

New Western Regional Headquarters Opens with a Grand Celebration

Complete with an Actors' Equity Association "blue carpet," AEA Officers, Councillors and guests from the theatre community celebrated the opening of the new Western Regional Headquarters on September 8, 2014 at the union's



Brian Gavidia from the office of Rep. Tony Cárdenas presents AEA with a Certificate of Special Congressional Recognition.

new Los Angeles office. For AEA, the building represents a stronger foothold in the Western Region for stage actors and stage managers. The new headquarters, which is the first Equity-owned Los Angeles property — and based in North Hollywood — features a brand-new, sound-attenuated state-of-the-art audition center, male and female changing rooms and a spacious waiting room for members.

Western Regional Vice President Doug Carfrae, together with Los Angeles City Councilman Paul Krekorian, cut the Equity-blue ribbon as Krekorian welcomed AEA to the city's famed NoHo Arts District.



L.A. City Councilman Paul Krekorian (right) helps AEA Western Regional VP Doug Carfrae (left) to cut the new building ribbon and welcome AEA to North Hollywood.

During the celebration, Krekorian delivered a special proclamation for Actors' Equity, saying:

"Congratulations on the grand opening of your Western Regional Headquarters in the North Hollywood Arts District. Actors' Equity Association is critical not only in its protection of stage actors and stage managers and the promotion of the dramatic arts, but also in being a vital and welcome part



L.A. City Councilman Paul Krekorian (left) with AEA Western Regional VP Doug Carfrae after the Councilman presented Equity with its special proclamation.

of the growth and prosperity of the North Hollywood community and Second Council District. I wish you nothing but success in your works in the years to come."

Additionally, Brian Gavidia from the office of Rep. Tony Cárdenas (US Representative to California's 29th Congressional

AEA Executive Director Mary McColl and 1st Vice President Paige Price travelled to Washington, D.C. in early October to meet with US Representative Tony Cárdenas (California's 29th District), whose office presented Equity with a proclamation at the opening of the L.A. building.

Cárdenas, whose district serves the San Fernando Valley, is a member of the Congressional Arts Caucus. He is also a co-signer of the "Dear Colleague" letter, which asks House appropriators to support a funding level of \$153 million for the NEA.

McCull and Price spoke to Cárdenas about the union's long-term area initiatives to strengthen the live theatre scene in L.A. They also spoke about continuing to foster relationships with larger theatres, boosting the theatre scene and improving agreements overall. These efforts will lead to longer contract work for Equity members.

Equity wants to continue partnering with Representative Cárdenas' office throughout 2015 in order to succeed in its mission toward creating a thriving live theatre scene in L.A.

District, serving the San Fernando Valley) presented AEA with a Certificate of Special Congressional Recognition, saying, "On behalf of the US House of Representatives and

the 29th Congressional District, I am pleased to present you this certificate of congratulations for the grand opening of your new Western Regional Office. I wish you continued success."



L.A. City Councilman Paul Krekorian (center) with Doug Carfrae, Paige Price, Nick Wyman (top left), Melissa Robinette, Dev Kennedy (top right), Mary McColl and Sandra Karas.

Equity Holds Second Plenary Session

Union Commits to Strengthening Governance Structure

On October 6, 2014, Actors' Equity Association's National Council held the second plenary session to discuss the union's overall governance structure. At this day-long meeting, the Council passed two important resolutions that affect committees and its chairs and vice-chairs.

The first resolution creates national committees for

contracts that are national in nature.

Henceforward, the Business Theatre and Events, Dinner Theatre, LORT, Production, Stock, TYA and URTA contracts will each have one national committee instead of three regional committees. This change will ensure that contracts will be administered in the same manner across all three regions and will further strengthen Equity's ability to be effective and efficient on behalf of the membership.

Furthering the goal to bring regional committees together, the Agency, Equal Employment Opportunity, EPA, Member Education and Stage Manager committees are now national committees. This change allows for the Association to create policies and strategies on a national level in these very important areas.

The second resolution addresses the chairs and vice-chairs of committees. At press time, a Special Order of Business is scheduled for the October National Council meeting to elect the chairs of the newly created national committees. For any existing national committee, three-year terms for the current chairs commenced October 6, 2014. For contractual committees, the term of the chair will continue through the first Council meeting

following the ratification of the new contract. Chairs of non-contract committees will serve for three years.

Recognizing the importance of regional representation, it was also resolved that the chair, and the 1st and the 2nd vice-chairs of national committees represent all three regions. It was also resolved that committee chairs and vice-chairs who are not either members of the National

Council or non-Councillor elected members of the Central Regional Board are automatically removed from these roles as of October 6, 2014. This decision ensures that committees are led by elected leaders who have fiduciary responsibilities to the Association.

As the industry continues to change, it is important that Equity be at the forefront of advancements. The

modifications made by the National Council will ensure Equity will remain relevant to the membership and the industry as a whole.

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Area Liaison Hotline system

Call 877-AEA-1913

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

(1) Dial 877-AEA-1913

(2) Dial your city extension:

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

Equity's Online Campaign Encourages Audiences in Chicago to "Ask If It's Equity"

At the end of September, Equity launched "Ask If It's Equity," an online campaign designed to promote Equity touring productions playing in Chicago this fall. The campaign, which consists of ads on local theatre websites and social media platforms, has a click-through component that takes users to the IsItEquity.org website. The site explains the "Equity Difference" and provides a list of touring Equity shows and a list of non-Equity productions.

Presenters promote their season as "Broadway," with both Equity and non-Equity tours on the bill and charge the same price for both. Presenters don't make the distinction and audiences have no way of knowing, unless they ask before they purchase tickets. Because the union's bargaining partner is the Broadway League and not presenters, AEA decided to speak directly to their audiences to let them

know that if it is not Equity, they should not be paying Broadway prices.

The "Ask If It's Equity" campaign has been enthusiastically received by members, who have played a vital role in making it a success. With the help of members, the campaign has seen over 85,000 views on Facebook, nearly 550 tweets and 7,500 visits to the IsItEquity.org website, as of press time, to help spread the message. Media has also reported on the campaign, with stories in publications like the *Chicago Tribune* and *Playbill.com*.

According to Equity Executive Director Mary McColl, AEA will gauge how the message was received in the Chicago market and evaluate its effectiveness. If this campaign, which concludes at the end of November, proves successful, Equity will look into taking the campaign to other markets across the country.

AEA Conducts First Major Membership Survey since 2008

Actors' Equity Association hired Hart Research Associates to conduct, between May and June 2014, the union's first major survey since 2008. The goal was to gain insight on how members feel

explored the profile of Equity members and the general state of the union. It specifically asked about:

- AEA's representation overall and in several priority areas
- The upcoming Production



about specific aspects of the union and its representation.

The entire active membership was invited to participate in the in-depth survey. The survey

Contract negotiations

- Attitudes and opinions regarding Production Touring, Developing Theatre and LORT
- The Association's



Unions Come Together at FIA Executive Committee

In late September, the International Federation of Actors, or FIA, held its yearly meeting of the executive committee in Paris.

This year's agenda spoke to universal issues that each union had interest in, including LGBT representation, arts funding, intellectual property rights and working conditions, among numerous others. Present from Actors' Equity were President Nick Wyman, Eastern Regional Director/Assistant Executive Director & General Counsel, Thomas Carpenter and Flora Stamatiades, National Director, Organizing & Special Projects.

Wyman spoke about Equity's centennial celebrations as well as the recent Hart survey, and a subject of great interest to other unions, the launch of the Deputy Portal.

One of the events that many of the unions, including AEA, is looking forward to is the 2015 FIA World Live Performance Conference in Dublin (Equity's Stamatiades is serving on the

working group that is helping to plan the event). This particular conference, this second of its kind since 1999, will focus on the needs and specific conditions of every type of live performer and how those needs can be addressed. AEA's involvement will be vital as the union will be able to help frame the conversation.

"We really are the largest union in the world that exclusively represents actors and stage managers that work in live performance," said Carpenter. "Other unions care what we have to say and it's important for us to maintain relationships."

FIA has proven to be an important organization for Equity members, especially for those who work overseas. As one of the few global federations, FIA gives a voice to actors on an international scale, getting the concerns and thoughts of performers heard by organizations like the United Nations.

communication and engagement with members

Highlights of the survey revealed:

- 95% understand the importance of union representation for actors, stage managers and others who work in theatre
- 91% of members who work in LORT/regional theatre are satisfied with their work experiences; 82% feel that Equity is successfully administering and enforcing the contract
- 89% of members who work in Developing Theatre/Small

Professional Theatre are satisfied with their work experiences

- 78% of members who worked on touring contracts feel well-informed about their employment rights
 - 75% feel a main benefit of Equity membership is contract negotiations
 - 74% of members who have worked on touring contracts are satisfied with their experiences on the road
- Additional favorable impressions by members

(continued on page 3)



EQUITYNEWS

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I'm grateful to be an Equity member because...



ROBERT HAMPTON

...my solo show *They Call Me Q* has been running Off-Broadway since May with an AEA contract and I feel privileged to have the union in my corner!

...being a performer means being transient, going on the road, sublets, etc., and being part of Equity gives me security that I am not going at this business alone.

QURRAT ANN KADWANI



Membership Survey

(continued from page 2)

included successful contract negotiations, enforcing and administering agreements, mediating grievances, protecting and caring for members and ensuring safe working conditions and benefits (health care, pension, vacation time). The survey results also showed

members feel they are well informed and rely on membership emails, *Equity News* and the website/member portal for information and union news.

When members were asked what Actors' Equity membership means to them, the top responses were "professional," "fair," "protection," "accomplishment," and "respect."

Bringing Live Theatre to the Forefront in L.A.

At a recent meeting, the National Council furthered Equity's commitment to the L.A. membership by passing a resolution that supports a member-focused communication effort. An important step to help shape the vision for Equity's future in L.A. was the execution of a membership survey on the state of Los Angeles theatre (conducted by Hart Research Associates, a professional research firm) during the period of October 8-22. Additionally, in November, the union will hold focus groups intended to gain more detailed insight from members.

After the results of the survey and the focus groups are analyzed, a report will be made to the Western Regional Board. In turn, the Board will make recommendations to the National Council so that the next steps in the strategic plan can be developed and announced after the first of the year.

"We have internal processes that we follow to ensure that every voice is heard. It's important to hear what our membership has to say so Equity can be responsive and strategic as we develop a vision for Equity's future in L.A." said Mary McColl, Equity's Executive Director. "Theatre is alive in Los Angeles."

From the PRESIDENT

Beginners, Please

By Nick Wyman

I love fall. It speaks to me of new beginnings: the school year, Rosh Hashanah, football season, the theatre season. There's a whole new crop of job possibilities. Any show is a potential success. Your football team could win the playoffs. Everything seems possible.

I got my Equity card exactly forty years ago, so I am (absent some cryogenic breakthroughs) hardly at the beginning of my AEA career. But, AEA itself has a number of new beginnings to celebrate this fall. Starting in Chicago, we have launched a new campaign — #AskIfItsEquity — to draw theatregoers' attention to what they are paying for when they buy tickets to a touring musical in the local "Broadway" series. We plan to maintain, improve and increase our presence in the national touring market. You can follow our campaign on Twitter and Facebook, and you can help us out with retweets/favorites and likes/shares.

We have a new beginning in

Los Angeles with our gorgeous new building, complete with our first-ever L.A. Equity Audition Center. Whether you have an audition or not, go tour the building: I guarantee it will make you proud to be an Equity member. This building, however, is merely the outward and visible sign of our reinvigorated focus on and commitment to our Los Angeles members. We are also beginning to survey our members in L.A. to discover their knowledge and understanding of our contracts and agreements in the L.A. area, their attitudes and concerns about those agreements and their ideas and suggestions for the future. Additionally, a number of focus groups will be convened for more in-depth exploration and discussion. All of this research will inform the Council as it formulates its plans for the future of Equity theatre in Los Angeles.

New York has its part in AEA's new beginnings as the site of the National Council's 2014 Plenary. As I write this, the entire Council is meeting in plenary session to review and improve

our governance and decision-making process. This is an ongoing effort that began with how we conduct our elections (we are now in compliance), and it will continue as we examine the committee structure. We, your elected leaders, are laboring to ensure that Equity is responsive, efficient and effective as it works on your behalf.

It's an exciting time. Though I'm more of an aging professor, I feel like a kid on the first day of school. Your staff and your elected leaders are committed to giving you the best and most forward-looking union representation in the world. In 49 years, AEA will celebrate its 150th anniversary. (You can start now composing your Double-Dactyls using the word "sesquicentennial.") I won't be here (blast those cryogenics!), but some of you AEA beginners and near-beginners reading this will be. Please keep up the good work. Keep looking forward. Keep creating possibilities. Keep beginning.

... I am grateful to be an AEA member because it has enabled me to do the work I love with extraordinary people of extraordinary talent and, frequently, to make a living at it.

#EquityWorks: Theatre News & Notes

CENTRAL REGION

Cleveland, OH - Dobama Theatre operating as an SPT Transitional will employ no less than 13 actors and one stage manager for its inaugural 2014-15 season with 115 contract workweeks.

Dayton, OH - Human Race Theatre Company (SPT) has codified in its rider that there will be no less than 11 actors, one SM and one ASM for its production of *Mame*. (This means an increase in nine additional actors and one additional ASM employed from last season's agreement). Overall, that is 80 new workweeks for the 2014-2015 season.

Lemont, IL - Nightblue Performing Arts Company (CAT) will employ four actors and one SM on contracts for a one-off production of *Clemente*, adding up to at least 26 workweeks for this production.

Rockford, IL - Artists'

Ensemble (SPT) has codified in its rider that there will be no less than eight actors signed to contracts for the 2014-2015 season (up from five actor contracts from last season), and totals 21 new workweeks for the 2014-2015 season.

EASTERN REGION

Union, NJ - Premiere Stages at Kean University, which operates on an LOA-LORT, is celebrating its 10th anniversary as a member of the Equity family this year.

Tampa Bay/St. Petersburg, FL - American Stage will present *Radio Golf* (beginning in December), the eighth installment in its 10-year commitment to produce all 10 plays written by August Wilson in 10 consecutive years. Presented under the American Stage moniker as the "Century Cycle Consortium," and chaired by Angela Bassett, Wilson's works chronicle each decade of

the Black experience in the 20th Century. As a small professional theatre, American Stage was one of the first Equity theatres to utilize the SPT agreement.

Washington D.C. - Washington Stage Guild (SPT) is proudly mounting five acts of George Bernard Shaw's master work, *Back to Methuselah*, in a three-year successive cycle which will culminate with the theatre's 30th anniversary in 2016.

WESTERN REGION

Los Angeles, CA - Equity recently reached an agreement with the **LA Philharmonic** at Disney Hall in Los Angeles to extend its Theatre for Young Audiences contract (TYA) for its fifth season of productions geared toward young audiences.

Walnut Creek, CA - Equity reached an agreement with **Center Rep** to extend its LORT/LOA contract into the

2014-15 season. Equity achieved salary increases in the company's three spaces — 2 percent for the Margaret Leshner Theatre, 2.5 percent for the Hoffman Theatre and 3.5 percent for Off Center, as well as an increase in the number of contracts guaranteed during the season.

ON THE ROAD

Equity worked with Producer Randy Hoffman to create a Special Agreement for members performing in *Ghost Brothers of Darkland County*. Written by Stephen King, with music by John Mellencamp, and musical direction by T Bone Burnett, the four-week musical engagement begins November 8 in Bangor, Maine and wraps its North American tour on December 5 in San Francisco.

AEA improved the 2014 Letter of Agreement pay wage for the touring company of **Dr. Seuss' How The Grinch Stole Christmas! The Musical** beginning holiday performances in Chicago on November 20 and

continuing from December 5 - 28 in New York.

The Music Man in Concert starring Shirley Jones and Patrick Cassidy, which celebrated the 52nd anniversary of the making of the movie, recently completed a seven-city concert tour. The tour opened in Mason City, Iowa — the birthplace of Meredith Willson — and closed in Little Rock, Arkansas. AEA negotiated a Special Agreement for members performing with the company and was able to meet with them during the tour to answer questions and get immediate feedback on the contract terms.

TRACKING WHAT YOU'RE OWED:

Two members approached Equity regarding misdirected medical bill charges dating back 10 months as a result of workers' comp injuries. AEA staff was able to resolve the charges and have the claims settled in a matter of days.

I'm grateful to be an Equity member because...



STACEY ZALOGA

...it gave me a sense of belonging to a group of people I love so much. Upon joining the union, I remember being so excited to finally be able to identify myself as a professional stage manager. What I wasn't expecting was how amazing the theatre community would be.

KRISTI J. MARTENS



...I am allowed to be a part of creating beautiful, thought provoking theatre while still getting a pension, health benefits and a decent wage. This is a right that ALL Americans should be able to receive.



Western Region

An Equity match made in the West

"Simply, FUSION would not exist without Actors' Equity Association," declared Dennis Gromelski, co-founder and executive director of FUSION Theatre Company in Albuquerque, New Mexico. "When we opened in 2001, the principal reasons were to provide employment for union members as well as to elevate organizational quality and on-stage professionalism locally."

Armed with this working reality and equipped with AEA members and company co-founders Jacqueline Reid and Laurie Thomas, FUSION entered into a seasonal Small Professional Theatre agreement before it ever opened its doors.

"At the outset, we had the great fortune of connecting with Timothy Smith (AEA Business Representative, Developing Theatres Department, Western Region) who very clearly outlined the possibilities and pitfalls of the various contractual routes we could take," said Gromelski. "Ultimately, our initial contract provided us with the foundation for our organizational goals. To FUSION's benefit, Smith not only assisted us in the implementation of the initial contract, but he has shepherded us since. In this case, 'Developing Theatre' is really an action, and not just a department title."

Over the course of its continually developing history, FUSION has become known for its regional premieres of great works (*Vanya & Sonia & Masha & Spike, Doubt, Parlour Song*), as well as world premieres through its short works

festival, *THE SEVEN* — now in its 10th year, which last season received submissions from 44 states and eight countries. This season the company is featuring *Outside Mullingar, Year of the Rooster, Annapurna, The New Electric Ballroom* and, of course, *THE SEVEN*.

FUSION has developed a unique performance model. Making its home at The Cell, a black box theatre situated in a former fruit and vegetable warehouse in

rehearses and opens its productions at The Cell, but continues the run at larger historic and underutilized or burgeoning venues in Albuquerque, Santa Fe, Las Cruces, Gallup and Taos.

The reality of the company's adherence to AEA guidelines and quality of onstage performance, as well as its business acumen, has drawn the attention and funding of the Shubert Foundation and the American Theatre Wing. Local funders



Jacqueline Reid and Laurie Thomas from FUSION's production of *August: Osage County* by Tracy Letts. Photo by Richard K. Hogle

downtown Albuquerque, the building predates the state of New Mexico by two years (built in 1910), and was vacant 14 years prior to FUSION moving in. In a "performing arts as economic development" scenario, FUSION was the leading tenant in a neighborhood that now boasts a 400-seat theatre, a youth arts organization, an international award-winning brewery, co-op office space, affordable housing and a viable scene. It is a pillar of the burgeoning downtown Albuquerque Arts & Cultural District, a state designation. FUSION has long outgrown its black box home as a model of financial sustainability; the number of seats are simply too few. Increasing audience engagement, FUSION

include the McCune Foundation, the City of Albuquerque, Bernalillo County, NM Arts, the Urban Enhancement Trust Fund and the Scott Family Foundation. Of great note is that FUSION is also a grantee of the Actors' Equity Foundation, a designation it proudly wears.

Ultimately, FUSION maintains its course and vision as a growing, producing entity providing a professional haven for union members. According to AEA Member Joanne Camp, (25-year company and member of The Pearl Theatre and a Clarence Derwent and Obie Award-winner), "FUSION, as the only theatre in New Mexico that provides professional opportunities for AEA members, is a true theatre oasis in the desert



How I Got My Equity Card

Gwendolyn Brown



This year marks my 45th anniversary as a proud member of Actors' Equity. Although I have been a registered nurse and a tenured university professor, and love these fields, my true passion has always been acting (a profession my parents didn't believe could support me). After going through a divorce, I immediately started on my dream journey to become an actor and began studying with Uta Hagen.

A fellow classmate was in an about-to-open non-Equity showcase at a new 40-seat theatre called The Courtyard Playhouse, and he said that the leading lady was having difficulty remembering her lines. He recommended me to replace her. I got the role, the reviews were great and the director asked me to play the female lead in their next production, *Lady Chatterley's Lover*. I felt totally immersed in theatre at last. Between rehearsals I made all of my many costumes and we all worked on the set.

Soon after opening, our director received a call from the producer of Lakes Region Star Playhouse in Laconia, New Hampshire, saying he loved our show. His next show's star had to cancel because of illness and he wondered if our cast was Equity. And, if so, could the cast come up and be her replacement? Our director, telling a little white lie, said

"yes, we are," and we all literally ran to Equity to get this precious card. What a thrill. I kissed my card. My dream had come true: I was a professional actor.

The year was 1969.

The transition from Off-Off-Broadway to a "star theatre" was quite mind-boggling — my costumes were gorgeous (even a riding habit), I had my own private dresser, a star on my dressing room door and the divine sets even had a chandelier. Since I had absolutely no professional credits, the program said, "Well known both on and off-Broadway," but the reviews were terrific even though none of us were that well-known.

A strangely connected story — 21 years later at my nursing reunion — a former classmate with whom I had lost track, said "Gwen, I know you always wanted to act. Did you ever play *Lady Chatterley*?" I nearly fainted. Her husband had written the play version of *Lady Chatterley's Lover*, and said a girl named Gwen played the role in New York City and she always wondered if it was me.

Sometimes life is connected in the most interesting ways.

As I proudly hold my Equity card representing this cherished profession, I think how happy I am that I pursued my dream and that it actually came true — and I give my card another kiss.

providing high quality acting and the pursuit of artistic excellence. I feel so lucky to be a part of it."

Furthering that sentiment is FUSION anchor and AEA member Maria Lee Schmidt: "When I left Los Angeles in 1993 to start a family in Albuquerque, I thought I was saying goodbye to stage managing forever. I knew

there was no AEA company in Albuquerque or elsewhere in the state, but it's my husband's hometown, so that was that. Then in 2001 along came FUSION. It's hard to determine whether I found them or they found me, but I've been happily running rehearsals, calling cues and watching the theatre world of New Mexico grow ever since."

I'm grateful to be an Equity member because...



FRED ORNER

...it has been the primary portal through which I have had the opportunity to collaborate with the very best American theatre professionals. Member benefits like a Manhattan Plaza residency, AFCU, VITA and comprehensive health insurance coverage have helped me pursue and sustain a life long career in stage management. Thank you so much for helping me fulfill my dream and my passion.

ALDEN VASQUEZ



...of Actor's Equity Association's support and interest in my upholding professional standards on shows that I stage manage.

NATIONAL NEWS



Buffalo/Rochester

Buffalo/Rochester Annual Meeting Selects Committee Members

by Don Gervasi

On Monday, September 22, 2014 the Buffalo/Rochester Area Liaison Committee hosted its Annual Membership Meeting. The committee welcomed Equity Business Representative Gary Dimon and Eastern Region VP Melissa Robinette.

After the committee discussed the past year's events and a Members' Project Code production of *Venus in Fur* set for November in Erie, PA, Dimon briefly discussed the #EquityWorks campaign, while Robinette squashed many Equity myths.

Membership briefly discussed the growing number

of new theatre companies utilizing the lowest tier of our agreement, as well as several older companies still on the agreement, which led to a call to nurture these theatres to a larger contract.

Membership unanimously selected stage manager Jenny Kennedy to the Liaison Committee for a two year term. Also selected to renew their terms were Tom Owen, Ellen Horst, Ed Simone and Sheila McCarthy.

The age-old debate, which led to a lively discussion closing the meeting, was the question of "professional vs. non-professional," which went well-past the meeting time.



New York City Saluting AEA Members

More than 100 Actors' Equity Association actors, stage managers and Councillors were honored on September 23, 2014, at the sixth annual Broadway Salutes pinning ceremony and event, which celebrates theatre professionals who have devoted 25, 35 or 50 plus years to the business.

"Not everyone who creates a Broadway show gets to take a bow," said host and Equity member Harvey Fierstein. "In fact the great majority of Broadway's magic makers can be found backstage, or in the box office, the orchestra pit, or in one of the hundreds of offices surrounding Times Square. These wonderful theatre professionals have devoted their lives to the theatre. Broadway Salutes is a chance to celebrate their achievements and dedication."

Presented by The Broadway League and Coalition of Broadway Unions and Guilds, the public celebration at Anita's Way (next to the Stephen Sondheim Theatre) honored actors, stage managers, stage hands, producers, managers, theatre owners, press agents, ushers, agents, make-up artists, dressers, designers, directors, choreographers, musicians, casting agents and more who have made a life-long career in the theatre.

"I am always moved by this event and the sense of accomplishment that our members express as they are pinned," said the 1st Vice President of Equity, Paige Price, who has also been a member of the committee since its inception and she serves as the content supervisor on the production team. "Some members are exultant, some are quietly surprised at the length of their 'life' in the theatre and others are just thrilled that we are

honoring them. It's a very touching thing to witness."

Chicago

Stage Manager Résumé Q-and-A

On October 6, 2014, Actors' Equity hosted a Stage Manager Interview and Résumé Forum for Equity members at the Goodman Theatre. Moderator Joe Drummond, along with the attendees, asked panelists — Goodman's Scott Conn and Matt Chandler, Steppenwolf's Brianna Parry and Tom Pearl, Court Theatre's Jennifer Gadda and Chicago Shakespeare's Chris Plevin — what they look for in a stage manager.

DO's and DON'T's

Be careful what you list as "Special Skills." Do you read music, know sign language or speak a foreign language? Share if you have worked with children, experience touring or any special training. Let us know you are local. Don't attach a

headshot. Multiple career paths? Have multiple résumés. Don't lie.

Electronic or paper résumé?

Paper.

Should I include dates? What about gaps in my employment?

Yes, it shows you have been working consistently. There are a number of good reasons why someone would have a gap in employment. Don't avoid it! If you have left the industry and that work can apply, address it.

Should they be one page résumés? What about cover letters?

Yes. Group seasons together; 55 shows with one theatre?; Put it in the cover letter. If you have done the same show at five

different theatres, save yourself the room. The cover letter illustrates how well you communicate. Send cover letters via email, after the interviews. Proofread. If you say you are detail oriented, be sure there are no errors. Everyone has called a show with a lot of cues. Instead, share a challenge you faced.

Should I follow-up?

Yes. Be sure to address it properly, send a refreshed résumé every year and alert us if you have a change in circumstance.

What do you want to see more of?

Ask questions; look up what kind of work you do. Show you have prepared and are interested in working with us. Be able to provide a schedule for availability. You never know when a position will become available.

I'm grateful to be an Equity member because...



JAMES ANTHONY CHAPMAN

...I'm fortunate. I never thought I'd graduate high school, go to college or get a MA degree at 23 years old. Never did I think I'd be a part of a union working to make my life better, nor did I think I could make a huge impact on the lives of other hard-working struggling artists. It's beautiful!

MYRA LUCRETIA TAYLOR



Equity's got my back. I can do my work with a clearer head and a lighter heart because I know my union cares about my well-being.

Detroit & New York City March in Solidarity

Standing in solidarity, members in Detroit and New York City marched in their local Labor Day Parades this past September to show their Equity pride.

With close to 65 people combined, members happily marched for a variety of reasons, including having their very first opportunity to do so, to stand together, to ensure that actors and stage managers continue



Elected Officers, Councillors and members marched in the 2014 NYC Labor Day Parade to showcase that "Equity Works."



AEA members in Detroit (l to r) B. J. Love, Leah Smith, Yolanda D. Jack and Nancy-Elizabeth Kammer marched in their local Labor Day parade.

getting paid living wages, to support the union and, as many members shouted, because "Equity Works."

In Detroit, it was important for

member B.J. Love to march alongside his other AEA members as his family, including his mother, father and grandfathers had strong ties to

labor in the region.

"We're a labor union; we're in Detroit, Michigan, the birthplace of the labor movement," Love said. "I really wanted to see an AEA presence in the Detroit parade this year."

With AEA President Nick Wyman leading the way in NYC, the participants proudly sang Irving Berlin's "There's No Business Like Show Business" as they marched up 5th Avenue.

"I'm walking in the New York City Labor Day Parade because I'm a proud member of Actors' Equity, which works for all of its members," said Wyman. "Equity works."

Notice to Performers Hired to Work Under Collective Bargaining Agreements

1. In most states, unions are permitted to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). This requirement, set forth in a union security clause, serves the legitimate purpose of ensuring that such employees who benefit from union representation pay a fair share of the cost of that representation. The goal of a union security provision is to eliminate "free riders" who benefit from the Equity contract without contributing to Equity's costs

of negotiating, administering and enforcing the contract. If you are working under an Equity contract that contains a union security clause, you have the right to join and support Actors' Equity Association. You also have the right to choose not to become a member of the union.

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

3. Members of Actors' Equity enjoy valuable rights and benefits flowing from membership (as distinguished from the employment

rights under collective bargaining agreements). Among the many rights only available to members are the right to attend and to speak freely and openly at Equity membership meetings and to debate issues affecting all members at union meetings; to participate in formulating Equity policies; to influence the nature of Equity's activities and the direction of its future; to nominate and vote for candidates for office in Equity; to run for office; to fully participate in development of contract negotiating proposals; to vote to accept or reject proposed contracts — thereby ensuring your active participation on issues central to your life as a working member of the theatrical profession. In addition, members have enhanced rights to audition at Equity auditions.

4. Under the law, you also have the right to choose not to be a member of Actors' Equity. In that circumstance, you will not enjoy the rights and benefits of membership described in the previous paragraph. In addition, while you will be fairly represented with respect to your employment rights under an Equity contract, you may not participate in or enjoy the benefits of

Greater Washington, D.C./Baltimore

The 2014 Greater Washington, D.C./Baltimore Actors' Equity Summer Picnic was held on August 25, 2014, hosting 20 AEA members who wanted to learn more about the local theatrical community.

Special guests for the evening were the Acting Director of Cultural Development for the Cultural Affairs Division of Arlington County, Susan Soroko, and Ryan Holladay, the new media curator for Artisphere, a local arts center in Rosslyn, Virginia.

Soroko discussed the many ways Arlington is looking to repurpose spaces and increase

arts in the county. She said that Arlington is the smallest county in the U.S., but the arts need to be supported. And the county hosts a wide range of spaces — from a small, community theatre black-box to the nationally renowned Signature Theatre.

Holladay introduced the members to Artisphere, one of Arlington County's artistic venues. Artisphere connects artists and audiences through an eclectic mix of fresh, thought-provoking arts programming, from contemporary visual art to live music and theatre to new media, film and dance.

who choose to be objecting "financial core" non-members.

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

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

I'm grateful to be an Equity member because...



WILLIAM CORTEZ-STATHAM

...it affords me the opportunity to work with some of the most skilled, dedicated, hard-working people in the theatre at a level which demands the utmost of my craft on a consistent basis to pour my heart and soul into what I give to an audience."

LUISA AMARAL-SMITH

...it is a tremendous privilege, joy, and blessing to belong to this amazing union and family we call Actors' Equity Association. When I stop to contemplate our craft and the profound impact of live theatre, I am thankful for what we are and what we do and I am so humbled to be a part of our rich and powerful legacy.



Equity's Best Help Raise \$713,986 at Broadway Flea Market & Grand Auction

Broadway fans found everything from rare opening night gifts to classic original Playbills, met their favorite stars and bid on once-in-a-lifetime experiences to push the grand total at the 28th Annual Broadway Flea Market & Grand Auction on September 21, 2014, to an all-time high of \$713,986.

The biggest day of the year for Broadway fans brought thousands of theatre lovers into Times Square, Shubert Alley and onto West 44th Street to explore 65 tables overflowing with Broadway memorabilia. They met 61 of Broadway's brightest stars at the Autograph Table and Photo Booth and bid on 247 auction lots in live and silent auctions.

Among the show tables offering Broadway swag, including autographed posters, props, CDs and records, costumes sketches and specialty items made by the cast members themselves, were the

companies of *Cabaret* (1), *Les Misérables* (2) and *Pippin* (3). In all, 65 tables raised \$369,616 and represented Broadway and Off-Broadway shows, as well as theatre owners, management offices, unions and guilds and many other organizations within the Broadway community.

More than 61 Broadway stars donated their time to meet fans and sign autographs, including favorites David Hyde Pierce, Bebe Neuwirth and Tony Danza, star of the upcoming *Honeymoon in Vegas* (4), as well as *On the Town*'s Jay Armstrong Johnson, Tony Yazbeck and Clyde Alves.

Equity member Bryan Batt joined auctioneer Lorna Kelly to lead the Grand Auction, which raised \$263,850. The top-selling lot of the live auction was a handwritten musical phrase of "Let It Go," from the Disney animated movie *Frozen*. Written and signed by songwriters Robert Lopez and Kristin

Anderson-Lopez and singer Idina Menzel, the phrase sold for \$9,000. Additionally, walk-on appearances were auctioned off by *Mamma Mia!*'s Felicia Finley, Judy McLane and Lauren Cohn (5) and 11 other Broadway shows.

Earlier in the day, Equity members Jen Cody and Michael Goddard hosted the silent auction, which featured 157 items and raised \$80,520. The top silent auction item, which sold for \$5,000, was a musical arrangement of "Can't Take My Eyes Off of You" from *Jersey Boys* signed by Frankie Valli, Bob Gaudio and Bob Crewe.

The Broadway Flea Market & Grand Auction was born in 1986 when the company of *A Chorus Line* sold items on two tables set up outside their stage door in Shubert Alley. In 1987 a number of other shows joined them and raised \$12,000 to benefit Equity Fights AIDS. In its 28 incarnations, the *Broadway Flea*

Photos: Monica Simoes



Market & Grand Auction has since raised more than \$11 million dollars for Broadway Cares/Equity Fights AIDS and has become a cherished tradition of the Broadway theatre community each September.

Awards

Baayork Lee, an Asian American actor, dancer, singer, choreographer, director and author, received the Actors' Equity Foundation's 2014 Paul Robeson Citation



Christine Toy Johnson and Baayork Lee.

Award on October 10, 2014 during the Eastern Regional Membership Meeting of Actors' Equity Association.

AEA named *If/Then* recipient of the "Extraordinary

Oklahoma City, Oklahoma

On Sunday, September 28, 2014, CityRep in Oklahoma City hosted an informal Meet & Greet for local Equity members, following its production of *The Grapes of Wrath*. Over 25 Equity members and staff gathered in the lobby of Oklahoma City University's Burg Auditorium to celebrate the recent growth of the city's theatre community.



Excellence in Diversity on Broadway" Award for the 2013-14 theatrical season. Presented by Equity's Eastern Region Equal Employment Opportunity (EEO) Committee on October 14, 2014, the award honors shows that exemplify and promote the union's founding principles of diversity, inclusion and equal opportunity for all who work in the theatre.

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



Top Left: EEO Committee Co-Chair Christine Toy Johnson; If/Then Cast Member Ann Sanders; Casting Director Bernard Telsey (center); If/Then Cast Member Jenn Colella; EEO Committee Co-Chair Julia Breanetta Simpson. Bottom Row: If/Then Cast Members Jason Tam and Marc DeLaCruz; Megan Lewis; Craig Burns of Telsey + Company.

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

I'm grateful to be an Equity member because...



FEODOR CHIN

...with membership comes pride and I am proud to be a professional actor.

...I've been speaking up and Equity has been listening. The job is never done, I'm happy the conversations are ongoing.

SETH LIEBER



Equity Foundation Expands Footprint; Hires Full-time Managing Director

In a move to expand its outreach and services to members of the theatre community, the Actors' Equity Foundation, a philanthropic and humanitarian nonprofit organization, has hired Joan Glazer as its managing director. "Joan has the background and experience necessary to fill this important new position," said Foundation President Arne Gundersen, "and we are delighted that she shares our vision for the future of the Foundation."

Glazer comes to her new position with over 20 years' experience working with nonprofit companies. For the past five years she served as assistant comptroller at Actors' Equity Association. Before Equity, she was the director of finance and administration at the Trinity Repertory Company in Providence, RI.

The Actors' Equity Foundation was created in 1962 to aid and assist the members of the acting profession and to promote the theatre arts. It is separate from Actors' Equity



Association and is funded by estate bequests and individual donations. From its inception, the Foundation was guided by Equity Councillor Emeritus Carl Harms, who served as president for 43 years until his death in 2005; Gundersen has been president since 2005.

Glazer is excited about joining the Foundation. As she expressed it: "The Foundation has been an important part of the artistic community for many years. It is my mission to build on this and help the Foundation achieve the next level of service and value."

BRIEF NOTES

Actors' Equity Association made *Backstage's* September list of "18 L.A. Organizations to Follow on Twitter," which was devised "for anyone looking to feel like part of [the L.A.] community."

Lee Wilson, a 1989 recipient of the Gypsy Robe for *Meet Me in St. Louis*, has written a memoir titled *Rebel on Pointe: a Memoir of Ballet and Broadway*. It's a story of how she danced her way out of the stifling suburbs of 1950s Delaware into the opera houses of Europe and onto the Broadway stage. Lee danced for Prince Rainier and Princess Grace in Monte Carlo, gun-toting revolutionaries in Algeria, American aristocrats at the Metropolitan Opera and a galaxy of stars on Broadway.

The Public Theater's Mobile Shakespeare Unit kicks off its

fourth season this year. Making theatre accessible to audiences who might not have the access to see a show otherwise, The MSU will present *Pericles, Prince of Tyre* to audiences in nursing facilities, homeless shelters and numerous other community venues. The production will have a three-week tour of New York City's five boroughs followed by a limited run at The Public Theater.

After the Associated Press did the calculations, the organization determined that *The Lion King*, on Broadway, is the top grossing entertainment title of all time, with over worldwide sales of more than \$6.2 billion — also beating out any film in history.

The theatrical nonprofit behind the Tony Awards, the American Theatre Wing, has partnered with *The Village Voice* to co-present the Obie Awards in 2015, which is designed to honor Off-Broadway performances and productions.

A LOOK BACK

75 Years Ago Oct/Nov. 1939

Then Executive Director Paul Dullzell reports that it was the first year — and first time — that actors who work specific performances at the World's Fairs in New York and San Francisco did so under Equity contracts and conditions.

50 Years Ago Oct/Nov. 1964

AEA's Council approves the creation of two new committees to assist Equity negotiators: the Committee Re: Statistical Facts, Figures and Information and the Contract Negotiating Committee.

After visiting numerous offices, the Council adopts a

National Optical Plan, which is free for members and their families.

After coming down to the wire, negotiations are complete for the Off-Broadway Contract. AEA, negotiating with the League of Off-Broadway Theatres and Producers, secures salary increases, improvements in safe and sanitary provisions and the establishment of a pension plan, among numerous other successful items.

25 Years Ago Oct/Nov. 1989

In an open letter to Equity members in *Equity News*, the officers of AEA appeal to members to vote "yes" in a referendum that will increase

dues. The officers state, "We must increase our revenue in order to maintain our strength in the industry."

10 Years Ago Oct/Nov. 2004

The union's working dues payroll deductions increase from 2 to 2.25 percent. This increase is the final phase of the dues referendum (started in 2002) approved by members.

Office Closing

All Equity offices will be closed on Thursday, November 27 and Friday, November 28, 2014 for Thanksgiving. Offices will also close early on Wednesday, November 26 for the holiday. Check with your local office for the exact time of closing.

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.



BRAVO

Dear Editor:

I want to send kudos and applause to Laura and Donald Warfield for living the dream. It is their example, that of the impassioned and "jobbing" actor, that inspired my choice to pursue this fickle, but ultimately loving, mistress. It is not the Pitt/Jolies or Smith/Pinketts, but it is the Warfields that are the backbone and oxygen of this noble profession. Brava and Bravo.

Editor's Note: Laura and Donald Warfield were featured in the September issue of *Equity News* "How I Got My Equity Card."

— Charles Shaughnessy

IN MEMORIAM

Dear Editor:

In September, the Chicago Equity community said farewell to one of its most precious treasures. Molly Glynn was fatally injured when she was struck by a falling tree as she and her

husband were on a bike ride.

Molly was a distinguished actress, appearing in such dramas as *Orange Flower Water* and *Middletown* with Steppenwolf Theatre, as well as in riotous roles such as Molly in *Tom Jones* at Northlight Theatre, Kate in *The Taming of the Shrew* at Chicago Shakespeare and Karen in *Unnecessary Farce* at First Folio Theatre.

She leaves behind her husband Joe Foust and her two sons from a previous marriage, Chance and Declan.

Molly's generous spirit was evident even in her passing, as she was a true believer in being an organ and tissue donor. Thanks to Molly's benevolence, five other people have a new life opened to them.

The entire Chicago theatre community mourns her untimely passing. The most eloquent comment I can make is to quote her husband Joe: "Love hard; be kind; always remember."

— David Rice

Dear Editor:

A lot of words were used about Paul Barry when he ran the New Jersey Shakespeare Festival — many of them true. But whatever was said, there could be no doubt that he did many remarkably good deeds for the theatre, for actors, for Shakespeare and for the community. Paul was the first American to direct the whole canon of Shakespeare's plays; that's more than just a statistic. Shakespeare's voice touched a lot of us, audiences and actors alike, in those productions. We can thank Paul for nurturing quite a few notable actors who worked with him, and for his book, *A Lifetime with Shakespeare*, which is an excellent resource for anyone doing or studying or going to see a play by Shakespeare. When thinking of Paul's life, I can only quote him: "It doth discombobulate me quite!"

— J.C. Hoyt

NOVEMBER 23 through NOVEMBER 30, 2014

The 27th Annual BROADWAY CARES/EQUITY FIGHTS AIDS WEEK

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

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



In 2014, BC/EFA provided \$4.6 million in support to The Actors Fund and another \$5.7 million to nearly 450 AIDS and family service organizations in all 50 states, Washington DC and Puerto Rico.

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

Never before has your participation meant so much!!

FOR MORE INFORMATION VISIT

broadwaycares.org

or contact

Joe Norton at 212.840.0770, ext. 227
norton@broadwaycares.org

Please, Join Us!