

"I stopped believing in Santa Claus when I was six. Mother took me to see him in a department store and he asked for my autograph."
—Shirley Temple

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January Membership Meetings Set

Start the New Year off by attending an Equity Membership Meeting.

The **Eastern Regional Membership Meeting** will convene on Friday, January 10, 2014 at 2pm in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York.

The agenda will include:

- Presentation of the St. Clair Bayfield Award
- Presentation of the Joe A. Callaway Award
- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Membership Discussion Period in accordance with the By-Laws

The **Central Regional Membership Meeting** will convene on Monday, January 13, 2014 at 6:30pm in the Member Center (1st Floor) of the Equity Building, 557 West Randolph Street, Chicago, IL.

The agenda will include:

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

The **Western Regional Membership Meeting** will convene on Monday, January 13, 2014 at 11am in the Bellamy Room on the 5th Floor at the Equity office, 6755 Hollywood Boulevard, Hollywood, CA.

The agenda will include:

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

Note: The Annual Membership Meeting is Friday, April 11, 2014 in all Regions. The Regions will be connected by telephonic hook-up in order that all members may hear the statements of candidates running for election to Council.

New Unemployment Insurance Regulations Going Into Effect

Due to high rates of unemployment and the large volume of claims being filed, most states have found themselves borrowing funds from the Federal Government in order to continue to pay Unemployment Insurance benefits.

This has now led to the Federal Government handing down new regulations which the states must adhere to. As of October 1, 2013, if incorrect information is given in connection with an unemployment insurance claim, a 15% penalty or a \$100 fine can be charged in addition to the repayment of any benefits collected. You could also be penalized from receiving future benefits and you may be faced with additional criminal penalties and civil actions by the

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Referendum Passed on Constitutional Amendments for Council Elections

At its October, 2013 meeting, the National Council voted to recommend amendments to the Constitution of Actors' Equity Association. The Constitutional referendum was sent out for member ratification and the results are as follows:

- Number of ballots sent: 42,818
- Number of ballots returned: 9,756
- Number of ballots in favor: 9,624
- Number of ballots against: 86
- Number of ballots not valid: 46

The changes to Article III, section 4 and section 5 address the current election cycle which allows for elections to be held

each year. The amendment to the Constitution provides for biennial instead of annual elections, with the election cycle staggered for both Officers and Councillors. This approach will save Equity between \$50,000 and \$75,000 over each two-year election cycle.

The change to Article IV, section 3 brings Equity's election procedures into compliance with federal law by replacing the current Nominating Committees' process with a process for nomination of all candidates by petition. Although the Nominating Committees' process has long been a part of Equity's elections, the new process will provide a uniform, neutral manner of allowing all qualified

members to participate in their union's governance on the same footing, while, at the same time, complying with Department of Labor regulations.

Important Information re 2014 National Election

The 2014 National Council election will take place next spring. With the overwhelming ratification (see results) of the Constitutional amendments to the election process, more information about procedures and how to run will be sent to you by U.S. Postal Service in January.

From the NEA to AEA:

Ralph Remington is Equity's New Western Regional Director/Assistant Executive Director

Ralph Remington will be the first person to tell you that as a young kid growing up in poor inner-city neighborhoods in Philadelphia, theatre saved his life. "It not only gave me a positive outlet for creative expression and frustration, but it also gave me purpose. In the theatre, I found a community where I could be myself without pretense or apology. I found my people — theatre people."

Today, as AEA's newest member of the executive leadership team (joining the Equity family as Western Regional Director/Assistant Executive Director on January 6, 2014), Remington, an Equity member, never imagined he would have the opportunity to be on this side of the theatre community, serving his union. "This is definitely that unexpected dream role," said Remington. "I never thought that I'd have an opportunity to serve this great union in this type of capacity. I am immensely excited and overjoyed to be here as we create the next 100 years of AEA history."

Remington will be departing the National Endowment for the Arts (NEA) as Director of Theatre and Musical Theatre (a position he has held since 2010). During Remington's

tenure, he led national initiatives, developed partnerships to advance the theatre field and oversaw more than \$25 million in grants awarded to theatres nationwide. As a vocal force in the arts community, Remington's efforts and initiatives resulted in over



Ralph Remington.

65% of NEA funding being focused on new works in just-under two years. Remington also received an NEA Chairman's Award for Distinguished Service.

His multifaceted career and varied experience as an administrator is exactly what drew Executive Director Mary McColl to the selection of Remington. She points to his experience in administration,

management and budget analysis as skills that will be instrumental in leading the Western Region and to Equity's overall strategy and long range plans. "He provides the union with a rare inside-out view of our industry. He has a proven track record of success as a strategic planner and is a champion of cultural inclusiveness." McColl continued, "His expertise and relationships will not only serve the theatrical community in the Western Region, but our membership nationwide."

Remington is a strong advocate for actors and stage managers. "Fighting for individual rights and basic respect and dignity has always been important to me," said Remington. "I know there are many issues to address as we try to grapple with the future of our industry in this brave new world and I am up for the

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Area Liaison Hotline system

Call 877-AEA-1913

Equity has a National toll-free hotline system for members who live in Area Liaison and office cities. The number is 877-AEA-1913 (honoring the year of Equity's founding). Each Area Liaison city has its own extension, where members can access news and information in their region.

(1) Dial 877-AEA-1913

(2) Dial your city extension:

- 811 Atlanta
- 812 Austin/San Antonio
- 813 Boston
- 814 Buffalo/Rochester
- 815 Chicago**
- 816 Cincinnati/Louisville
- 817 Cleveland
- 818 Dallas/Fort Worth
- 819 Denver
- 820 Detroit
- 821 Florida – Central
- 822 Florida – South
- 823 Houston
- 824 Kansas City
- 825 Las Vegas
- 826 Los Angeles**
- 827 Milwaukee/Madison
- 828 Minneapolis/St Paul
- 829 Nashville
- 830 New Orleans
- 831 New York**
- 832 Philadelphia
- 833 Phoenix/Tucson
- 834 Pittsburgh
- 835 San Diego
- 836 San Francisco
- 837 Seattle
- 838 St. Louis
- 839 Washington DC/Baltimore

2013: Equity's Year in Review

January

Council ratifies new Short Engagement Touring Agreement (SET) with significant salary and per diem increases and other improvements.

Major renovations begin on the Equity Building in New York.

February

Equity receives a direct charter from the AFL-CIO, becoming the 57th labor organization in the Federation. First Vice President Paige Price and Executive Director Mary McColl accept the charter at the AFL-CIO Executive Council meeting.

San Francisco Bay Area becomes the 27th and newest Equity Liaison Area.

Video conferencing comes to Council meetings, connecting the New York, Los Angeles and Chicago offices.

March

New Audition Center opens in the New York office.

April

Equity buys a building in North Hollywood as headquarters for the Western Region.

Equity receives the prestigious Helen Hayes Tribute, recognizing distinguished theatre professionals who exemplify great commitment to the professional theatre. The presentation is at the Annual Helen Hayes Awards and is the first time in the Award's history that the tribute goes to an organization.

Councillor Christine Toy Johnson receives the 2013 Rosetta LeNoire Award for her exemplary work in advancing inclusion, non-traditional casting in theatre and the hiring of ethnic minorities.

An Equity delegation including Councillors Jennie Ford, Jess W. Speaker III, Buzz Roddy, and Central Regional Board member Peggy Thorpe, along with Eastern Regional Director/Assistant Executive Director and General Counsel Tom Carpenter and National Director of Communications Maria Somma visit Washington, DC on Arts Advocacy Day. The contingent meets with legislative leaders to voice support for increased funding for the National Endowment for the Arts (NEA) and other issues important to the arts.

May

Equity celebrates its Centennial on May 26. Galas through the end of the year in the three office cities and 27 Liaison cities commemorate the event. A 200+ page book, *Performance of the Century – 100 Years of Actors' Equity Association and the Rise of Professional American Theater* by Robert Simonson, is published.

The contract of Executive Director Mary McColl is extended by unanimous vote of Council for a three-year term.

Western Regional Director Mary Lou Westerfield announces her retirement, effective May 2014, after a career at Equity spanning 40 years.

Members overwhelmingly ratify a new four-year LORT agreement highlighted by salary increases and technology improvements.

Council ratifies a new University Resident Theatre Association (URTA) contract, which includes an 11% salary hike over four years.

June

Equity, along with SAG-AFTRA, hosts the annual International Federation of Actors (FIA) Executive Committee to discuss topics of mutual interest.

Tom Viola, Executive Director of Broadway Cares/Equity Fights AIDS since 1997, receives the 2013 Patrick Quinn Award for Distinguished Service to Actors.

July

The U.S. Department of Labor inducts Equity into the Department's "Century of Service Honor Roll of American Labor Organizations." This honor recognizes labor unions that have reached their 100th anniversary.

President Nick Wyman addresses the 67th Quadrennial Convention of the International Association of Theatrical Stage Employees (IATSE).

August

Christine Provost steps down as Central Regional Director after 17 years as a staff member in Equity's Chicago office.

September

Equity members attend first Convention of the AFL-CIO since affiliating directly with the labor Federation. Equity's delegation includes President Nick Wyman, First Vice President Paige Price, Third Vice President Ira Mont, Western Regional Vice President Doug Carfrae, Eastern Regional Vice President Melissa Robinette, Councillors Kelly Ground, Clarinda Ross and Francis Jue, along with Executive Director Mary McColl and National Communications Director Maria Somma.

Officers and Councillors from around the country join New York counterparts for the Union's National Council Plenary. Focus of the two-day meetings is an examination of Equity's governance structure and how to position the Union for the future.

October

Council recommends two Constitutional amendments for a referendum vote by membership. The amendments, discussed at the plenary held in September, affect Equity's governance and

election procedures.

Director, playwright, author, actor and educator Shaunelle Perry receives the Paul Robeson Award for exemplifying and practicing the principles and ideals to which Mr. Robeson devoted his life.

November

Sean Taylor begins his tenure as Central Regional Director/Assistant Executive Director.

December

Equity's observance of its Centennial ends. The celebration, which began in May, includes gala parties in New York, Chicago and Los Angeles, as well as in 27 liaison cities. In addition, there are tributes from the AFL-CIO and legislators in many cities, awards and publication of *Performance of the Century*, an illustrated history of the union, including rare photos, insights from working actors and stage managers and highlights of landmark performances from the last century.

The Council, Officers and Staff extend to members everywhere best wishes for a peaceful and healthy holiday season and a Happy New Year.

Ralph Remington

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challenge."

With a storied career spanning theatre, arts and politics, Remington founded the Minneapolis-based Pillsbury House Theatre, an Equity theatre, in 1992. Under his leadership, the company began a longstanding policy of non-traditional casting and diversity in its hiring practices. He has also directed numerous stage productions, including 14 world premieres. At Pillsbury House, Remington formed the community youth outreach program, "Chicago Avenue Project," helping children create and perform in plays based on their own life experiences. The program was awarded the 2005 "Coming Up Taller" award, presented at the White House by First Lady Laura Bush.

Remington was a Minneapolis City Council member from 2006-2009. He previously served as executive director of the Media Artists Resource Center (MARC) in St. Paul, and led a merger between MARC and the Independent Filmmaker Project. He served as artistic associate and director of community engagement for Arena Stage in Washington, D.C. A Philadelphia native, Remington is a graduate of Howard University (B.F.A., Drama).

Remington succeeds Mary Lou Westerfield, who steps down from the post at the end of the year.

Nominations Due for 2014 Rosetta LeNoire Award

Nominations are being accepted through Friday, February 14, 2014 for Equity's annual Rosetta LeNoire Award. The award, established in 1988, recognizes outstanding contributions made by either an individual or an institution to advance the "universality of the human experience in American theatre." It is named for Rosetta LeNoire, not only to recognize her body of work and her work with Equity's then-named Ethnic Minorities Committee, but also for founding the AMAS Repertory Theatre Company in New York, an organization dedicated to maintaining an interracial company of actors.

Nominations for the award must be submitted in writing and be accompanied by supporting documentation attesting to how the nominee fulfills the award criterion. Attached to the submission form should be a biography/resume of the nominee; the mission statement and Annual Report of the theatre/institution; praiseworthy newspaper articles; evidence of awards or recognition the nominee has received; examples of casting and productions that fulfill the objective; and letters of support. There is a ten-page limit for the Submission Form and supporting information. Inherent in the award is acknowledgement that the recipient has an exemplary record in both the hiring of ethnic minorities (including female actors, actors with disabilities and senior actors) and should have a working relationship (and a history) with Actors' Equity Association.

Nominations should be mailed to: Rosetta LeNoire Award Nominations c/o Actors' Equity Association, 557 West Randolph Street, Chicago, IL 60661, Attn: Luther Goins.

For further information, contact Mr. Goins, National Equity Employment Opportunity Coordinator at 312-641-0393, ext. 237 or via email at lgoin@actorsequity.org. The nomination form can be downloaded at <http://www.actorsequity.org/NewsMedia/news2013/pdf/RosettaLeNoireNominationForm2014.doc>.

Alive and Well

We are happy to report that Equity member Lesley Stewart is alive and well despite her name being listed in the Final Curtain column in the October/November 2013 issue of Equity News.



ACTORS' EQUITY ASSOCIATION 1913-2013

EQUITY NEWS

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From the EXECUTIVE DIRECTOR

What I Learned While Traveling the Country to Celebrate the AEA Centennial

By Mary McColl

As you know, the AEA Centennial was May 26, 2013 and we have been celebrating the many accomplishments that went into the first 100 years of Equity in the professional theatre. If you have been reading Equity News over the past few months you know that President Wyman and I have been traveling to our liaison areas (areas with 100 or more Equity members) to celebrate not only the Union's Centennial, but the many contributions that Equity members have made to the communities in which they live.

I have had the privilege to meet members from all over the country and to ask what their life is like as a stage manager or actor in their community. They have shared many stories of working (or not) and talked with me about what their hopes are in regard to how their Union will interact with them and their employers. Their stories allowed me to step into their lives, for just a moment, and understand more fully what it means to be a member of Actors' Equity.

At each of these parties we had a program where President Wyman and I spoke. I wrote my speech back in May for our gala in Chicago. My original speech was a greeting, a thank you, and a discussion of "the industry" and the arts. A funny thing happened to that speech (and to me) as I worked my way around the country, spoke to members and learned about their needs. I heard loud and clear that what they needed to hear from me (and what I needed to provide as a leader) was a discussion of Union. They wanted to hear about what it means to be part of something larger than themselves. And they needed a call to action.

So, I changed my speech. I spoke about the many stories I had heard across the country. I talked about how important they (you as you read this article) and all the other members are to the success of the industry.

And I also changed how I think. As your Executive Director, I still think about ways the Union can advocate for you, but now I am also thinking about ways you can advocate for the Union. Creating a strong relationship that goes both

ways will help you in your career, will help your brothers and sisters, and will strengthen the industry.

The Association is only as strong as you, the members, are. The staff can only succeed with your assistance. Whether you live in a right-to-work (or less) state or you live in a community with few Equity theatres and many non-Equity actors, we need your help and willingness to stand up. Without the hard work of Equity elected leaders and staff over the last hundred years, the theatre industry would have a vastly different landscape today. Looking forward, Equity needs you to stand up for yourself, stand up for your brothers and sisters in your community and across the country. Stand up for professional theatre.

The staff and I know that our role is to negotiate and administer contracts. We work to ensure that you can work safely. We also work to find new places to for you to work. And here is the call to action.

In the last year, we've reported in this publication about the on-going work to create a strategic plan. With communications and organizing as twin pillars in our strategy, we will be working over the next six months to implement the plan. And as the call to action, we are asking you to again be active participants. We are working with an outside consultant to create surveys of the membership. These surveys will have general questions, but will also be specific to areas that members have brought forward as issues or challenges. We also will want to know what works well for you, in your community, in your career.

By responding to the call, and responding to the survey if you should receive one, you will help to formulate the plan and determine the direction of our first steps into our next 100 years. When Equity's forefathers and foremothers established this Union, they set the groundwork for what Equity is today. You, together with your elected leaders and the staff, will help create the amazing future of Actors' Equity Association. I look forward to what we can all do together and to continuing the dialogue that made this year so memorable.

From the PRESIDENT

Keeping the Faith

By Nick Wyman

Other than a LORT job which ended eight months ago, I've had a meager assortment of work this year: a couple radio ads, a couple readings, a low-budget movie that will almost certainly never see your multiplex. Like so many of you, I am going through a lull in my career. (Maybe I've been retired and nobody told me.)

As I have traveled to the liaison cities for our centennial parties, I have met many, many members who are also going through a lull in their career — or whose work history seems more lull than career. I am impressed and moved by their commitment and the tenacity with which they are keeping the faith with the business and with AEA. These members do not have my Broadway opportunities — indeed they may not even have my LORT opportunities as the local LORT theatres frequently persist in auditioning actors in New York for their shows. Those smaller theatres that do hire local AEA actors frequently only hire one or two Equity actors per show. The great majority of local acting roles go to non-Equity members.

Now, none of us joined this

business because it offered a surefire path to financial security; we did it because of the joy of working together to tell a story, because we love acting or stage managing. So if all that matters to you is calling a show or getting up onstage, and most of the work (or "work") is non-Equity, why wouldn't you stay non-Equity or even turn in your card and go non-union?

Why? Because that card is a hallmark. Having that card means you're a professional actor or stage manager. You belong to an elite cadre, a tiny percentage of the hundreds and hundreds of thousands of wannabe actors. Your card says, "I value myself. If you wish to hire me, you'll have to meet certain standards of compensation and working conditions. I do this for a living."

Yes, yes. I hear your abashed demurrals: "Well, I actually don't make my living onstage; I don't even make my entire living as an actor." That's okay. That's par for the course. (Re-read my column "Mosaic.") And yet, I constantly meet actors who are convinced that most other actors work much more than they do. Maybe you are one such. You may have had (like me and so many others) only one job in the last

year. Maybe you haven't worked in three years. In five years. Keep the faith. You are still a professional actor or stage manager. The good news about this career with its lottery-like odds of success is that — hey, you never know — that career-changing opportunity may be just around the corner. Keep the faith.

As a professional Equity member, you help the staff, when employers wish to utilize your skills, by forcing those employers to work with AEA staff to create fair wages and working conditions. Those wages and working conditions help everyone, including non-Equity actors. Conversely, not joining the union or turning in your union card hurts all workers by giving more leverage to the employer.

Almost all Equity members spend more time not having an AEA job than having one. Looking for work is our default setting. Your paid staff and your unpaid elected leaders are working hard to make that work easier to find (by organizing more of it) and worthy of your talents (by negotiating the best possible wages and working conditions). You keep looking for work, we'll keep working for you, and we'll both keep the faith.

A Look Back @ Equity Milestones

75 Years Ago December, 1938

- Nearly 800 members gather at New York's Hotel Astor for a quarterly membership meeting.
- Equity loans the American Federation of Radio Artists (AFRA—before the "T" is added for Television) \$5,500 to aid in its organization campaign.

50 Years Ago December, 1963

- Equity hails two days of hearings conducted by New York State Attorney General Louis Lefkowitz into abuses in theatre financing, accounting practices and ticket distribution. Equity's Executive Secretary at the time, Angus Duncan, is among those testifying, and says: "Clearly, this inquiry is in the public interest, and the information brought to light is an auspicious beginning to a house-cleaning of long untidy premises."
- Council issues a joint statement with British Equity on common aims, notably the "protection of performers." The statement says, in part: "The two unions believe that a reasonable and fair exchange is in the interest of their respective

members and of the theatre-going public... In this connection, the two unions will maintain a constant exchange of information on costs and prevailing levels of remuneration in their two countries so that each will be in a position to ensure that its advice to members offered engagements in the other country is up-to-date and complete."

25 Years Ago December, 1988

- Los Angeles producers reject the new Los Angeles 99-Seat Theatre Plan unanimously approved by Council in an effort to resolve the controversy that has been raging over local waiver theatres. Major changes in the new plan, recommended by the Western Advisory Board, involve method of payment and length of run.
- Equity opposes new immigration rules promulgated by the Immigration and Naturalization Service that would allow any alien who has a baccalaureate degree or its equivalent to enter the US as an artist of "distinguished merit and ability," and work for a period of up to six years at a time. Equity

objects on the grounds that the new rules would cause American performers to suffer great unemployment while non-immigrant aliens displace them.

10 Years Ago December, 2003

- Members are urged to support the on-going "Save the Road" campaign as non-Equity touring shows continue to proliferate.

Times Square Turns Into Super Bowl Boulevard

NFL Unveils Super Bowl-Themed "Great White Way"

Super Bowl XLVIII (48) is coming to MetLife Stadium in New Jersey on Sunday, February 2, 2014. New York City will host several events during the week leading up to the game, including "Super Bowl Boulevard" in Times Square from January 26-February 2, 2014.

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Though known at its founding as the Oregon Shakespearean Festival (the name changed to Oregon Shakespeare Festival in 1988), this venue in Ashland, Oregon operating under a LORT agreement is not just for Shakespeare anymore. Originally housed in one theatre (the Elizabethan Stage) since 1935, and later with the addition of two smaller theatres, they extended the length of their season and also expanded the repertoire to include the classics and other contemporary and new works.

OSF opened on July 2, 1935 with a production of *Twelfth Night*, followed on the 3rd by *The Merchant of Venice* and *Twelfth Night* again on the 4th. Reserved seats cost \$1, with general admission of \$.50 for adults and \$.25 for children. In case the plays didn't draw, a boxing match was also scheduled. Ironically, the profit from the plays covered the losses from the fights.

Today, the theatre presents an eight-month season of 11 plays—four by Shakespeare—and seven by other playwrights—in rotating repertory in three theatres: the outdoor Allen Elizabethan Theatre, which seats 1,190; the Angus Bowmer Theatre, which seats 601; and the intimate Thomas Theatre, which seats 270-360. The Festival is so popular that 88% of its audience travels more than 125 miles to attend performances; its productions

Western Region

Oregon Festival is Not Just for Shakespeare Anymore

are of such high quality that it received the 1983 Tony Award for Outstanding Achievement in Regional Theatre.

Cynthia Rider, who became

the Festival toward its first agreement with Actors' Equity Association in the early 1980s," says former Executive Director (1995-2012) Paul Nicholson,



Anthony Heald with Robin Goodrin Nordli in the OSF production of *Cymbeline*. (Photo: T. Charles Erickson)

Executive Director of OSF in January, 2013 says, "I love this place for a host of reasons and primarily it is the joy and excellence of the plays, and never seeing the same thing twice. Even when you see the second, third or even fourth or fifth production of some of Shakespeare's most famous works, the director may bring an entirely unexpected concept to a play you thought you knew, or an actor will interpret a role in an entirely new way. I love seeing an American classic followed by a groundbreaking new musical followed by a famous Shakespeare comedy or tragedy. And this is just one weekend at OSF."

"One of my greatest accomplishments was moving

"overcoming initial resistance from many Board members. The move transformed the company from a place where people could begin their careers to one where they could have a career."

Equity member Kate Hurster says she loves working at OSF "because I feel like I'm a part of American Theatre history. OSF is one of the few remaining true repertory companies in the country—certainly of this size and scope—and, as a result, we get to work alongside one another in so many capacities. In one show you'll play a leading role; in another you're supporting the story in a more subtle way. Our unique production schedule requires of our company a diverse set of skills, patient endurance and fearless intimacy,

which we get to develop over the many months of our contract, and if we're so fortunate, consecutive seasons. I am a very proud member of this OSF acting company and family."

Equity member Robin Goodrin Nordli also enthuses about being part of this company. "OSF is the largest regional rotating repertory theatre in the United States. Most actors perform in two or three different plays a season that run in repertory and may perform in any, or all of the three different theatre venues. It is an amazing place. For any actor in the United States who dreams about doing repertory work, this is the place. At the height of the season we have more than 100 actors working on three stages doing a wide range of works. There is nothing more satisfying than working with people you have a history and a shorthand with. You get that in a company."

In addition to its full schedule of plays, OSF is involved with the community. There are summer seminars, family days and partnerships with pre-college programs for under-represented multicultural students. There is also a school program which annually sends actors to approximately 100 schools, presenting performances and workshops in Shakespeare and modern literature to more than 70,000 students in California, Kansas, Oregon and Washington. Diversity and inclusion are a priority for both audiences and actors and include a full schedule of open-captioned or sign-interpreted performances, audio described performances, and assisted listening devices.

Equity member Howie Seago, who is deaf, says "It is truly a blessing to work at OSF. They strive to fully accommodate my access needs. I appreciate the unique opportunity to work in a repertory company, performing in 13 plays over five years. It is rare for deaf actors to do even one play in a year, let alone Shakespeare." He continues: "OSF has so many resources for me to utilize in my ASL translations such as dramaturgs, voice, text and sign coaches. They do a wonderful job in prepping directors and designers who may not have worked with a deaf actor before. My performing at OSF has had tremendous impact on enhancing theatre professionals' and audiences' perspective of deaf people and inspired many deaf and hearing students. It is such a nice comfortable, stress-free feeling to return every year, knowing that an excellent system of high-quality professional accommodation is in place where I can truly focus on the craft of acting."

Artistic Director Bill Rauch sums things up: "Ever since I was a child, I have come to the theatre for inspiration. I still do. Even the Festival's mission statement celebrates OSF's two main sources of inspiration: the work of William Shakespeare and the cultural richness of the United States. I continue to attend theatre for inspiration, and I find it here in Ashland—in the audaciously human visions of Shakespeare, in the spirited contradictions of our 21st century United States, and in the ever-curious pilgrims who comprise OSF's audience."



How I Got My Equity Card

Dennis Kelly



By Dennis Kelly

On June 17, 2013, at the Kennedy Center Opera House in Washington, DC, my fellow company members of the Roundabout Theatre Company's National Tour of *Anything Goes* helped me celebrate a rehearsal which had taken place 50 years earlier to the day.

It was late 1962. I had begun watching the construction of an odd looking building on Harbor Boulevard across the street from Disneyland in Anaheim, CA. It looked like a stucco cement circus tent. I didn't give it much thought. After all, it was across the street from Disneyland.

I was 19 years old. I had spent one year as a music major at Long Beach State and had

quit after I'd been put on probation having lost my scholarship due to poor grades. I honestly didn't care. I just wanted to work. I had a straight job at Von's Supermarket and two church jobs: one as choir director of St. Ann's Catholic Church in Santa Ana (the Monsignor thought I was 24) and the other as choir director of the Central Assembly of God Church in Anaheim. I was singing at functions all over Orange and LA counties and I was taking voice lessons religiously every Saturday morning at 10 am and sometimes during the week as well, with my teacher Kenny Akin of Santa Ana.

During one of my lessons Kenny told me he'd gotten a call asking him to recommend singers to audition for Melody-

land Theatre over by Disneyland. I was ecstatic. The odd looking building was near my apartment and I began driving by it every single day, watching its progress, thinking it didn't look so odd anymore and wondering what it looked like inside. At the time of the auditions the theatre wasn't finished so they were held in a hotel ballroom nearby. I got a callback. The callbacks were held at the Las Palmas Theatre in Hollywood. After we sang, Jack Beaber, the choreographer, took us through a few combinations. (I wasn't expecting that.) Boris Kogan, the music director, then asked some of us to sing "If I Loved You" from 'soon you'd leave me...' to the end. I nailed it and hoped they wouldn't remember my dancing. After we sang, seven of us were asked to step forward. I was terrified. I didn't know whether we'd be asked to stay or leave. We stayed. The seven women singers who had made the cut were brought on stage and the director, David Thimar, formed us into a chorus line and gave a pep talk.

We were led to the lobby to meet the producers, Sammy Lewis and Danny Dare. One of

them asked how many of us belonged to Actors' Equity. I innocently asked the guy next to me "What's Actors' Equity?" He said it was the union. (Me: "We have a union?") I told him that I belonged to the Retail Clerks Union and asked if that would matter. He gave me a dead pan I can still see and have stolen a thousand times since. But I felt proud that I would belong to a union for actors.

In those days the Actors' Equity initiation fee was \$150. It could be paid in two installments: \$75 up front and then \$75 six months later, or on the next Equity job after the six months. I signed my first Actors' Equity contract on May 20, 1963. I was paid \$85 minimum, plus \$5 for parts as cast, plus \$10 as singer/dancer equaling...\$100 per week. I still have the contract. Our first rehearsal was held on June 17, 1963.

However, I wasn't an Equity member yet.

The season lasted six months. I then continued my education at Chapman University in Orange, CA on a Music Department grant. During the summer of 1966 I went back to Melody-

land Theatre; paid the remaining \$75 initiation fee and became a proud member of Actors' Equity. I will celebrate my 50th anniversary as an Equity member in 2016.

After graduating from Chapman University in 1967 **Dennis Kelly** played one more season at *Melodyland* then toured and recorded with the *Norman Luboff Choir*. He was also Mr. Luboff's assistant conductor for five years. He's has toured and recorded with the *Whit-Lo Singers* and the *New York Camerata Singers* and has recorded with the *Robert DeCormier Singers*, the *Boston Pops Orchestra* and several other organizations. He has performed on *Broadway* and *Off-Broadway*, at *Radio City Music Hall* (where he was once an off-stage conductor for *Paul Lavalle* — it was a big cast), on *London's West End*, in *National Tours* and in *regional theatres throughout the US* and as a *pit singer* for the *Alvin Ailey Dance Company*. He's also performed in, directed or produced over 300 live industrial shows. He lives in *Evanston, IL* with his *sweetheart*, actress *Ami Silvestre*.

Pension & Health

Pension Fund Remains “Safely in the Green Zone,” Health Fund Still Healthy

The Trustees of the Equity-League Pension & Health Trust Funds have been quite active in the past few years due to legislation that has demanded our attention. We have been working with plan professionals to ensure our compliance with the Pension Protection Act of 2006, the Mental Health Parity Act, the Affordable Care Act, the Pension Relief Act of 2010 and, most recently, the Supreme Court ruling on the Defense Of Marriage Act (DOMA). The changes we have effected due to DOMA have been fairly simple; we have redefined Spouse to read “a person to whom you are legally married under applicable law,” among a few other necessary language changes. The term “Domestic Partner” will still appear in plan documents as both same sex and opposite sex couples retain the right to be domestic partners if they do not wish to marry.

Pension

The Equity Trustees are pleased to report that our pension plan continues to reside safely in the green zone. Our most recent actuarial valuation shows a funded percentage of 120.5% with an actuarial value of assets of \$1,408,000,000. These figures reflect a \$30 million increase from the previous year's assets (up from \$1,378,000,000), but a decrease of funded percentage from 126.1%. The percentage difference is a result of the actuarial calculation allowed under the Pension Relief Act, which allows us to gradually recognize the investment losses

from 2008 and 2009. No doubt you will remember the massive global market meltdown of 2008 which created havoc on multiple levels. Our assets have been steadily increasing and our actuaries predict that our funded percentage will not dip below 100%. Thirty-year projections show that we are likely to remain green and fully funded.

The Investment Committee has re-tooled its long-term funding policy, increasing diversity without significantly increasing risk. They continue to monitor the performances of the various money managers, requiring them to meet or exceed their benchmarks.

As the fabled Baby Boomers continue to age, the Pension Fund is experiencing unprecedented numbers of new pensioners. Between the years of 2003 and 2007 there was an average of 288 new pensions awarded per year. Between 2008 and 2012 that number rose to 435. To date, in 2013 there have been 532 new pensioners. Fortunately, our long-term funding goals have anticipated and planned for these phenomena.

The Trustees regret that it has not been possible to make improvements to pension since 2007. We are unable to do so until at least 2016, due to the requirements of the Pension Relief Act of 2010. The opportunity to spread the 2008-2009 losses over a longer time period comes with the restriction that no pension improvements can be enacted without requiring increased contributions from our employers. The Trustees will consider pension improvements as soon as we are both legally and fiscally able to do so.

Health Plan

The health plan remains stable with approximately 15 months of reserves. There has been considerable activity to make the health fund compliant with the Affordable Care Act (ACA). In order to meet the provisions of the 90-day waiting period, the Trustees have approved changes to eligibility implementation. Instead of the current quarterly look back period, work weeks will be counted on a monthly basis. In addition, once sufficient weeks have been accumulated, the waiting period to enter into coverage will be shortened from three months to two.

The ACA requires two new fees that affect the health fund. The first, the Comparative Effectiveness Fee requires health funds to pay \$1 per participant in the inaugural year, which began in July 2013, and rises to \$2 per participant the second year, for an approximate

price tag of \$7,300 and \$14,600 respectively. This fee will be recalculated and assessed each year and sunsets in 2019. The purpose of the Comparative Effectiveness Fee is to fund the new Patient Centered Outcomes Research Institute (PCORI) which will endeavor to make some sense of the wildly uneven medical charges and outcomes with a goal of setting new standards. Group health plans, such as ours, are also subject to a much more costly Reinsurance Fee which is intended to reimburse insurance companies for losses they may sustain by insuring higher risk participants. This fee will commence in 2014 with an initial charge of \$63 per participant, or a total cost of approximately \$459,900, depending on the actual numbers of participants at the time. This fee will sunset in 2016 and the amount charged per participant after 2014 is yet to be determined.

As a self-insured fund, the Trustees must pay close attention to claims data. In a typical group health plan approximately 20% of the participants account for 80% of the annual medical and prescription costs. Before exploring this topic further, we wish to remind our members that the commitment of the Trustees is to provide *quality* health coverage to the *largest* number of working members possible. Our goal is to continue to provide the benefits of the plan without requiring a continuing upward spiral of employer contributions or a more restrictive level of eligibility. Currently, the news is favorable. A recent review of

claims data with CIGNA shows that most of our participants are reasonable health care consumers. For instance, it is important to know when it is appropriate to see a doctor or visit an urgent care clinic as opposed to going to the emergency room. Conversely, it is quite critical in some cases to go immediately to the emergency room. Our participants seem to be making the appropriate choices. Our claims data cannot definitively demonstrate that our members engage in healthier lifestyles than the average population. But we assume that to be true based on a lower trend of increases than most plans.

In a typical group health plan the biggest cost drivers are cancer, heart disease and diabetes. In our plan the largest claims come from HIV/AIDS, mental health and PT/chiro. Under the provisions of the Mental Health Parity Act, we have had to remove the annual cap on therapy. It is too soon to say if there will be a significant adverse impact from this requirement. In addition, we have removed the annual limits for PT/chiro to comply with the ACA. Our out-of-network utilization results in an almost double spend than other group plans. By using the professional services of in-network providers, our members will help the plan maintain stability of the plan overall.

In recent years the Equity-League Fund office has been implementing new information technology with an aim to containing administrative costs as well as to improve member services. Soon, our participants will be able to monitor their profiles online and will be able to track health weeks and pension calculations. We expect this aspect of our IT system to go live in early 2014. And we want to remind members that the Equity-League Trust Fund is a separate organization from Actors' Equity. We encourage members to visit the Equity-League site and to maintain current address, phone and email information.

The Equity Trustees work closely with the League Trustees (Employer Trustees, appointed by The Broadway League) and plan professionals to safeguard and improve benefits for AEA members. We are grateful that the League Trustees equal our commitment. We will remain responsive to the various challenges and opportunities that affect benefit plans.

On behalf of the Equity Trustees—Doug Carfrae, Brian Myers Cooper, Steve DiPaola, Alan Hall, Thomas Joyce, Francis Jue, Mary McColl, Ira Mont, Carol Waaser and Nick Wyman—I submit the annual report.

Fraternally yours,
Madeleine Fallon
Chair, Equity Trustees

Unemployment Insurance

continued from page 1

Department of Labor.

Commencing January 1, 2014, the weekly work search requirement regulations will be expanded pursuant to these Federal regulations. The government is now requiring

the states to be more diligent in documenting claimants' search for work while collecting benefits. Claimants will be required to conduct and document at least three work searches per week and may be required to work individually with the Department of Labor's Career Center staff to develop individualized work search plans. Additional information regarding these new requirements will be posted on the state Department of Labor websites and other communications as they are finalized.

On March 29, 2013, Governor Cuomo signed legislation for a much needed increase in the weekly benefit amount in New York. The rate in New York has not seen an increase since 1999! This new law will not only increase the maximum weekly amount, but will provide for an increase in the minimum payable as well. Effective October 6, 2014, the minimum will increase to \$100 per week and the maximum will increase from \$405 to \$420 with a provision for increases in each subsequent year.

Check your individual state websites for additional information, or contact Valerie LaVarco at vlavarco@actorsequity.org regarding these changes.

Helpful Information About Unemployment Insurance

At a recent Member Education seminar held in New York, Unemployment Insurance expert Brian Curtis, supervisor of labor disputes for the New York State Department of Labor, offered some helpful insights:

1. Understanding your state's Unemployment Insurance system and eligibility criteria is important. Check your state's Labor Department website for information, including how to open a claim and how to appeal a denial.
 2. Employers are obligated to make contributions based on your earnings to the state Unemployment Insurance Fund from which unemployment benefits are paid.
 3. Unemployment Insurance applies to W-2 wages, not 1099 jobs.
 4. Your Unemployment Insurance benefit is based on your past earnings. Know your benefit rate before you file.
 5. You can apply for the Unemployment Insurance benefits in the state(s) in which you worked.
 6. You can work and collect Unemployment Insurance, but only in certain circumstances.
 7. Keep good records (paystubs, freelance invoices, W-2s, etc.).
 8. Never send original documents to prove a claim.
- If you have any questions, contact Val LaVarco at vlavarco@actorsequity.org.

Super Bowl

continued from page 3

This free, outdoor, interactive football-themed experience will take place from noon-10pm on Broadway between 34th and 47th Streets.

Equity members should note the following changes to Times Square street access:

- **Broadway will be closed** from 34th to 47th Street
- **All cross streets to remain open** with the exception of 41st Street (from 6th to 7th Avenues), which will be closed from 9am-12am

Equity encourages members to allow extra travel time to/from your theatre, audition spaces and any other activity in the Equity Building during this time.

For more information regarding the events, concerts and exhibits at Super Bowl Boulevard, check online for updates at

www.nynjssuperbowl.com or www.nfl.com/superbowl/48



NATIONAL NEWS

New York

The ABCs of Young Performers

By Nicole Flender,
Chair, Young Performers
Committee

On October 19, 2013, Equity hosted "A World of Opportunity: Young Performers Career Workshop" in the Council Room at the Equity Building. Co-sponsored by AEA and SAG-AFTRA, the day's informational activities provided an opportunity for the two unions to unite in their effort to support young performers.

A panel discussion about the new child performer regulations in New York that went into effect earlier this year was held for parents. Panelists included representatives from Equity, SAG-AFTRA, the New York State Department of Labor, and On Location Education. Parents

work hours for youngsters in film and television versus live theatre. For example, the regulations require young performers in recorded media to be finished no later than 10pm, but since most shows will run past 10pm, rules for theatre allow for late dismissal. Additional Equity-mandated protections that go above and beyond the state regulations were also covered.

While the panel discussion for parents was held, the young performers broke off into small groups to prepare a presentation on the skills they develop and how those skills are transferable to many other careers in the entertainment industry. They listed public speaking, memorization, working with many different types of people,

AFTRA on behalf of young performers in the performing arts. The unions previously joined forces in 2003 to successfully lobby Albany for the Child Performers Education and Trust Act of 2003, which set the first rules in the state covering work hours and education of young performers, as well as the requirement that a minimum of 15% of the young performer's earnings be deposited in a trust. The expanded work rules and regulations called for in that law took many years to be developed, and AEA, SAG and AFTRA provided valuable advice to the New York State Department of Labor throughout the entire process.

Additionally, just a few days after the career workshop took place, Governor Cuomo signed legislation that adds child models to the definition of child performers. This law, drafted by



Young performers at the career workshop in New York.

asked questions ranging from the specifics of tutoring schedules during tech week and banking those hours, to how many hours must pass between the end of one work day and the beginning of the next. Handouts outlined important information, such as the requirements for the education of young performers who are working during school, when rest and recreation breaks must occur during the work day, and the separate rules in work hour regulations during school versus during school breaks. Also discussed were differences in

managing time and schedules, and the importance of staying healthy, among others. Later, they presented their results to their parents and other attendees.

This preceded a special panel in which career opportunities available to young performers in other areas of the theatre industry were discussed.

Panelists included producers, a former child star who is now a producer/general manager and staffers from 54 Below and The Broadway League.

This event continued the collaboration of AEA and SAG-

the advocacy group, the Model Alliance with consultation from several performing arts unions including AEA, gives child models the same important protection that child actors now have.

If you missed the session and would like more information on any of the topics covered at the workshop, contact Equity Business Representative Pearl Brady at 212-869-8530, ext. 346 or pbrady@actorsequity.org.

Pearl Brady contributed to this story.

Chicago

EEOC Presenting Audition Workshop

The Central Region Equal Employment Opportunity Committee is presenting a workshop on *How to Audition and Prepare for New and Contemporary Works* on

Saturday, January 25, 2014 from 8am-1pm at Victory Gardens Theater, 2433 North Lincoln Avenue in Chicago. The event will feature a panel discussion including local

actors, directors and casting agents. All Equity actors, stage managers and membership candidates are invited.

For more information, contact Luther Goins at 312-641-0393, ext. 237 or at lgoins@actorsequity.org.

San Francisco Bay Area

Members Meet

Liaison Committee Hosts EMC Event

The San Francisco Bay Area Fall EMC Event and General Membership Meeting was held

League Health Plans, or with expiring coverage, learned about a number of new, inexpensive and subsidized options.

The remaining membership meeting was facilitated by Ms.



San Francisco Bay Area members.

on October 28, 2013 in the new rehearsal hall at Theatreworks in Redwood City, CA.

San Francisco Bay Area Liaison Committee (SFBALC) member Brian Herndon coordinated efforts with Theatreworks Associate Artistic Director Leslie Martinson to make this the first-ever meeting reaching out specifically to South Bay Equity members and EMCs. SFBALC Chair/Western Councillor Kelly Ground and Councillor Stephen Pawley began the evening by hosting an EMC educational session, after which all EMCs were invited to meet AEA members at the pre-meeting mixer.

EMCs were also invited to stay for the first portion of the membership meeting, which featured a presentation from Actors Fund representative Karen Lipney on Covered California (The California Exchange) and the Affordable Care Act. California members not currently covered by the Equity

Ground, and Vice Chair, Aaron Wilton, and included an overview/primer on the Members Project Code (MPC) and the process for members to utilize it to showcase their work in the Bay Area. Michael Shipley shared his experience of being the first Bay Area AEA member to utilize the new MPC. Since the Code is coordinated by the Liaison Committee, members are encouraged to contact Kelly Ground for more information.

The Spring General Membership and Liaison Committee meeting is scheduled for Monday, April 28, 2014 at the Tides Theatre in San Francisco. Mark your calendars.

Food Drive

Bay Area members are continuing their bi-annual food drive organized by SFBALC Outreach Subcommittee member Megan Killian Utam. The donations of non-perishable food go to the Second Harvest Food Bank of Santa Clara and San Mateo (South Bay) counties.

New York

Broadway's Youngest Stand Up for Broadway Cares/Equity Fights AIDS

Fourteen of Broadway's youngest Equity members teamed up this fall to create a special year-end video message for Broadway Cares/Equity Fights AIDS. The gifted group shared their energy and enthusiasm in a heartfelt appeal for viewers to make a difference this holiday season by donating to BC/EFA.

The cast, representing eight current Broadway shows, includes Gaby Bradbury, Amaya Braganza and Tyrrah

Skye Odoms (*Annie*); Anthony Pierini and Zachary Unger (*Big Fish*); Douglas Baldeo, Cameron Colley and Jonah Halperin (*Kinky Boots*); Teshi Thomas (*The Lion King*); Frenie Acoba (*Matilda The Musical*); Joshua Colley (*Newsies*); Laurel Griggs and Jillian Lebling (*Once*) and Luke Kolbe Mannikus (*Pippin*).

After December 11, you can watch the video featuring these performers at broadwaycares.org/broadwaykids.



New York

VITA Office Opens February 3

The Volunteer Income Tax Assistance (VITA) office in New York City will open on Monday, February 3, 2014. AEA members in good standing may take

advantage of the free IRS-sponsored tax assistance program, which helps members to prepare and file tax returns. The VITA program is available in-

National

Actors and Artists Unite to End Alzheimer's Launch First Year as National Team

With over 150 team members nationwide (many of whom are Equity members), the 35 teams—31 gathered for the first time—



person by appointment or walk-in (first come, first served and dependent on available time slots).

Tax worksheets are available for download in the VITA section located on the Members Portal. These worksheets, which comply with IRS law, are required for the VITA program and must be completed before your appointment. If you are not able to visit VITA, you may still use

these worksheets to organize your records and file your tax returns. Consult with your own tax preparer as to what you are required to do. If you are not located in New York and have questions, you can call the VITA office at 212-921-2548 to speak to a member of the tax assistance team.

VITA is located in the Equity Building, 14th floor, 165 West 46 Street (entrance is on Broadway

through the Times Square Visitors Center). The hours are Mondays, Wednesdays, Thursdays and Fridays (closed Tuesdays) from 10:30am to 4pm.

Other VITA locations include the Equity office in Orlando, Florida (call 407-345-8600 for information); for those members in the Los Angeles area, check the Actors Fund website (www.actorsfund.org) after the first of the year for information.

BRIEF NOTES

• Equity Councilor **Dana Ivey** has received the Acting Company's John Houseman Award for her work to make theatre available to a diverse national audience as well as developing young classical actors.

• **Dancers Over 40** honors Equity member Chita Rivera and choreographer Bob Avian, along with Equity members Lawrence Merritt, Skip Randall and Louise Quick (posthumously) at its annual Dancers Over 40 Legacy Awards and Holiday Dinner on December 16, 2013 in New York. Broadway Cares/Equity Fights AIDS Executive Director **Tom Viola** receives an Honorary

Award for BC/EFA's continued support of DO40's events, panels, performances, outreach and volunteer efforts to end the HIV epidemic.

• Not-for-profit theatres contributed nearly \$2 billion to the U.S. economy and attracted 36.7 million attendees, according to *Theatre Facts 2012* released by **Theatre Communications Group (TCG)**. Based on the annual TCG Fiscal Survey, *Theatre Facts* is the only in-depth report that examines the attendance, performance and overall fiscal state of the not-for-profit professional theatre industry.

• Equity member **Joe Stockdale** has written a memoir, *Stages-A Life in the Theatre*. In nearly 600 pages, this veteran actor, director,

designer and writer, who joined Equity in the summer of 1960 at The Barn Theatre in Augusta, Michigan and has been a major force in theatre education at Purdue University since 1950, tells it all.

• Equity mourns the passing of **John C. Hall, Jr.**, former National Executive Director of AFTRA and Executive Secretary of the Four As. Earlier in his career Mr. Hall had worked with Makeup and Hairstylist Local 298, Wardrobe Local 764, was Assistant to the President of the American Federation of Musicians and Special Assistant for International Affairs to the President of the International Alliance of Theatrical Stage Employees (IATSE). He also served on the National Board of Advisors of The Actors Fund.

DOUBLING

By Jim Bernhard

ACROSS

- 1 Yossarian's tentmate in *Catch-22*
- 4 Spills the beans
- 9 Showed contempt perhaps
- 13 Hook's sidekick in *Peter Pan*
- 14 Follower of Bahauallah
- 15 Leading man, sometimes
- 16 Scenery chewing on *Mad Men* by actor Jon?
- 18 Lapline and Sondheim's _____ the Woods
- 19 Frederick, who was Equity president from 1964 to 1973
- 20 *Mid-_____* 1910 play by Arthur Wing Pinero
- 22 Where actor Brad gets off?
- 26 *The Girl in the Freudian_____* 1967 play by William F. Brown
- 27 Ry who produced *Buena Vista Social Club*
- 29 Ames and Errol of old movies
- 32 Cross with a loop at the top
- 35 Franco or Peter
- 36 Bay window
- 37 Vive le _____!
- 38 Rock session by Joan and the Blackhearts?
- 40 Org. whose members have a ball!
- 41 Kostelanetz or Previn
- 43 Pavlova garb
- 44 Tiny bit
- 45 Likely fixture in a Montmartre hotel room
- 46 Overdue item
- 48 Part of a casa
- 50 Ethical principles for TVs

- Roseanne?
- 54 Inventor of the first rapid firing gun
- 57 Makes ham or pickles
- 58 Bag for which tweezers are named
- 59 Usual conduct for director Trevor?
- 63 One side of a stage
- 64 Pointless
- 65 John of *John and Leeza*
- 66 "Not a whit, we _____ augury": Hamlet
- 67 Go onstage
- 68 NYC is on it sometimes

DOWN

- 1 Muscat native
- 2 Gathered another time
- 3 Dempsey-Tunney "Long Count" Fight, for example
- 4 "Auntie Beeb," more customarily
- 5 Delts neighbor
- 6 Yellowfin tuna
- 7 En _____ (full court)
- 8 Venice's Bridge of _____
- 9 More lustrous
- 10 Issue raised by actor Sean?
- 11 Prado contents
- 12 Saw, for example
- 13 *Little _____ of Horrors*
- 17 Hemingway's *The Sun _____ Rises*
- 21 What the Fates do with their gifts, according to W. S. Gilbert
- 23 Franchot, for one
- 24 "The Voice of the Civil Rights Movement"
- 25 Bother
- 28 Podia's cousins
- 30 Mount from which Moses viewed the promised land
- 31 ft might be grand

	1	2	3		4	5	6	7	8		9	10	11	12
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54	55					56				57				
58					59		60	61	62					
63					64						65			
66					67						68			

- 32 Danny Thomas or Omar Sharif, for example
- 33 Kind of juice first marketed in Hawaii in 1992
- 34 Gear for choreographer Michael?
- 38 Star of *Once Upon A Time in China*
- 39 Your in the Ruhr
- 42 Kind of television show

- 44 Kind of river delta or jeans pocket
- 47 Oboler who wrote Broadway's *Night of the Auk*
- 49 Musical based on Harold Gray's comic strip
- 51 Formed into a circle
- 52 Benjamin Franklin, by his own account

- 53 Biblical book after Neh.
- 54 Create a steer
- 55 To _____ perfectly
- 56 Obie winner Moses who played Othello
- 60 King Cole with a trio
- 61 Opp of SSW
- 62 Sun. speech

Answer on page 16

CELEBRATE



CINCINNATI/LOUISVILLE



KANSAS CITY



MILWAUKEE/MADISON



CLEVELAND



LAS VEGAS



MINNEAPOLIS/ST. PAUL



Photo credits: SEATTLE: Cornelia D. Moore, PHOENIX/TUCSON: Laura Durant, Durant Communication
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SAN DIEGO



PHOENIX/TUCSON



SEATTLE



NEW ORLEANS



s, NEW ORLEANS: Edward R. Cox, LAS VEGAS: Lawrence Asher, Studio Chyree. CLEVELAND: Cassie Goldbach

The 2012–2013 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

By Steven DiPaola

Assistant Executive Director for Finance and Administration

The United States and the international community have faced some difficult events in the past ten years. From challenges to security, to devastating natural disasters, to economic instability the like of which was not seen in decades, the past decade seems to have permanently changed the world in which we live. Individuals and industries have had to recalibrate expectations, processes, and even the elements of day-to-day life in the face of this "new normal" which may be taking hold.

This report will examine Employment and Earnings of the members of Actors' Equity Association for the most recent theatrical season that began in June 2012 and concluded in May 2013. While this report typically examines the results of the most recent season against the context of a broader historical context, given the impact of the last decade, this year's report will only compare this season's results against those of the past ten years.

After several seasons of general decline, employment for Equity's members as defined by work weeks (a work week is one week of work for one member) enjoyed a healthy increase in the current season. However, as the report will show, a shift of employment to lower-paying contracts seems to be occurring and this led to a downward trend in member earnings. In addition, the Production contract -- the contract used for Broadway shows and long the strong backbone of member employment and earnings -- appears to be experiencing significant change and evidence of that change will be explored in the following pages.

In addition to employment and earnings results for the most recent season, this report will also provide a brief look at the membership and a financial overview of Actors' Equity Association.

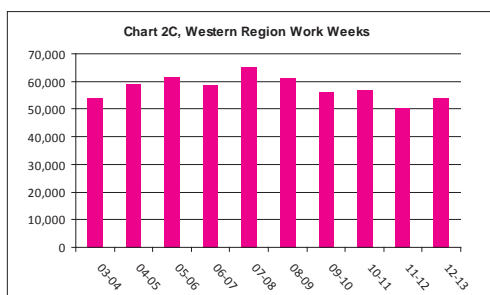
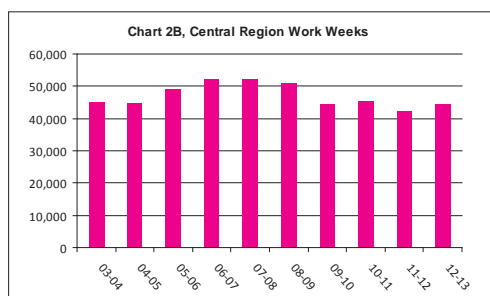
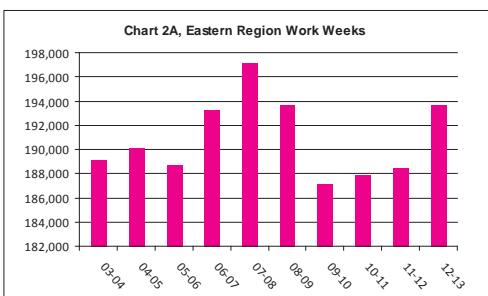
Employment

Table 1 provides a high level look at employment in the 2012-2013 theatrical season. It contains some critical numbers that will be explored in depth later in the

Table 1
Employment Summary

Season	2012-13		2011-12		2007-08		2002-03	
SEASONAL TOTALS:								
Members Working, per season	17,532		17,446		18,386		17,642	
Average Weeks Worked	16.7		16.1		17.1		16.4	
% Employed	42.8%		42.6%		44.9%		44.1%	
Total Work Weeks	292,273		281,614		314,681		288,632	
Eastern Weeks	193,729	66.3%	188,503	66.9%	197,185	62.7%	190,549	66.0%
Central Weeks	44,515	15.2%	42,438	15.1%	52,238	16.6%	42,625	14.8%
Western Weeks	54,029	18.5%	50,673	18.0%	65,258	20.7%	55,458	19.2%
Principal Weeks	181,232	62.0%	169,446	60.2%	197,124	62.6%	187,177	64.8%
Chorus Weeks	65,506	22.4%	67,595	24.0%	68,366	21.7%	58,990	20.4%
Stage Manager Weeks	45,535	15.6%	44,573	15.8%	49,191	15.6%	42,465	14.7%

AVERAGE WEEKLY TOTALS:								
Members Working	5,621		5,416		6,052		5,931	
% Employed	13.7%		13.2%		14.8%		14.8%	
Eastern	3,726		3,625		3,792		3,938	
Central	856		816		1,005		829	
Western	1,039		974		1,255		1,123	
Principals	3,485		3,259		3,791		3,873	
Chorus	1,260		1,300		1,315		1,184	
Stage Managers	876		857		946		850	



report and also shows how these numbers compare to the previous season and the seasons five and 10 years ago. During the course of this season, 17,532 individual members worked at least one contract, up by just less than 100 members from one year ago. Of these, 71% also had at least one contract in the previous season. Consequently, looking to the total number of members who worked last season, we can conclude that over the course of two seasons, a little more than 22,500 members found employment in Equity's jurisdiction. The

average number of weeks that each member worked this season was 16.7, inching up a bit from 16.1 last season. This season's working members amassed a total of 292,273 work weeks, up 3.8% over last season and representing a reversal after a significant decline last year. This season had the highest number of work weeks since the 2008-2009 season, during which the downturn now being called the Great Recession by some economists began. Of these work weeks, 66.3% occurred in the Eastern region, a number

that has remained relatively consistent over the past 10 years, as has the percentage of work weeks in the Central region. The Western region has seen the most significant

shift, losing about 7/10 of 1% of its regional share. Charts 2A, B, and C show the increase in overall work weeks was mirrored in each of the three

regions, with the Eastern, Central and Western totals increasing by 2.8%, 4.9% and 6.6%, respectively. The Eastern region has seen annual increases since the decrease that occurred in the 2009-2010 season, and this season the region saw its second highest work week total ever. Recovery in the Central and Western regions has been more difficult to achieve since the recession, and last season both experienced significant drops in work weeks. So, this season's increase is welcome news and it is hoped that it can be sustained as both regions have experienced drops of 18% or more since establishing their all-time highs during the last decade.

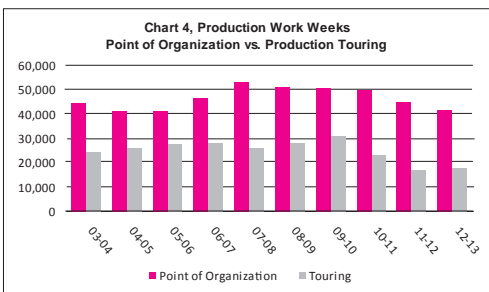
Returning to Table 1, each week saw an average of 5,621 members working, with the regional averages appearing below that. Below those numbers in the table, are the average numbers of members working in each of the three employment categories – Principal, Chorus and Stage Manager – in each week.

Table 3 depicts the work weeks in each region by contract type. Many contract types saw increases in work weeks over last season: LORT (3.3%); Letters of Agreement (3.9%); Small Professional Theatre (9.1%); the Short Engagement Touring Agreement – SETA (12.8%); Theatre for Young Audiences (7.9%); Guest Artist (13.9%); and Special Appearance (10.7%).

However, while overall work weeks are up over last season, one very important number is down: Production work weeks, which decreased 2.5% from last season. Even more significantly, there were 1,653 fewer work weeks on Broadway – roughly the equivalent of one successful, large Broadway musical. The fact that these weeks – noted as Point of Organization under Production in Table 3 – reflects several observable facts from this season: The Broadway landscape was marked by longer vacancies between shows in theatres; there were more occurrences of Broadway theatres used as venues for concerts; and there was the unexpected cancellations of two musicals. However, looking again to Table 3, this is not a one-season phenomenon; these Point of Organization work weeks, which also include non-touring Production shows in Chicago and Los Angeles in addition to Broadway, are down 22% since the 2007-2008 season

**Table 3, 2012 - 2013 Season
Work Weeks
By Region, Contract Type and Job Category**

	2012-13				2011-12 Total	2007-08 Total	2002-03 Total
	Eastern	Central	Western	Total			
Production	59,246	1,103	388	60,737	62,273	79,466	65,864
Point of Organization	41,453		388	41,841	45,131	53,314	44,564
Tiered Tours	5,904			5,904	5,550	5,139	
Full Tours	11,139	1,103		12,242	11,592	21,013	21,300
Developmental Lab	750			750			
Resident Theatre (LORT)	30,674	9,398	19,713	59,785	57,898	60,403	57,317
LORT Rep	2,206	60	4,188	6,454	7,416	7,142	
LORT Non-Rep	28,468	9,338	15,525	53,331	50,482	53,261	
Small Professional Theatre	13,477	6,689	7,315	27,481	25,195	29,173	26,881
Letter of Agreement	9,197	3,482	7,945	20,624	19,844	22,185	22,726
Short Engagement Touring (SETA)	13,603		741	14,344	12,714		
Stock	5,185	1,430	985	7,600	7,619	9,424	9,436
COST	2,310		628	2,938	2,518	2,784	
COST Special	310			310	660	1,071	
CORST	1,675	703		2,378	2,306	2,866	
MSUA	572	727		1,299	1,457	1,777	
RMTA	318		357	675	678	926	
Special Agreements	2,835	7,992	995	11,822	11,701	16,900	19,993
Young Audiences (TYA)	5,016	1,529	1,900	8,445	7,826	13,648	13,035
Cabaret	2,324		313	2,637	3,561	3,551	2,092
Guest Artist	3,735	1,151	2,641	7,527	6,607	7,449	8,846
Special Appearance	3,713	1,763	2,469	7,945	7,176	5,918	5,476
University Theatre (URTA)	1,233	592	526	2,351	2,023	2,187	1,834
Dinner Theatre	1,029	764		1,793	3,275	6,259	9,913
Dinner Theatre Artist	144	4	141	289	168	56	
Casino			4,010	4,010	3,934	7,351	
Midsize	248		41	289	418	637	
Special Production	3			3	41	150	1,634
Business Theatre	369	88		457	308	254	326
Workshop	333			333	230	536	136
Staged Reading	83			83			
Off Broadway (NYC)	12,656			12,656	11,872	7,083	10,548
NYC/LOA	3,779			3,779	2,559	3,202	2,991
Mini (NYC)	757			757	857	1,495	2,240
ANTC	3,272			3,272	2,448	3,120	
Transition	951			951	812	1,320	
New England Area Theatre (NEAT)	2,343			2,343	2,377	2,489	
Disney World	17,115			17,115	16,691	15,258	13,345
Orlando Area Theatre (OAT)	409			409	299	256	
New Orleans Area (NOLA)		302		302	330	380	
Chicago Area (CAT)		8,228		8,228	6,920	7,355	7,542
Western Light Opera (WLCLO)			1,127	1,127	1,539	3,881	3,293
Hollywood Area (HAT)			953	953	297	636	793
San Francisco Bay Area (BAT)			1,440	1,440	1,478	2,079	2,371
Urban Broadway Series (UBS)					72		
Modified Bay Area Theatre (MBAT)			386	386	252	580	
TOTAL	193,729	44,515	54,029	292,273	281,614	314,681	288,632



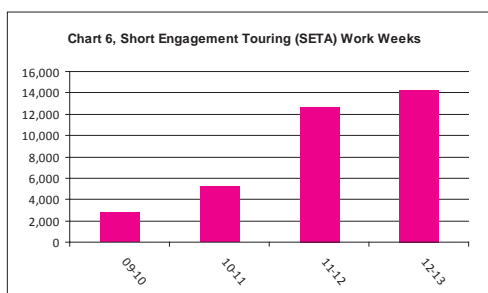
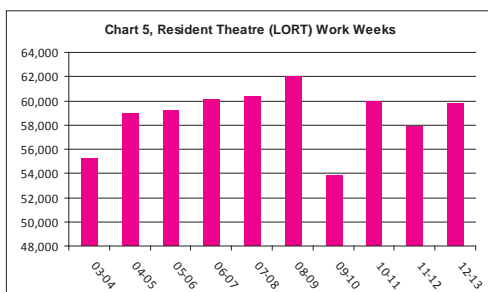
when they set their high mark for the last decade. On the other hand, Production touring, designated by Tiered Tours and Full Tours in Table 3, were up 6% and 5.6%, respectively – a welcome reversal over the past two seasons when they experienced significant drops.

Chart 4 shows Production work weeks – both Point of Organization and Touring – over the past 10 years.

Ten years ago, in the immediate aftermath of the first recession of the new century, there were nearly 10,000 more work weeks on the Production contract. Now, some four years after the conclusion of the *second*

recession of the century, Production work weeks are down 14% from that mark and 27% from the total set three seasons ago – a time when that second recession was coming to an end. These numbers are significant because the Production contract generates more member earnings than any other contract by far, and so the lesser available employment on this contract has significant impact on the earning prospects of the membership.

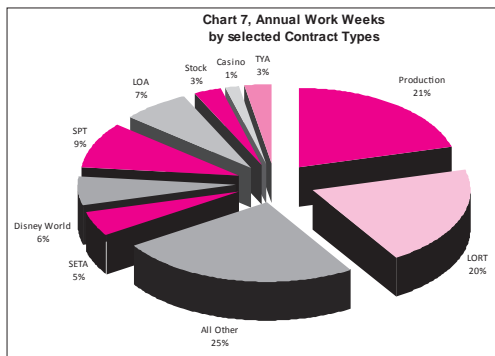
Fortunately, the news is better on the LORT contract, which is the second largest employment provider for our members. This season, LORT work weeks were up



3.3% over last season, and as **Chart 5** shows, LORT posted one of its highest totals in the past 10 years.

The increase in LORT work weeks is even more important to the Central and Western regions, where LORT is the largest

employer. In those regions, LORT work weeks were up 10.4% and 8.6%, respectively. This was especially welcome in the Western region, where employment under this very important contract had fallen



about 10% in the previous season.

The Short Engagement Touring Agreement (SETA), a second contract developed for large-scale touring four years ago, continued to see impressive growth, rising 12.8% over last season and employment under this contract has more than quadrupled since its inception.

Letter of Agreement work weeks were up 3.9% and Small Professional Theatre work weeks were up 9.1% and these two Developing Theatre contracts accounted for 16.5% of overall employment.

Looking to contracts unique to specific regions, in the East the Off-Broadway contract has continued the resurgence that began several seasons ago when it became an option for extending the lives of Production contract shows in smaller venues. Off-Broadway work weeks were up 6.6% over last season and are up nearly 80% over five years. The Disney World contract in Orlando had work weeks increase by 2.5% and employment on this contract has increased significantly in the past 10 years. Its 17,115 work weeks represents the fourth highest total in the Eastern region.

In the Central region, Chicago Area Theatre (CAT) work weeks were up 18.9%. This contract, just behind LORT as the second largest employment generator in the Central region, recovered nicely from last season when it experienced a significant drop and is up 9.1% over the last 10 years.

In the Western region, employment on the Casino contract increased by 1.6%, work weeks under the Hollywood Area Theatre (HAT) contract tripled, and the Bay Area Theatre (BAT) contract in San Francisco remained steady.

The pie chart in **Chart 7** shows the largest employment generators graphically. Nine contracts account for 75% of the total employment with Production

and LORT having the clear lion's share. An additional 27% of employment comes from SPT, LOA, Disney World and SETA. And finally, TYA, Stock and Casino taken together account for 7% of employment.

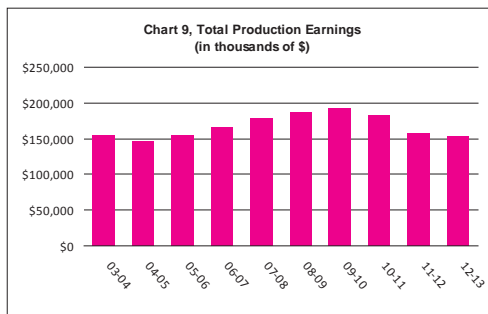
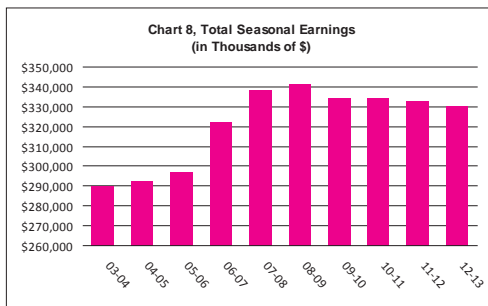
Earnings

Total member earnings for the 2012-2013 theatrical season were \$330,590,096, down about 7/10 of 1% from the previous season. As **Chart 8** shows, over the past decade, member earnings increased by about \$40 million or almost 14%

which, given the economic challenges of that time period, is impressive. However, in the past several seasons, earnings have fallen almost \$11 million, or 3.2%.

In that same period of time, overall work weeks are down by 4.6%, so the decrease in earnings is not entirely surprising. What is surprising is that earnings fell this year despite the fact that work weeks increased. This reveals that while work increased, it did so on contracts with lower member salaries. As noted earlier, overall work weeks increased this season despite a fall in Production work weeks, where salaries are typically the highest. This would be a major factor in the decline of earnings this year since Production accounts for the greatest percentage – 46.5% -- of member earnings.

As a matter of fact, as **Chart 9** clearly shows, for all but one season since the 2008-2009 season, Production contract earnings have fallen, decreasing by



about \$33 million during that period.

Table 10 shows member earnings by each contract in each region. Despite their decline from last season,

Production contract earnings led all other contracts by a nearly 3 to 1 margin with more than \$153 million. Tracking the decline in work weeks on Broadway

Table 10
Seasonal Earnings, 2012-13
by Region & Contract Type

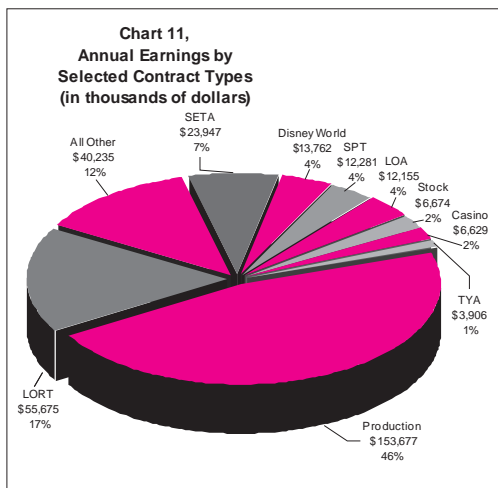
	Eastern		Central		Western		Total	
		%		%		%		% of Total
Production	\$149,893,830.60	58.2%	\$2,608,561.21	8.4%	\$1,174,521.61	2.8%	\$153,676,913.42	46.49%
Point of Organization	\$110,530,258.98	42.9%			\$1,174,521.61	2.8%	\$111,704,780.59	33.79%
Tiered Tours	\$11,076,415.92	4.3%					\$11,076,415.92	3.35%
Full Tours	\$27,630,177.32	10.7%	\$2,608,561.21	8.4%			\$30,238,738.53	9.15%
Developmental Lab	\$656,978.38	0.3%					\$656,978.38	0.20%
Resident Theatres (LORT)	\$28,999,191.24	11.3%	\$8,466,121.57	27.2%	\$18,209,335.36	43.3%	\$55,674,648.17	16.84%
LORT Rep	\$1,929,133.51	0.7%	\$44,655.52	0.1%	\$4,654,816.43	11.1%	\$6,628,605.46	2.01%
LORT Non-Rep	\$27,070,057.73	10.5%	\$8,421,466.05	27.1%	\$13,554,518.93	32.2%	\$49,046,042.71	14.84%
Small Professional Theatre (SPT)	\$6,264,931.25	2.4%	\$2,952,359.41	9.5%	\$3,064,162.95	7.3%	\$12,281,453.61	3.72%
Letter of Agreement (LOA)	\$5,678,765.95	2.2%	\$2,021,831.53	6.5%	\$4,454,190.54	10.6%	\$12,154,788.02	3.68%
Short Engagement Touring (SETA)	\$22,838,974.57	8.9%			\$1,107,683.44	2.6%	\$23,946,658.01	7.24%
Stock	\$4,555,166.14	1.8%	\$1,183,753.65	3.8%	\$934,718.99	2.2%	\$6,673,638.78	2.02%
COST	\$1,993,436.76	0.8%			\$546,361.57	1.3%	\$2,539,798.33	0.77%
COST Special	\$215,335.46	0.1%					\$215,335.46	0.07%
CORST	\$1,258,290.89	0.5%	\$449,953.44	1.4%			\$1,708,244.33	0.52%
MSUA	\$723,443.65	0.3%	\$733,800.21	2.4%			\$1,457,243.86	0.44%
RMTA	\$364,659.38	0.1%					\$753,016.80	0.23%
Special Agreements	\$2,214,643.56	0.9%	\$5,430,867.69	17.5%	\$408,555.97	1.0%	\$8,054,067.22	2.44%
Young Audiences (TYA)	\$2,206,426.98	0.9%	\$752,138.90	2.4%	\$946,937.99	2.3%	\$3,905,503.87	1.18%
Cabaret	\$1,086,524.77	0.4%			\$292,303.53	0.7%	\$1,378,828.30	0.42%
Guest Artist	\$1,823,631.67	0.7%	\$520,337.88	1.7%	\$1,184,984.33	2.8%	\$3,528,953.88	1.07%
Special Appearance	\$1,063,433.82	0.4%	\$497,218.61	1.6%	\$667,917.58	1.6%	\$2,228,570.01	0.67%
University Theatre (URTA)	\$1,205,704.61	0.5%	\$419,104.42	1.3%	\$366,960.18	0.9%	\$1,991,769.21	0.60%
Dinner Theatre	\$740,562.07	0.3%	\$908,322.72	2.9%			\$1,648,884.79	0.50%
Dinner Theatre Artist	\$93,303.00	0.0%	\$2,720.00	0.0%			\$208,039.00	0.06%
Casino					\$112,016.00	0.3%	\$6,628,732.73	2.01%
Midsize	\$164,801.41	0.1%			\$29,126.00	0.1%	\$193,927.41	0.06%
Special Production	\$4,870.32	0.0%					\$4,870.32	0.00%
Business Theatre	\$123,899.00	0.0%	\$52,446.50	0.2%			\$176,345.50	0.05%
Workshop	\$252,412.02	0.1%					\$252,412.02	0.08%
Staged Reading	\$30,381.67	0.0%					\$30,381.67	0.01%
Royalties	\$1,507,418.72	0.6%					\$1,507,418.72	0.46%
Filming and Taping	\$155,106.29	0.1%					\$155,106.29	0.05%
Off Broadway (NYC)	\$8,122,775.33	3.2%					\$8,122,775.33	2.46%
NYC-LOA	\$1,413,136.47	0.5%					\$1,413,136.47	0.43%
Mini (NYC)	\$348,160.10	0.1%					\$348,160.10	0.11%
ANTC	\$1,642,166.95	0.6%					\$1,642,166.95	0.50%
Transition	\$224,778.91	0.1%					\$224,778.91	0.07%
New England Area (NEAT)	\$915,999.34	0.4%					\$915,999.34	0.28%
Disney World	\$13,761,541.49	5.3%					\$13,761,541.49	4.16%
Orlando Area (OAT)	\$99,400.00	0.0%					\$99,400.00	0.03%
New Orleans (NOLA)			\$76,438.51	0.2%			\$76,438.51	0.02%
Chicago Area (CAT)			\$5,202,679.52	16.7%			\$5,202,679.52	1.57%
Western Light Opera (WCLCO)					\$1,257,041.26	3.0%	\$1,257,041.26	0.38%
Hollywood Area (HAT)					\$404,335.48	1.0%	\$404,335.48	0.12%
San Francisco Bay Area (BAT)					\$731,372.33	1.7%	\$731,372.33	0.22%
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)					\$88,360.32	0.2%	\$88,360.32	0.03%
Totals	\$257,431,938.25		\$31,094,902.12		\$42,063,256.59		\$330,590,096.96	
Regional % of Total	77.9%		9.4%		12.7%			

discussed earlier, earnings in the same venues fell by more than \$4.6 million (denoted as Point of Organization in the table). However, in the same manner that Production touring work weeks increased, so did earnings on Production touring – which totaled more than \$41 million on tiered and full tours, a 10% increase over last season.

The next largest earnings generator – with nearly 17% of overall earnings – was the LORT contract at \$55.6 million. Though, like

Table 12
Seasonal Earnings Summary

Season	2012-13	2011-12	2007-08	2002-03
Total Seasonal Earnings	\$330,590,097	\$333,031,199	\$338,416,714	\$264,533,000
Median Member Earnings	\$7,100	\$7,256	\$7,340	\$6,418
Eastern Earnings	\$257,431,938	\$252,426,578	\$236,012,522	\$198,969,000
	77.9%	75.8%	69.7%	75.2%
Central Earnings	\$31,094,902	\$33,088,312	\$44,829,508	\$25,917,000
	9.4%	9.9%	13.2%	9.8%
Western Earnings	\$42,063,257	\$47,516,309	\$57,574,685	\$39,647,000
	12.7%	14.3%	17.0%	15.0%



region increased. This unlikely scenario occurred because, as the table depicts, despite the drop on Broadway, earnings in the Eastern region ticked up from last season by just about 2% as a result of increased earnings on some of the other contracts. Conversely, earnings in the Central and Western regions decreased by 6% and 11.5%, respectively. In fact, while earnings in the Eastern region increased by 29% over the last decade and by 20% in the Central region

over the same time period, they have increased by a much more modest 6% in the Western region, accounting for the more marked drop-off in the percentage of overall earnings coming from the Western region.

The second important number in Table 12 is the median member earnings of \$7,100. This number decreased by \$156 since last season and, in fact, has decreased in every season since the 2008-2009 season when it was \$7,688. This stands to reason because

in that same time period the number of work weeks has decreased by 14,000 and earnings have decreased by \$10.8 million. Simply put, there's less employment and less money to be made than there was several years ago.

In addition, in some cases the salaries paid have decreased.

Table 13 merges the work week and earnings data and calculates average earnings per work week. In Production and LORT – the two largest sources of member earnings – the

Table 13,
Average Earnings per Work Weeks
by Region & Contract Type, 2012-13

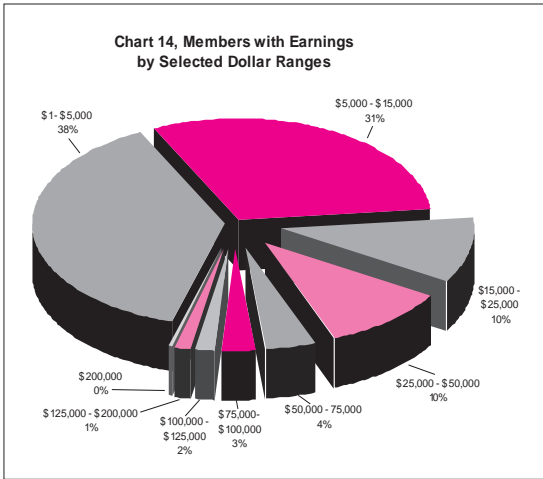
	Average Earnings/ WW			All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
	Eastern	Central	Western					
Production	\$2,530	\$2,365	\$3,027	\$153,676,913	46.5%	60,737	20.8%	\$2,530
Point of Organization	\$2,666		\$3,027	\$11,704,781	33.8%	41,841	14.3%	\$2,670
Tiered Tours	\$1,876			\$11,076,416	3.4%	5,904	2.0%	\$1,876
Full Tours	\$2,480	\$2,365		\$30,238,739	9.1%	12,242	4.2%	\$2,470
Developmental Lab	\$876			\$656,978	0.2%	750	0.3%	\$876
Resident Theatres (LORT)	\$945	\$901	\$924	\$55,674,648	16.8%	59,785	20.5%	\$931
LORT Rep	\$874	\$744	\$1,111	\$6,628,605	2.0%	6,454	2.2%	\$1,027
LORT Non-Rep	\$951	\$902	\$873	\$49,046,043	14.8%	53,331	18.2%	\$920
Small Professional Theatre (SPT)	\$465	\$441	\$419	\$12,281,454	3.7%	27,481	9.4%	\$447
Letter of Agreement (LOA)	\$617	\$581	\$561	\$12,154,788	3.7%	20,624	7.1%	\$589
Short Engagement Touring (SETA)	\$1,679		\$1,495	\$23,946,658	7.2%	14,344	4.9%	\$1,669
Stock	\$879	\$828	\$879	\$6,673,639	2.0%	7,600	2.6%	\$878
COST	\$863		\$870	\$2,539,798	0.8%	2,938	1.0%	\$864
COST Special	\$695			\$215,335	0.1%	310	0.1%	\$695
CORST	\$751	\$640		\$1,708,244	0.5%	2,378	0.8%	\$718
MSUA	\$1,265	\$1,009		\$1,457,244	0.4%	1,299	0.4%	\$1,122
RMATA	\$1,147		\$1,088	\$753,017	0.2%	675	0.2%	\$1,116
Special Agreements	\$781	\$680	\$411	\$8,054,067	2.4%	11,822	4.0%	\$681
Young Audiences (TYA)	\$440	\$492	\$498	\$3,905,504	1.2%	8,445	2.9%	\$462
Cabaret	\$468		\$934	\$1,378,828	0.4%	2,637	0.9%	\$523
Guest Artist	\$488	\$452	\$449	\$3,528,954	1.1%	7,527	2.6%	\$469
Special Appearance	\$286	\$282	\$271	\$2,228,570	0.7%	7,945	2.7%	\$280
University Theatre (URTA)	\$978	\$708	\$698	\$1,991,769	0.6%	2,351	0.8%	\$847
Dinner Theatre	\$720	\$1,189		\$1,648,885	0.5%	1,793	0.6%	\$920
Dinner Theatre Artist	\$648	\$680	\$794	\$208,039	0.1%	289	0.1%	\$720
Casino			\$1,653	\$6,628,733	2.0%	4,010	1.4%	\$1,653
Midsize	\$665		\$710	\$193,927	0.1%	289	0.1%	\$671
Special Production	\$1,623			\$4,870	0.0%	3	0.0%	\$1,623
Business Theatre	\$336	\$596		\$176,346	0.1%	457	0.2%	\$386
Workshop	\$758			\$252,412	0.1%	333	0.1%	\$758
Staged Reading	\$366			\$30,382	0.0%	83	0.0%	\$366
Off Broadway (NYC)	\$642			\$8,122,775	2.5%	12,656	4.3%	\$642
NYC/LOA	\$374			\$1,413,136	0.4%	3,779	1.3%	\$374
Mini (NYC)	\$460			\$348,160	0.1%	757	0.3%	\$460
ANTC	\$502			\$1,642,167	0.5%	3,272	1.1%	\$502
Transition	\$236			\$224,779	0.1%	951	0.3%	\$236
New England Area (NEAT)	\$391			\$915,999	0.3%	2,343	0.8%	\$391
Disney World	\$804			\$13,761,541	4.2%	17,115	5.9%	\$804
Orlando Area (OAT)	\$243			\$99,400	0.0%	409	0.1%	\$243
New Orleans (NOLA)		\$253		\$76,439	0.0%	302	0.1%	\$253
Chicago Area (CAT)		\$632		\$5,202,680	1.6%	8,228	2.8%	\$632
Western Light Opera (WLCLO)			\$1,115	\$1,257,041	0.4%	1,127	0.4%	\$1,115
Hollywood Area (HAT)			\$424	\$404,335	0.1%	953	0.3%	\$424
San Francisco Bay Area (BAT)			\$508	\$731,372	0.2%	1,440	0.5%	\$508
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)			\$229	\$88,360	0.0%	386	0.1%	\$229

Production, this represents a decline in earnings over last season – in this case of approximately \$3 million. That fall was driven by LORT earnings in the Eastern region, which fell by nearly \$5 million. In the Central and Western regions, LORT earnings increased by about \$900,000 combined. It should be noted that the decline in the East is driven, at least in part, by the closings of the successful productions of *Anything Goes* and *War Horse* during the 2012-2013 season.

Following LORT, SETA was the next largest source of earnings for Equity's members, generating just under \$24 million. SETA was followed by the \$13.7 million on the Disney World contract in Orlando. **Chart 11** illustrates the largest earnings generators this season.

Table 12 contains several important numbers. First, the distribution of earnings by region clearly shows that the Eastern region vastly outweighs the other two regions; this is driven, of course, by the \$110 million in earnings on Broadway. As previously noted, however, Broadway earnings decreased. Yet, the percentage of overall earnings in the Eastern

Chart 14, Members with Earnings by Selected Dollar Ranges



average earnings per work week fell since last season. The decline in Production was a fairly modest \$6 per week; however in LORT, it was a far more substantial \$98 per week. On the other hand, average earnings per work week increased on SETA and the Disney World contracts by \$97 per week and \$63 per week, respectively.

A final way to view earnings, then, is to look at how this translates to individual members. As we've already seen, the median for individual member earnings this season was \$7,100. **Chart 14** shows individual member earnings by selected dollar ranges. Of those with reported earnings last season, 13,530 had earnings of \$25,000 or less. A little more than 10% of those with reported earnings fell into the \$25,000 to \$50,000 range. Approximately another 10% earned between \$50,000 and \$200,000. The remaining group – 70 members – earned over \$200,000 during the season.

Member Demographics

Members in good standing are defined as those paid up in their basic dues and initiation fees, and **Table 15** shows that this number grew by 1,042 members over a year ago. (This table depicts a snapshot of the membership on April 1, 2013 – the beginning of the current fiscal year.) This number has been growing fairly consistently and the fact that it has increased by nearly 3,500 members over this past decade with its economic challenges is a good sign of continued confidence in the value of membership in Equity. Another positive sign is the number of new members who began the process of joining the Association during the past year – up a bit from last year and fairly consistent

with the numbers seen in the previous few years. The regional distribution of those members has remained relatively static since last year.

Table 16 provides gender and ethnicity data on the membership. Presently, 7,778 members choose not to voluntarily share data on race and ethnicity, just under 18% of the active members, but that is down from 18.7% in the previous year. The percentage of members self-

identifying as African-American increased by about ½ of 1% since last year, while the percentage of those self-identifying as Caucasian decreased by almost 1%. All the remaining ethnic groups had small increases. The distribution of male and female members remained virtually constant since last year.

Table 17 shows the top 10 cities by membership population density. The top five in the list have remained since last year, but Philadelphia has overtaken Boston for the #6 spot. All those cities have seen their membership population grow in the past year except for

Minneapolis/St. Paul, which dropped 16 members. New York grew by the largest number – 1,847 members.

Financial Overview

As you review this section, please bear in mind that it reflects Equity's most recent complete fiscal year – April 2012 through March 2013 – as opposed to the time period analyzed in the Employment sections, which was the most recent theatrical season – June 2012 through May 2013.

Chart 18A and Chart 18B show the distributions of Equity's income and expenses, respectively. As you will note, more than 71% of Equity's income

Table 15 Membership Summary

Season	2012-13		2011-12		2007-08		2002-03	
Members in Good Standing	43,461		42,419		42,165		39,981	
Eastern Region Members	27,372	63.0%	26,812	63.2%	26,420	62.7%	24,891	62.3%
Central Region Members	4,143	9.5%	3,984	9.4%	3,607	8.6%	3,351	8.4%
Western Region Members	11,946	27.5%	11,623	27.4%	12,138	28.8%	11,739	29.4%
New Members	2,101		1,971		2,740		2,753	

Table 16, Race, Ethnicity and Gender, 2012-13 Active Membership Counts

Race or Ethnicity	Male	Female	TOTALS	
No Record	4,032	3,756	7,788	17.9%
African American	1,359	1,306	2,665	7.5%
Asian American	334	459	793	2.2%
Caucasian	14,943	15,007	29,950	84.0%
Hispanic American	544	468	1,012	2.8%
Muti-Racial	547	614	1,161	3.3%
Pacific Islander	17	7	24	0.1%
American Indian	21	20	41	0.1%
Ethnic Counts Only, Sub-Total	17,765	17,881	35,646	
%	49.8%	50.2%		
Grand Total	21,797	21,637	43,434	
%	50.2%	49.8%		

derives from member dues -- both basic dues (presently \$118 per year for all active members) and working dues (presently paid at a rate of 2.25% of gross earnings for members working under an Equity contract). The next largest component of income is initiation fees paid by new members. Equity is also fortunate enough to own the land under the building

Table 17, Membership by Major Cities	2012-13
New York	18,588
Los Angeles	7,375
Chicago	1,612
San Francisco	979
Washington DC/Baltimore	920
Philadelphia	902
Boston	807
Orlando	564
Minneapolis/St. Paul	447
Seattle	401

Chart 18A, Total Income: \$18,011 FY 2012-13 (in thousands of \$)

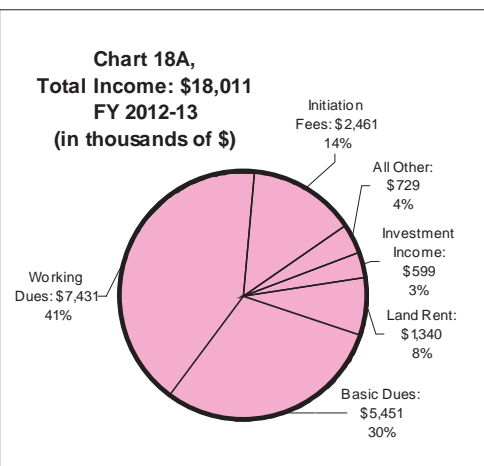
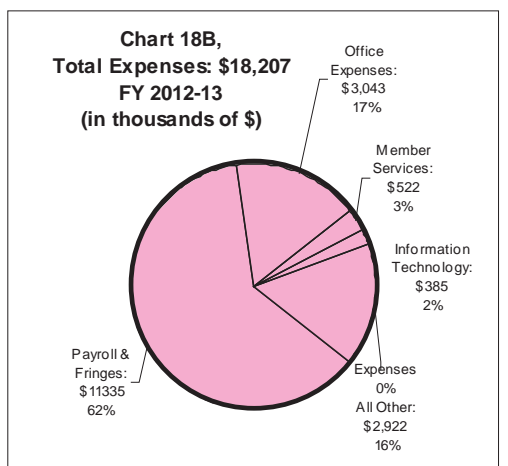
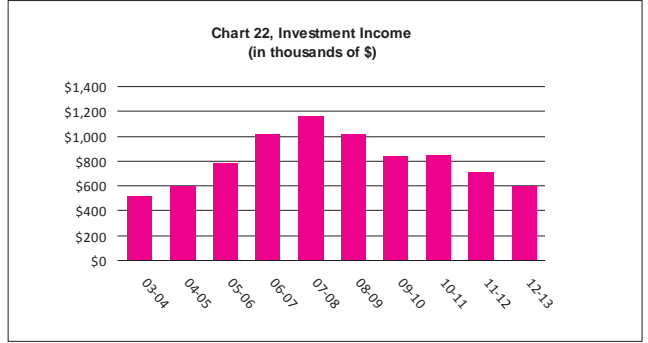
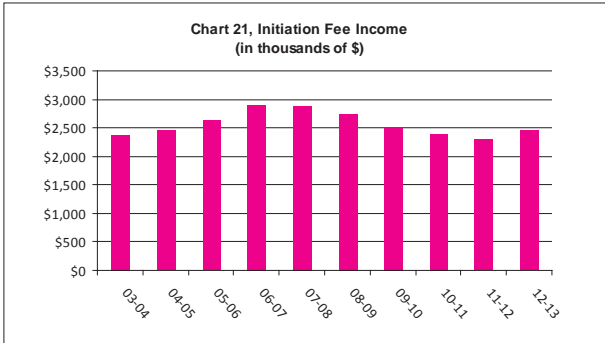
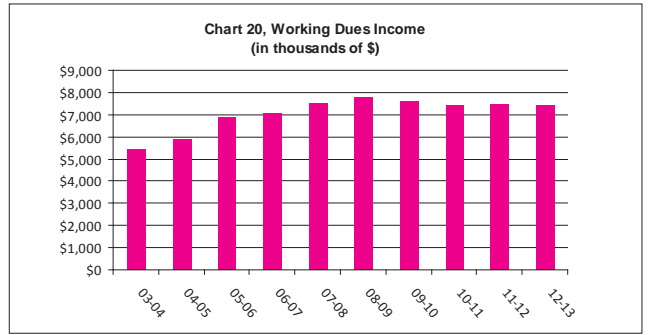
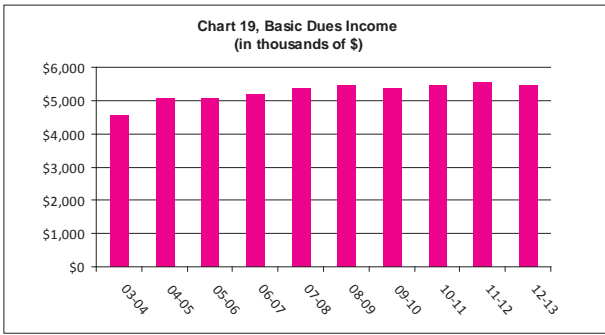


Chart 18B, Total Expenses: \$18,207 FY 2012-13 (in thousands of \$)





where its national office is housed. This valuable property in Times Square in New York City accounted for more than \$1.3 million in revenue last year.

On the expense side, the largest portion is the payroll and fringe benefits of the staff of approximately 160 full and part-time employees who provide the services of various kinds that benefit the membership.

Charts 19, 20 and 21 graphically depict basic dues, working dues and initiation fee income over the past ten years. While all increased over the past ten years, all but initiation fee fell during the last fiscal year.

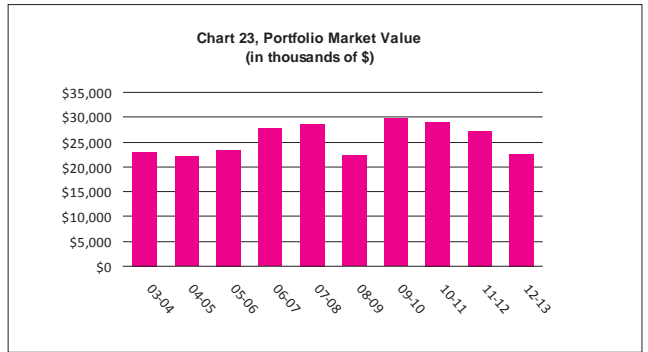
Chart 22 depicts investment income over the same time period. It should be noted that one of the reasons that this category of income decreased is because Equity used some of its investments to buy buildings to house its offices in Chicago and Los Angeles. The Chicago office opened three years ago, and the

building in Los Angeles is being renovated and refinished and is expected to open for business early in 2014. Purchasing these buildings enabled Equity to decrease operating expenses in the long-term by eliminating rent costs while also creating Audition Centers operated by Equity in each of those cities, an issue of importance to members in both locations.

Finally, **Chart 23** shows the value of Equity's investment portfolio over the last decade. As you can see, despite the use of funds from this account to purchase the two aforementioned buildings, the performance of these investments has been good enough to result in no significant decrease in value.

The increase in employment that occurred this season resulted in more work for more members, and that was all welcome news. It is hoped that this trend will continue and employment will continue to grow as it did

for so many seasons of the last several decades. However, it is also clear that the nature of employment and the contracts under which it more typically occurs may be undergoing a shift that is causing some downward pressure on member earnings. It is beginning to appear that this may be more than just the short-term impact of recent events and may instead be the signs of a more permanent change, the likes of which have come to industries and individuals throughout time. Like other successful organizations, Actors' Equity Association will respond to those changes and will continue to



work for its members all over the country who exemplify professionalism as actors and stage managers in the theatrical industry.

This report would not be possible without the efforts of Chris Williams, who has collaborated with me on its writing for the past five years. His analyses and insights are so appreciated. In addition, thanks are due to Doug Beebe for his stewardship of the employment and earnings data that make up the bulk of

this report. Also, thank you to Joe DeMichele and John Fasulo for their assistance in the finance and membership sections of this report.

Finally, Karen Nothmann -- a major contributor to this report for more than 20 years -- retired from Equity during the past year. Her work over the years made this report possible, and thanks are due to her for the assistance and advice she provided this year, and we wish her well in all her future endeavors.



Letters to The Editor

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



IN MEMORIAM

Dear Editor:

Mitchell Erickson, who was passionate about life and theatre, died peacefully in Portland, OR on October 22, 2013 at age 92. Born in Duluth, MN, he moved to NY City in 1948, beginning a long career as an actor and stage manager.

Several early summers were spent acting at Kennebunkport Playhouse. He took acting classes from Uta Hagen, who became a lifelong friend. He toured with Dick Corson, author of *Stage Makeup* and another lifelong friend, doing acting/makeup demonstrations. While playing a reporter in *The Best Man*, he earned an extra \$5 a week doing part of the stage manager's job. Before long, he became David Merrick's top dramatic stage manager. Broadway credits include *The Sunshine Boys*, *The Gin Game*, *Long Day's Journey Into Night*, *You Can't Take It With You*, *Private Lives*, and *Luther*. He worked closely

with Ian McKellen, Jason Robards, Maggie Smith, Julie Harris, Tony Randall, Eileen Atkins, Tennessee Williams, Tom Stoppard, and John Wood.

His sense of humor, energy, enthusiasm and generosity enriched the lives of everyone around him.

Andrea Carlson

Dear Editor:

William Dodds, stage manager, passed away quietly in his sleep at home on November 2, 2013 at the age of 91. Bill was a venerable stage manager of dozens of Broadway shows, beginning his long and distinguished career in 1957 and working steadily until 1991, not only in theatre but for many industrials as well. Bill was a founding member of the Stage Managers' Association and was one of the first recipients of the SMA's Del Hughes Award for Lifetime Achievement.

I knew Bill for over 30 years;

he and his wife, Hattie, and my husband and I used to have dinner together regularly and the dinners continued with Bill cooking for me often. Cooking and modern art were passions for him, but above all, he adored gardening; he was a devoted year-round volunteer at the Conservatory Garden in Central Park for over 20 years. He will be remembered as an elegant gentleman who was loved, admired and respected by many.

I was proud to call him my friend and will miss him.

Janet Friedman

Dear Editor:

Some months ago, one of our loved longtime members, Vince Dowling, dropped out of sight. His phone, which was always a conduit to encouragement and support, was disconnected and letters were returned.

Then we learned from "In Memoriam" that you had left for what you would call "A better place." We know it is because you are there.

I can imagine you and E.G. Marshall with your hats at a jaunty angle singing Irish songs, or you and Colleen Dewhurst lifting a few at a Heavenly pub. But Oh, how we miss you!

With love,
Peg Murray

Dear Editor

Angelo Mango passed on May 12, 2013. He was 89.

His theatrical career began at age 9 when he was singing regularly on radio. He later joined "The Rhythm Boys" a

song and dance team. After serving in the army's famed 107th evacuation hospital during WWII he studied in NY on the G.I. Bill at the Alviene Academy of Dramatic Arts. He won first place in an Arthur Godfrey radio competition, which led to night-club engagements, radio shows and recordings.

He spent the summers of 1956/7 at the Barn Theatre, Augusta, Michigan. Off-Broadway, he was featured in the legendary musical *Leave it to Jane*, which played for almost two years. Later, he became an assistant stage manager and played various parts on Broadway in *Irma La Douce* and in another legendary Off-Broadway musical *The Boys From Syracuse*.

He returned to the Barn every summer until he retired in 1988, appearing in 125 productions—including *Fiddler On The Roof*, *Stop the World I Want to Get Off*, and the title roles in *Fiorello!* and *George M!*

Joe Stockdale

Dear Editor:

An obituary for Jacqueline Brookes stated she had no

immediate survivors.

This may be true in the strictest sense. But her performances survive for those audiences who witnessed her grace, her radiance and eloquence.

For those of us who shared a stage with Jackie, her imperishable memory will never die.

Peter Levin

Audrey Davis

Dear Editor:

It was with great sadness that I discovered my old friend Arthur Gorton had recently passed away (Final Curtain, October/November issue). We met at the Allenberry Playhouse in Boiling Springs, PA in a 1964 production of *Sabrina Fair* and struck up an instant friendship that we continued in New York. He was a talented actor and a dear and gentle man who loved the business and was willing to freely share his humor and kindness. I'm sorry to say that time and distance separated us over the years, but I have never forgotten him and the wonderful times we spent together. Thank you for bringing him back to my thoughts.

Douglas Mitchell

Applications Being Accepted for Roger Sturtevant Musical Theatre Award

The Roger Sturtevant Musical Theatre Award, given under the auspices of the Actors' Equity Foundation, is available to current Equity Membership Candidates (EMCs) who have demonstrated outstanding abilities in the musical theatre field. The \$1,000 award is

presented to one male and one female EMC and is based on a videotaped audition, written recommendations, and a completed application.

A panel of judges, including actor/members of the Actors' Equity Foundation and members of the Casting Society of America, select the recipients. The panel strictly adheres to the principles of non-traditional casting and actively encourages actors of all cultural backgrounds to apply.

Applications are available at www.actorsequity.org (Document Library/EMC). Submissions are accepted from January 1-March 15, 2014.

The award was established in 2005 and is supported by donations from friends and family of noted casting director Roger Sturtevant, who died in 2003.

For information, contact Anne Fortunato at Equity, 212-869-8530, ext. 409 or via email at afortuno@actorsequity.org.

Office Closings

All Equity offices will close early on Monday, December 23, 2013 and remain closed on Tuesday, December 24 and Wednesday, December 25 in observance of Christmas. The Chicago and Los Angeles offices will close early on Tuesday, December 31 and will be closed all day on January 1, 2014 in celebration of New Year's. The New York office will be closed all day on December 31 and January 1.

All offices will be closed on Monday, January 20, 2014 for Martin Luther King Jr's Birthday.

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Union Plus Offers Scholarships

The 2014 Union Plus Scholarship application is now available online at www.unionplus.org/scholarships. Deadline for receipt of the applications is Friday, January 31, 2014 at 12 Noon Eastern Time.

Since 1992, the Union Plus Scholarship Program has awarded more than \$3.5 million to students of working families (including many Equity members or their children) who want to begin or continue their post-secondary education. Students selected represent a wide sampling of backgrounds, union affiliations, goals and accomplishments. Amounts

range from \$500 to \$4,000 and are a one-time cash payment for study beginning in the Fall each year. However, students may re-apply each year.

Applicants are evaluated according to academic ability, social awareness, financial need and appreciation of labor. A GPS of 3.0 or higher is recommended. Applicants are judged by a committee of impartial post-secondary educators.

Current AEA members, their spouses and their dependent children who attend or plan to attend a U.S. college, university, community college or technical or trade

school on the undergraduate or graduate level are eligible.

Union Plus Scholarships are offered through the Union Plus Education Foundation.

Answer to puzzle on page 7

