Sundays at Solo”

By Andrew DeRycke  
Seattle Equity Liaison  
Committee

The Seattle Equity Liaison Committee has begun a new program for union and non-union members to get together on the second Sunday of every month to discuss all-things theatre in the Pacific Northwest. They have alliteratively titled the casual gatherings “Second Sundays at Solo,” Solo being a popular watering hole for theatre professionals in the Lower Queen Anne neighborhood. Sundays were chosen because Solo offers an evening-long happy hour discount on both food and drink

and is conveniently located near many of Seattle's more popular theatres.

During September's gathering, among topics discussed were work opportunities, recent theatre experiences, health care concerns, politics, dating and stories shared between union and non-union actors about the benefits of union membership.

The Committee hopes this new program will continue to grow and be successful in celebrating Seattle's theatre identity.

For more information, contact Andrew DeRycke at (206) 724-7281.

## Save the Date

The following dates have been confirmed for membership meetings in Area Liaison cities. Mark your calendars and save the dates. Location and times are to be announced. Visit the Equity website, [www.actorsequity.org](http://www.actorsequity.org), for details.

Monday, November 8, 2010 – Philadelphia  
Monday, November 15, 2010 – Atlanta  
Monday, November 15, 2010 – Boston  
Monday, November 15, 2010 – Phoenix/Tucson  
Monday, November 22, 2010 – Detroit  
Monday, December 6, 2010 – Milwaukee

NOVEMBER 19 through NOVEMBER 28, 2010

## The 24th Annual BROADWAY CARES/EQUITY FIGHTS AIDS WEEK

Your fundraising efforts mean more than ever before. By joining us in this year's appeals you make possible:

- Renewed support for **The HIV/AIDS Initiative of The Actors Fund**
- Increased support for **The Phyllis Newman Women's Health Initiative, The Al Hirschfeld Free Health Clinic, The Dancers Resource** and a host of invaluable social services and emergency assistance. For information, visit [www.actorsfund.org](http://www.actorsfund.org)
- **Continued support for AIDS and family service organizations nationwide**



In 2010, BC/EFA provided \$4.1 million in support to The Actors Fund and another \$5.8 million to over 400 AIDS and family service organizations in 48 states, Washington DC and Puerto Rico.

Your generous efforts make this “safety net” of social services possible.

Never before has your participation meant so much!!

FOR MORE INFORMATION  
VISIT OUR WEBSITE:

[broadwaycares.org](http://broadwaycares.org)

or contact  
Joe Norton at (212) 840-0770 x 227  
norton@bcefa.org

Please, Join Us!



**Phoenix/Tucson**

**Members Preparing Care Packages for Troops Stationed Abroad**

Once again, the Equity Phoenix/Tucson Liaison Committee is gathering items for holiday care packages to be sent to troops stationed abroad. Last year, the Committee sent four boxes and hopes to reach more servicemen and women this year.

Suggested items include: toiletries in travel/trial sizes; toothbrushes; tissue packs; shower flip-flops; laundry bags; sunglasses; lip balm; hard candy; instant coffee, hot chocolate and tea bags; playing cards; puzzle books, magazines; socks, t-shirts and more.

You may bring items to the AEA General Meeting on November 15, 2010 at Phoenix Theatre. If you are unable to attend the meeting, donations may be dropped off at 6900 E. Camelback Road, Suite 1005. Items may also be dropped off at the Phoenix Theatre on December 6 at a planned "Packing Party," location and time TBA. Or, you may request a pickup by a member of the AZAEA Social Committee by contacting Maren Mascarelli: [m.mascarelli@phoenixtheatre.com](mailto:m.mascarelli@phoenixtheatre.com). For information, visit the website [adoptaplatoon.org](http://adoptaplatoon.org).



At the Barrymore Awards are: (back, l to r) Jeanette Hartunian, Tom Helmer President Nick Wyman; (front) Lori Aghazarian, Pat Sabato, Julie Czarnecki.

**Philadelphia**

**Barrymore Awards Presented**

By Tom Helmer  
Area Liaison Committee

Equity once again was a sponsor of the Barrymore Awards presented for the second consecutive year at the historic Walnut Street Theatre. AEA partnered with Theatre Alliance of Greater Philadelphia for the Red Carpet Event on October 4, 2010 hosted by Philly AEA

member Tom McCarthy. The awards ceremony was emceed by Philly favorite Fran Prisco and a gala reception followed in the Ballroom at the Ben on Chestnut Street.

Equity President Nick Wyman attended with his wife, Beth McDonald, and helped to present

**Twin Cities**

**AEA Recognized at Ivey Awards Gala**

The Twin Cities' vibrant theatrical community came together for the sixth annual Ivey Awards at the State Theatre in downtown Minneapolis on September 20, 2010. Over 500 AEA members and 20 Equity theatres were represented at the gala, emceed by longtime AEA members Bain Boehlke and Wendy Lehr.

Unlike many awards, the Iveys are non-competitive and are given instead to "honorees" voted on by members of the theatrical community.

Wendy Lehr received the Ivey Lifetime Achievement Award for her 50+ years in the theatre. Best known for her work at the Children's Theatre Company (where she will always be identified as "Pearl," the goofy stepsister in *Cinderella*), Ms. Lehr has portrayed "princesses, divas, dotty harridans and fierce queens" in a career that began with bus-and-truck shows in the '60s and is continuing at the Jungle Theater in *The Glass Menagerie*. At the Children's Theatre Company, she created roles in over 130 productions and served as



Jack Reuler (Mixed Blood Theatre) and Regina Maria Williams (Ruined) at the Ivey Awards

Riggs did the honors at the podium.

AEA member Regina Maria Williams took home an Ivey for

her critically acclaimed portrayal of the brothel keeper in the Mixed Blood Theatre's production of *Ruined*.

Commenting on her performance, Mixed Blood Producing Director Jack Reuler wrote: "Regina defines versatility. She can anchor any type of show: comedy, drama, satire, farce, musical, intimate chamber theatre, or extravaganza. In any sized theatre. Her craft, technique, and

talent reveal an actress of huge emotional and physical range."

"I am so thankful to Jack Reuler and Mixed Blood Theatre for being risk-takers and doing theatre that truly reflects our audiences and the world at large," said Ms. Williams.

Three productions at Equity theatres were recognized for overall excellence: *Mary's Wedding* at the Jungle Theater; *Othello* at Ten Thousand Things and *Ruined* at the Mixed Blood.

Director of Education from 1990 to 1998. "The only way I can accept this award is on behalf of the ensemble of this entire theatre community," she said, adding, "I am profoundly moved."

AEA National Communications Director David Lotz, Business Rep Ryan Hastings, Twin Cities Area Liaison Chair Terry Lynn Carlson and 2009 Lifetime Achievement honoree Dudley

in Philadelphia.

**And the winners are...**

Special Recognition Award: Pete Pryor, Lunt-Fontanne Fellowship recipient; Outstanding Ensemble in a Play: *Becky Shaw*, The Wilma Theater; Outstanding Ensemble in a Musical: *The Story of My Life*, Act II Playhouse; Outstanding Leading Actor in a Play: Jeremy Bobb, *Becky Shaw*; The Charlotte Cushman Award for Outstanding Leading Actress in a Play: Cheryl Williams, *The Breath of Life*, Lantern Theater Company; Garfield Refining Company Award for Outstanding Leading Actor in a Musical: Mark

Jacoby, *Fiddler on the Roof*, Walnut Street Theatre; Garfield Refining Company Award for Outstanding Leading Actress in a Musical: Sherri L. Edelen, *The Light in the Piazza*, Philadelphia Theatre Company; Outstanding Supporting Actor in a Play: Peter DeLaurier, *King Lear*, The People's Light & Theatre Company; Outstanding Supporting Actress in a Play: Brooke Bloom, *Becky Shaw*; Outstanding Supporting Actor in a Musical: Matthew Scott, *The Light in the Piazza*; Outstanding Supporting Actress in a Musical: Whitney Bashor, *The Light in the Piazza*.

**Scene Around**



Equity members in Kansas City celebrated Labor Day by jointly hosting a performing arts union "Labor-Palooza" with AGMA, AGVA, AFTRA and SAG.



In Buffalo, the Labor Day Parade drew proud Equity members (front, l to r) Ray Boucher, Ellen Horst, Debra Cole; (back) Ed Simone, Don Gervasi and Tom Owen.



AEA, AFTRA and SAG members march in Philly's labor Day Parade. (Photo: Tom Helmer)



Equity members in Milwaukee, joined with the Stagehands and Musicians to march in the Labor Day Parade. (Photo: Dan Mooney)

**Chicago****Black Ensemble Theater Breaks Ground for New Home**

Black Ensemble Theater broke ground for its new \$16 million performance arts and cultural facility, the Black Ensemble Theater Cultural Center, at 4440 N. Clark Street on September 10, 2010. Equity was represented at the ceremony by Central Regional Director Kathryn V. Lamkey. The event featured performances from BET productions and included remarks from founder and executive director Jackie Taylor (recipient of Equity's Rosetta LeNoire Award in 2010), Governor Pat Quinn, Mayor Richard M. Daley, Congresswoman Jan Schakowsky, State Senator Kwame Raoul, Alderwoman Helen Shiller and Alderman Eugene Schuler. Equity member Harry Lennix was MC.

"This is an exciting time in our history, as a new building will help to facilitate the resurgence of the theatre as an authentic space where a great people can exist and thrive with autonomy



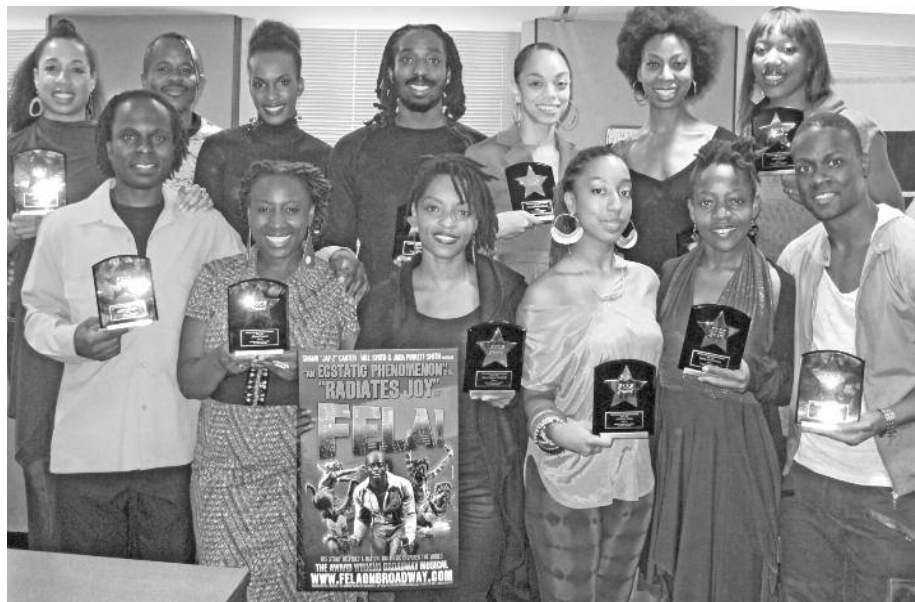
**(From l) Board member Greg Morris, Jackie Taylor and Governor Pat Quinn at the groundbreaking for the new Black Ensemble Theater cultural facility.**

while tearing down barriers and building bridges through storytelling," said Ms. Taylor. The Capital Campaign was chaired by Christie Heffner, William Marovitz, Langdon Neal and Jeanette Sublet.

Chicago native Jackie Taylor founded the Black Ensemble Theater in 1976 with a mission to eradicate racism, merging her roles as actress and educator to

build awareness and foster greater understanding of the African-American contribution to the cultural fabric of American history through theatre. This goal is realized through outstanding, award-winning productions that attract diverse racial audiences as well as through educational outreach programming that reaches more than 10,000 young people each year.

"I would like to congratulate Jackie Taylor and the Black Ensemble Theater on the groundbreaking of their new facilities. For more than 30 years, the Black Ensemble Theater group has been a major contributor to Chicago's theatre community and is known nationwide for their stage productions that highlight African-American culture. This new expanded facility will allow the group to reach even further artistic heights while maintaining its place as a vehicle for all patrons of the arts to appreciate, understand and enjoy the African-American experience," said Mayor Daley.



**Members of the original chorus of *Fela!* with their ACCA Awards.**

**New York****Fiercely Committed "Fela!" Company Receives Equity's Fourth ACCA Award**

Praising the "fierceness of your bodies, the ferocity of your technique and talent and your ferocious dedication and spirit," Jeff Williams, 1st Vice Chair of the Advisory Committee on Chorus Affairs (ACCA), set the stage for the presentation of Equity's fourth annual ACCA Award for Outstanding Broadway Chorus to the original chorus members of *Fela!* National Chorus Business Representative David Westphal made the presentation.

The event took place in the Council Room on September 28, 2010 and was attended by an overflow crowd of Councillors, friends, supporters and Equity staff.

Members honored, all of whom were part of the *Fela!* chorus on the musical's November 23, 2009 opening

night were: Corey Baker, Hettie Vyrine Barnhill, Lauren De Veaux, Nicole Chantal de Weever, Elasea Douglas, Rujeko Dumbutshena, Catherine Foster, Raaen-Elijah "Talu" Green, Shaneeka Harrell, Chanon Judson, Abena Koomson, Ismael Kouyate, Gelan Lambert, Jr., Farai M. Malianga, Shakira Marshall, Afi McClendon, Adesola A. Osakalumi, Jeffrey Page, Daniel Soto, Jill Marie Vallery, J.L. Williams, Iris L. Wilson and Aimee Graham Wodobode.

"This award was created to acknowledge the enormous talent and contributions members of a chorus make to a Broadway production," said Rebecca Kim Jordan, Equity 2nd Vice President and Chair of the ACCA. "The chorus members of *Fela!*

and the pathos of Fela Kuti's life. The sum of your glorious parts creates an even more glorious whole."

Producer Stephen Hendel congratulated the cast on behalf of his fellow producers, and also spoke of their fierceness and commitment. The company, he said, is 100% committed to their characters, the piece, the audience and the totality of what they are doing on stage. *Fela!* is "incredibly physically and emotionally demanding, so it's particularly appropriate that our ensemble be recognized by their peers in the professional chorus community for what they do."

The award, created by former AEA 2nd Vice President Jean-Paul Richard and the only industry award of its kind, honors the distinctive talents and contributions made by the original chorus members of a Broadway show. Previous recipients were *Legally Blonde* (2007), *In the Heights* (2008) and *West Side Story* (2009).

truly exemplify the hard work, dedication and talent it takes to be outstanding in a Broadway musical."

President Nick Wyman was working and unable to attend the event, but sent a letter congratulating the recipients saying: "Your individual, idiosyncratic performances and dancing create the joy, the danger, the defiance, the pain

**New York****Latino Actors Honored.**

The Hispanic Organization of Latin Actors (HOLA) has presented its 2010 Lifetime Achievement Award to Rita Moreno. Other Equity members honored this year by HOLA are: Lauren Vélez (Rita Moreno HOLA Award for Excellence); Tony Plana (Raúl Juliá HOLA Founders Award); Robin De Jesús (José Ferrer HOLA Tespis Award); José Yenque

(HOLA Ilka Award); Evita Muñoz "Chachita" for 70 years in the entertainment industry; and Raúl Juarena for over 60 years as master of the bandoneón (a type of concertina especially popular in Argentina and Uruguay in the tango orchestra). HOLA also recognized outstanding work in New York Latino theatre during the 2009-2010 theatre season

**Pittsburgh****Performer Unions Unite for All-Day Talent Fair**

Equity, SAG and AFTRA in the Western Pennsylvania and West Virginia region are sponsoring an All Day Talent Fair in Pittsburgh on Saturday, January 22, 2011, from 8:30 a.m. to 5:00 p.m. at the Steelworkers Building, Stanwix Street and Boulevard of the Allies, just off Route 376.

There will be workshops on auditioning, on-camera acting, marketing yourself on the internet, an informational session for Equity Membership Candidates and new Equity members, and a "Know Your Contracts" session for the AEA, SAG and AFTRA contracts used most often locally. Equity Secretary-Treasurer Sandra Karas will be the Special Guest, doing a workshop on taxes and record keeping for members of

performing unions.

There will also be a lunchtime panel discussion, "Where's the Work?"

In addition, a number of vendors who provide services and products to the industry in the area—photographers, talent agencies, demo reel and voice/over studios will be on hand. All the information you need to 'do business,' all in one place for your convenience.

Send a check for \$25 payable to All-Day Talent Fair, together with a completed registration form, and mail it to: AFTRA, 625 Stanwix St., Suite 2007, Pittsburgh, Pa. 15222.

Workshop registration will be completed by e-mail. Registration forms are available from the AFTRA office, (412) 281-2444.

**Kansas City****Creating Work for AEA Members**

This summer, the Kansas City Fringe Festival engaged 23 Equity members in eight productions. Festival Director Cheryl Kimmi worked with Central Business Rep Ann Gordon to work out an agreement that would allow AEA members to participate in this annual extravaganza.

AEA member Kip Niven has developed a special series of

staged readings called "EarTh," for "Equity Actors' Readers' Theatre." He has worked closely with Ann Gordon to make this wonderful opportunity for Equity Actors a reality. The first presentation will be *The Madwoman of Chailot* and will involve 20 Equity Actors, one Equity Stage Manager and two Equity Membership Candidates.

**New York****Looking for Affordable Housing? The Actors Fund Wants to Know!**

Are you a member of the professional performing arts community looking for affordable housing?

If so, The Actors Fund Housing Development Corporation wants to hear from you.

The AFHDC is researching the housing needs of the performing arts and entertainment community in the New Jersey, New York and Philadelphia region.

Your opinion is vital so you can participate in a ten-minute

survey to help determine the unique affordable housing needs of all entertainment professionals. Your input, and the input of your friends, is necessary to move this project forward. Visit the website: [www.actorsfundhousingSurvey.org](http://www.actorsfundhousingSurvey.org)

If you have questions, need more information or are unable to access the Internet, contact The Actors Fund Survey Team at (212) 221-7300, ext. 107. For more on The Actors Fund, visit [www.actorsfund.org](http://www.actorsfund.org).

## New Orleans

### Area Liaison Meets Members in Baton Rouge

On Saturday, September 18, 2010, 14 AEA members and their families gathered for a Meet and Greet with New Orleans Area Liaison John Bostic at La Madeliene Restaurant in Baton Rouge. The social event was sponsored by the New Orleans Liaison Committee as part of its goal to improve communication among members in the area.

"Last January was the first meeting of the New Orleans Liaison Committee. We put together a plan to improve our situation in the South Louisiana area by accomplishing five basic steps. The first is to improve communication among members, which has been our focus this year. In order to do so, we have collected every name in our area that we could get and are in the process of contacting each one personally. So far, we have been able to contact 87% personally and have 85% on our current list. And about once a month I get a call from a new member somewhere in the state who

wants to be part of our efforts. We have initiated weekly news bulletins, set a schedule for updating the hotline, planned a New Orleans get-to-know-you Tony party and now have had a get-to-know-you Baton Rouge party. By the end of this year, we hope to have our web services in place and can declare Step One a success," reports John Bostic.

During the meeting, members exchanged business cards and flyers about their work and projects.

"This is the first event of this type held in Baton Rouge," said Mr. Bostic. "The members went away feeling good about it. We, the committee, hope it is the beginning of a dialogue that will continue and develop new and exciting work in the city that has so rich a talent base. The fact that 45% of the members showed up at the first meeting speaks volumes about their enthusiasm. Hey! They showed up on Game Day before tailgating at LSU. What more can you ask?"

## New York

### Equity, Actors Fund Offer Free Flu Shots

Dr. Barry Kohn of Physician Volunteers for the Arts will be administering free flu shots on the 14th Floor at the Equity Building, 165 West 46th Street, from 10 a.m. to 3 p.m. on Thursday, November 11 and Thursday, December 16, 2010.

In addition, The Actors Fund will be offering free flu shots at

the Al Hirschfeld Clinic, 475 West 57th Street, on Monday, November 22 (1:30 p.m.-4:30 p.m.); Monday, December 6 (9:30 a.m.-12:30 p.m.); Thursday, December 16 (9:30 a.m.-12:30 p.m.) and Wednesday, January 5, 2011 (1:30 p.m.-3:30 p.m.)

## New York

### Housing Seminar is November 17

Affordable rental housing options, subsidized housing, tenants' rights information and more will be discussed at a Housing Seminar sponsored by The Actors Fund on Wednesday, November 17, 2010 from 5:30-7 p.m. at The Fund's office on the

10th Floor at 729 Seventh Avenue. For information, call (212) 221-7300, ext. 119 or email: [kborg@actorsfund.org](mailto:kborg@actorsfund.org).

Visit The Actors Fund website, [www.actorsfund.org](http://www.actorsfund.org), for information on all upcoming events, groups and seminars.



Mark Rylance (l) Joanna Lumley and David Hyde Pierce show their support for the Falat Basket Project.

## New York

### Falat Basket Project Kicks Off 25th Year

Mark Rylance (l) Joanna Lumley and David Hyde Pierce take a break from Broadway's *La Bete* to support Equity's Stephen J. Falat Holiday Basket Project, now celebrating its 25th Anniversary.

Each year, merchandise (clothing, CDs, candy, toiletries, books and more) donated by corporations and individuals is gathered, packed into more than 3,500 colorful bags and delivered to over 20 hospitals, AIDS hospices, pediatric AIDS centers and HIV community services in the New York area

for the holidays.

If you would like to help by making a donation, helping to fill the bags or deliver them, contact Anne Fortuno, Project Coordinator and Assistant to the President, (212) 869-8530, ext. 409. Contributions may be sent to Equity, 165 West 46th Street, New York, NY 10036, Attention: Falat Basket Project.

Members of Equity's Stephen J. Falat Basket Project Committee are: Arne Gundersen, Chair; Joanne Borts, Austin Colyer, Jeanne Lehman and Jean-Paul Richard.

## Brief Notes

- Equity's legendary Gypsy Robe celebrated its 60th birthday on October 12, 2010. It all began when **Bill Bradley**, a member of the Chorus of *Gentlemen Prefer Blondes* convinced a fellow Chorus member, Florence Baum, to let him have "her tacky dressing gown." He then sent it to a friend in *Call Me Madam* as an opening night gift, with a note saying the gown was the "legendary Gypsy Robe" that had been worn by all the Ziegfeld Girls and would bless

the show. The friend, Arthur Partington, then added a cabbage rose from the gown of Ethel Merman, star of the show, and sent it on to a Chorus member in the next Broadway musical, *Guys and Dolls*, about to open. And a tradition was born.

- How was it possible for someone who started out illegitimate and penniless to become the most famous and influential actress in the world? **Sarah: The Life of Sarah Bernhardt**, the first English-language biography in decades of the legendary actress, has been published by Yale University Press.

## New York

### Free Health Fair is November 16

A free Health Fair including free flu vaccinations will be held in the Audition Center on the 2nd Floor at the Equity offices, 165 West 46th Street, on Tuesday, November 16, 2010 from 10 a.m. to 3 p.m. The event is sponsored by Better Wellness and You (BWAY) and The Actors Fund.

In addition, there will be screenings, bodywork, nutrition discussion, health insurance information and reservations will be taken for free mammograms. All union members are requested to present their union cards when signing in at the Fair. Reservations are not required, but some services may be offered on a limited basis so you are urged to arrive early enough to participate. Participants for flu shots must be signed in and registered by 2:30 p.m.

Mammograms are provided by the Project Renewal Scan Van Program to uninsured women age 40 and older. Space is limited. To make an appointment, call (800) 564-6868. The Scan Van will also be taking appointments for mammograms on December 14 at the Al Hirschfeld Clinic location, 475 West 57th Street.

Programs and services are subject to change.

The author is renowned editor Robert Gottlieb.

- The Boston Conservatory**, the oldest performing arts conservatory in the nation, celebrated the grand opening of its new and improved theatre building in early October 2010. Tony Best Actor nominee (2010) and Boston Conservatory alumnus **Chad Kimball** (*Memphis*) performed as part of the opening ceremonies.

- A Marist Poll** about dream jobs reports that one-third of U.S. residents surveyed chose acting.

## A Look Back

### 75 Years Ago October/November 1935

- Actor/playwright **Francis Wilson**, Equity's First President, dies on October 7 at the age of 81.
- George Gershwin's *Porgy and Bess* opens at the Alvin Theatre on October 10. The cast includes **Todd Duncan** (Porgy), **Anne Brown** (Bess) and **John Bubbles** (Sportin' Life). The production runs for four months.
- Jubilee*, with music and lyrics by Cole Porter and book by Moss Hart, opens at the Imperial Theatre on October 12.

The score includes "Just One of Those Things" and "Begin the Beguine." The cast includes a very young **Montgomery Clift**.

### 50 Years Ago October/November 1960

- A Taste of Honey*, starring **Joan Plowright** and **Angela Lansbury**, opens at the Lyceum on October 4 for a run of 47 weeks. Ms. Plowright receives the Tony as Best Actress in a Play.
- Becket*, Jean Anouilh's retelling of the clash between Thomas Becket and King Henry II of England featuring **Laurance Olivier** and **Anthony Quinn**, opens at the St. James

on October 5. The play runs for 24 weeks and receives a Tony for Best Play.

- Tammy Grimes** stars in Meredith Willson's *The Unsinkable Molly Brown*, which opens at the Winter Garden on November 3 and stays for 532 performances. She receives the Tony for Best Featured Actress in a Musical.

- All the Way Home* opens at the Belasco on November 30. **Arthur Hill** and **Colleen Dewhurst** (later Equity President) head a cast which also includes **Lillian Gish**. The play, adapted from James Agee's novel, *A Death in the Family*, wins both the Pulitzer Prize and the Drama Critics' Circle Best Play

Award, but runs for only 33 performances.

### 25 Years Ago October/November 1985

- On November 3, *The Best of the Best: A Show of Concern*, a fundraising benefit at the Metropolitan Opera House, conceived and produced by Equity, raises over \$1 million for AIDS research.
- On November 3, Equity member **Stephen J. Falat** is in the audience at the Metropolitan Opera House watching *The Best of the Best*. He whispers to **Arne Gundersen**, one of the benefit organizers, "I envy you people who volunteer. I'd love to do

something myself." Arne, now Chairman of the Holiday Basket Project Committee, replies, "Then do it!" and the Stephen J. Falat Holiday Basket Project is born.

### 10 Years Ago October/November 2000

- Proof* opens on October 24 at the Walter Kerr Theatre and plays 917 performances. It wins the Pulitzer Prize and Tony Awards for Best Play and for **Mary Louise Parker** as Best Actress in a Play.
- The Full Monty* opens at the Eugene O'Neill on October 26 and runs for 769 performances. Equity Councillor **André De Shields** is in the cast.



## Letters to The Editor

Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 175 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members' employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.

### CALLING ALL BILLIES

Dear Editor:

The Estate of Garson Kanin has established two Facebook pages: Garson Kanin (the "official" page), and one for Billie Dawn, in search of photos, anecdotes, or brief comments from people who worked with, knew, or otherwise crossed paths with Mr. Kanin and his work.

We are particularly interested in hearing from actresses who have played Billie Dawn in *Born Yesterday*.

Responses may also be sent to [www.garsonkanin.com](http://www.garsonkanin.com) where additional contact information may be found.

Charlotte Booker

### THANK YOU

Dear Editor:

Thank you very much for highlighting Weathervane Theatre in the July/August issue of Equity News along with other Equity summer stock theatres celebrating milestones. The entire company was delighted.

We had nine Equity Membership Candidates working alongside us this summer. The mother of one of the actors mailed him his EMC card, which had been sent to his home address. He was so proud when he read the article on our house's community bulletin board.

Performing rotating repertory with friends, in the midst of struggle, is a beautiful way to live.

Deborah Jean Templin

### ACTORS ARE VETERANS, TOO!

Dear Editor:

Veterans Day, formerly Armistice Day, commemorated the end of WW I signifying the final treaty signing on the 11th hour of the 11th day in the 11th month. Congressional legislation redesignated it: "Veterans Day," honoring all veterans who have served in U.S. Armed Forces

Military Services.

On November 11 veterans are welcomed aboard the USS Intrepid on Pier 86, 12th Avenue and West 46th Street NYC. No admission fee for bona fide veterans. Retired veterans and active duty troops are always admitted free.

Parade opening ceremonies begin 11 a.m. at Eternal Light Monument, Madison Square Park, 23rd Street and Fifth Avenue. Grand Marshal Jerry Coleman, WWII and Korean conflict veteran of baseball fame, leads marchers along the route from 26th to 56th on Fifth Avenue. Veterans Brian Williams and Chuck Scarborough, NBC anchors, broadcast live from the reviewing stand at the 42nd Street Library as NBC-TV covers the Parade from Noon to 2 p.m. EST.

Wherever you are at 11 a.m. on November 11, stop for a minute in thoughtful tribute to veterans—all Eras.

Jean Lee

### IN MEMORIAM

Dear Editor:

Producer, lyricist, actor Larry Goodsight, 65, died of cancer on July 7, 2010 in Syracuse, New York. He was the producer and lyricist of the Off-Broadway musical, *Prom Queens Unchained*, and over 200 other business and theatre productions. An accomplished actor, his career in New York began in the 1970s, with recurring television roles on *Ryan's Hope* and *The Edge of Night*, as well as numerous roles in theatre.

As Chairman and CEO of Goodsight/Herrmann, Inc., an entertainment and marketing communications firm, the ASME National Magazine Awards were among many major live events he produced in New York and across the country. He was a founding member of numerous Equity theatre companies

including Bergen Stage, the Yankee Rep Theatre Company and TheatreZone.

Donations may be made in his memory to Francis House, 108 Michaels Avenue, Syracuse, NY 13208.

Jim Burns, New York

Dear Editor:

John Anderson (Rocky) Coe sailed on his final voyage on June 29, 2010. He was 85.

After serving in the Navy, John received an AB degree from Tufts University and MFA from Boston University. He was active as performer and director in the theatre groups of the Boston area and was on the theatre staff of Wellesley College before joining WGBH-TV during the early years of Boston Public Television.

In 1959 he began working in the avant-garde theatres of New York City, was a member of the Living Theatre group and the Open Theatre group and performed in many plays by the playwrights of the early Off-and Off-Off-Broadway theatre movements.

He was a member of the Equity Council from 1973-1983 and on the LORT team that negotiated over a full two year period to achieve a new, better contract. He appeared in a number of Broadway productions and in regional theatres throughout the country

Memorial gifts may be made to the John A. Coe Endowment, P.O. Box 775, Urbana, VA 23175

Jane Whitehill

### Office Closing

All Equity offices will be closed on Thursday and Friday, November 25 and 26, 2010 in observance of Thanksgiving. Offices will also close early on Wednesday, November 24 for the holiday.

# FINAL CURTAIN

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

—Playwright Ben Hecht

Sheila K. Adams	Eddy Halas	Bob Pittard
Guy F. Adkins	Margot Hand	Eddie Pruett
Henry Afro-Bradley	Hollie Harres	Shelly Rann
Marcos Akiaten	Christi Hatcher	Lynn Redgrave
Mark Alden	Israel Hicks	Dan Resin
Tony-Lee Allen	Vicki Hirsch	Richard L. Roden, Jr.
Jonathan Anderson	Dennis Hopper	Paul Ryan Rudd
Claudia Asbury	Lena Horne	Steve Tak Russell
Ray Atherton	Sharon Howard	Leslie Sapiro
Tab Baker	Richard Jakiel	Frank Savage
Michael Balcanoff	David Cale Johnson	James Schlader
Karen Barbour	Fred Kareman	Evelyne Seibold
Leslie Barrett	Robert Katims	Tom Signorelli
Ed Barth	George Keathley	Gerald F. Simon
Frank Bayer	Larry Keith	Brian C. Smith
Michael Beistle	Sandy Kenyon	Katherine Staltare
Bruce Brann	Jack Kissell	Ron L. Steinbeck
Roger Braun	Edward Knight	Steven M. Stephenson
Thomas P. Carr	Paul Knowles	Pat Stevens
Dixie Carter	Sonia Lanzener	Roger Michael Stevens
John A. Coe	Brett Larson	James Stovall
Sid Conrad	Harris Laskawy	King Stuart
Vivienne Cooke	Don Liberto	Johnette Sullivan
Ralph Courtenay	Paula Lloyd-Atkin	Allen Swift
Donald Craig	Margo Lynn-Smith	Jack Sydow
Don Crosby	Donald A. MacPherson	E.B. Smith
Richard Cumming	Patricia Marand	Barbara Ann Teer
Tony Curtis	George Nathan Martin	Lindsay Thomas
Elzbieta Czyzewska	Nan Martin	Robert E. Thompson
Dana M. Dawson	Howard Mawson	Joan Kibrig Thunhorst
J. Thomas Degidon	James A. McCammond	Judith Tillman
James Deuter	Kevin McCarthy	Richard Torigi
Joseph Dolphin	Rue McClanahan	Jeremy Tow
Shay Duffin	Vonetta McGee	Max Traktman
David S. Dunard	Derrick McGinty	Fred Travalena
James Eiser	Alta McKay	Mary A. Travers
Mark Isaac Epstein	Susan Miller	Ian Trigger
Sheldon H. Feldner	Megan Miller-Shields	Edward Wagner
Larry D. French	Raul Moncada	William Walker
Cecil Fulfer	Jane S. Montgomery	Wendell Walters
Jame R. Gammon	Gary Moody	Cy Webber
Henry Garrard	Jim Myers	Edith Whitehouse
Daniel Gershwin	Roberta Musicus	David William
Lee Roy Giles	Jen Nelson	Vicki Jean Williams
Larry Goodsight	Carole Noble	John Willis
Carl Gordon	Vince O'Brien	K.C. Wilson
Mark Gordon	Cynthia R. Owen	George J. Woods
Harold V. Gould	Jack Parrish	Mara Worth
Ellie Greenwich	Carol Pfander	Bob Wright
Tim Gregory	Nelson Phillips	Robert Allen Wright
Denice Guanci	Patricia "Dusty" Pierce	Jerry Wyatt

## Musical Quiz

A new book, *The Broadway Musical Quiz Book* by Laura Frankos, published by Applause Theatre & Cinema Books, includes nearly 80 quizzes and 1200+ Questions about 700+ shows. As critic/columnist Peter Filichia writes in the Foreword: "This is not a book for someone who can't tell *The Girl Who Came to Supper* from *The Man Who Came to Dinner* [or] if you don't know Broadway musicals from *The Act to The Zulu and the Zayda*." However, if you want to test your knowledge of musical theatre,

Equity News will, as space permits, include excerpts (reprinted with permission of the publisher). Here goes. This one's about Autumn, the traditional start of a new Broadway season.

1. *She Loves Me* depicted the changing of the seasons by the tried-and-true effect of showering leaves (and snowflakes) from the flies onto the stage. Ralph Williams complained it was too hokey, but was assured—by the man who suggested it—that it would get laughs. It did, not least because the man responsible sat in the audience and helped generate chuckles. Who was it?

- Sheldon Harnick
- Hal Prince
- Jerry Bock
- Lawrence Kasha
- Joe Masteroff

2. This show chronicles a year in a village and features an autumn dance of courtship. What is it?

- Finian's Rainbow*
- The Grass Harp*
- Greenwillow*
- Take Me Along*
- The Robber Bridegroom*

3. Everyone knows you can find a "September Song" in Weill and Anderson's *Knickerbocker*

*Holiday*, but where would you find a "November Song"?

- Mack and Mabel*
- Carousel*
- Camelot*
- Canterbury Tales*
- Sugar*

4. You are performing in "The Thanksgiving Follies," but your real job is:

- a Ziegfeld chorus girl
- a detective on the Boston police force
- a nurse, sailor, Seabee, or Marine stationed in the Pacific in WWII

D. a waitress at the Double Cupp Diner or attendant at the gas station next door

E. a knife-thrower with Buffalo Bill's Wild West Show

5. Fall brings us football season, which is clearly the sport of choice on Broadway. Football is featured in all of the following musicals *except*:

- High Button Shoes*
  - The Best Little Whorehouse in Texas*
  - All American*
  - Good News*
  - Ragtime*
- (See answers on page 3)