

"Under the greenwood tree
who loves to lie with me...
Here shall he see no enemy
but winter and rough weather."
— William Shakespeare
As You Like It, Act II, scene 5

A Publication of Actors' Equity Association • NEWS FOR THE THEATRE PROFESSIONAL • www.actorsequity.org • Periodicals Postage Paid at New York, NY and Additional Mailing Offices

Membership Meetings in All Regions Will Select Nominating Committees

Equity's 2012 National Election gets underway at upcoming Membership Meetings in each Region. The agenda for each Meeting includes a Special Order of Business to nominate and select the membership portion of the Regional Nominating Committee.

The **EASTERN REGIONAL MEMBERSHIP MEETING** will be held on
Friday, January 6, 2012 at 2 pm
in the Council Room (14th Floor) of the Equity Building
165 West 46th Street, New York

The agenda includes:

- Presentation of the St. Clair Bayfield Award.
- Presentation of the Joe A. Callaway Award.
- Special Order of Business to nominate and select the membership portion of the 2012 Eastern Regional Nominating Committee.
- Membership Discussion Period in accordance with the By-Laws.

(A Sign Interpreter will be present on request.)

The **CENTRAL REGIONAL MEMBERSHIP MEETING** will be held on
Monday, January 9, 2012 at 7 pm
in the Member Center on the 1st Floor of the Equity Building
557 W. Randolph Street, Chicago

The agenda includes:

- Special Order of Business to nominate and select the membership portion of the 2012 Central Regional Nominating Committee.
- Report of the Central Regional Vice President.
- Report of the Central Regional Director.
- Membership Discussion Period in accordance with the By-Laws.
- Reception for the new Central Regional Director, Christine A. Provost.

The **WESTERN REGIONAL MEMBERSHIP MEETING** will be held on
Monday, January 9, 2012 at 11 am
in the Bellamy Room (5th Floor) at the Equity Office
6755 Hollywood Boulevard, Hollywood, CA

The agenda includes:

- Special Order of Business to nominate and select the membership portion of the 2012 Western Regional Nominating Committee.
- Report of the Western Regional Director.
- Report of the Western Regional Vice President.
- Membership Discussion Period in accordance with the By-Laws.

The Annual Membership Meeting will be held on Friday, April 13, 2012. The Regions will be connected by telephonic hook-up in order that members in all Regions may hear the statements of candidates running for election to Office and Council.

New Production Contract Ratified Financial Package Retroactive to September 26, 2011

The new four-year Production Contract has been ratified with 75% of the valid returned ballots approving the agreement, and is effective immediately. The contract, which will expire in September 2015, affects those members who work on Broadway, national and tiered tours.

"This is a very good contract that has a number of big gains for our members," said Negotiating Team Co-Chairs First Vice-President Paige Price and Third Vice-President Ira Mont. "We achieved a significant financial package and important changes to safety and extraordinary risk, to name just a few."

A primary focus of the negotiations was to achieve a substantial financial package that would benefit the broadest number of members. The package, which includes a 3% annual increase for the life of the contract, is retroactive to

September 26, 2011. The financial package also includes increases to the Chorus rider (which hasn't been increased since 1983), the Principal term increment (which hasn't been increased since 1989), Per Diems for both full production and tiered tours, and a salary bump for ASMs on tiered tours.

Other gains in the new contract include the classification of "extraordinary risk" for work on raked stages. This is an important win because it impacts Workers' Compensation for our members. In addition, risk payments will be made to those members who dance on raked stages.

The new language allowing for six performances over three days has raised concerns among the members. This flexible scheduling can be implemented up to a maximum of 12 times in a year and Equity's Negotiating Team, cognizant of the members' needs, has placed limitations on

the usage and negotiated extra time off with restrictions on publicity and rehearsal calls when the rule is employed. Equity's staff will be aggressive in enforcing the restrictions placed on this rule to ensure the safety of Equity members.

"Our members saw that, taken as a whole, this is a strong contract," said Executive Director Mary McColl. "It has financial gains that are extraordinary in this economic climate, and that start to level the playing field in regard to increment payments that impact a broad number of working members. It also has much-needed improvements to language that hasn't changed in decades. We will work hard to ensure that the restrictions negotiated into the six in three performance schedule will be followed."

Ms. Price and Mr. Mont concurred: "Overall, this contract is a win for our members."

Christine Provost to Lead Central Regional Office

Long-time employee Christine Provost has been promoted to the position of Central Regional Director/Assistant Executive Director, effective January 1, 2012. She succeeds Kathryn V. Lamkey, who retired from the Union after 25 years.

"We are delighted to have Christine Provost as our Central Regional Director," said Equity's Executive Director Mary McColl. "Throughout her tenure with Equity, she has demonstrated she is a knowledgeable leader and advocate for our members and our staff."

Central Regional Vice President Dev Kennedy agreed: "Chris is a valuable asset to this Union. Her institutional knowledge, intelligence and integrity will continue to serve our membership and our staff well."

In her new position, Chris will oversee the administration of all collectively bargained agreements for the Central Region, serving as Chief Negotiator for several of these contracts. In addition, she will participate in national negotiations. She will supervise a staff of 20, and be responsible for the overall operational and administrative aspects of the Central Regional office,

including bonding procedures, budgets and other activities relevant to the region. "One of my goals," said Ms. Provost, "is to create a positive working



Christine Provost.

environment for the staff that encourages professional development and productivity."

She will also serve as the Staff Representative to the Central Regional Board and attend all meetings of the National Council. As an Assistant Executive Director, Chris will be an integral part of the Executive Team to develop strategies and standards consistent with Equity's vision, mission and goals.

"I just returned from Detroit," said Ms. Provost recently. "I had the opportunity to speak to a lot

of members and hear everyone's stories. It was clear to me that while every place is unique, our members share common concerns and challenges. I am committed to doing the very best I can for our members."

"Chris was my first hire as Regional Director in 1996," said Ms. Lamkey. "Over the last 15 years she has proven vital to the operation of this office and the work we have accomplished for the membership. There is no doubt Chris will work tirelessly to serve the members and the Association and that her efforts will help lead Equity to new heights. The work of the Union and our Central Region couldn't be in better hands."

Ms. Provost began her career with Equity as a Business Representative in the Central Region. As such, she was responsible for the administration and negotiation of a number of contracts and helped to educate members about the negotiating process
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2012 Annual Election Gets Underway 17 Council, Eight Officer Seats Open

The 2012 Equity elections are just around the corner, and now is your chance to step up and be a part of the action. Even if you don't see yourself actually running for office, you can still make your mark on the 2012 Elections by serving on your Regional Nominating Committee!

Nominating Committees

The Nom Com (as it's affectionately called) acts as a filter to help inform the election process. It interviews prospective candidates and selects a slate of nominees for the various Council positions
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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
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839 Washington DC/Baltimore



**ACTORS'
EQUITY**
ASSOCIATION 1913

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EQUITY NEWS (ISSN: 00924520) is published monthly except for combined issues in Jan./Feb., July/Aug., Oct./Nov., by Actors' Equity Association, 165 West 46th Street, New York, NY 10036. Telephone: (212) 869-8530. Periodicals postage paid at New York, NY, and additional mailing offices. Copyright 2003, Actors' Equity Association. Subscription price for non-members of Actors' Equity Association: \$25 per year. Postmaster: Send address changes to Equity News, 165 West 46th St., New York, NY 10036.

2012 Annual Election

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available in this year's election. Serving on the Nom Com is a great way to delve into the inner workings of Equity's leadership, understand the issues we face, and hear firsthand from the people who want to lead Equity for the next three (Officers) or five (Councillors) years.

The member-at-large portions of the Regional Nom Coms are selected at the January 2012 Membership Meetings: Eastern—January 6; Central and Western—January 9. To serve, you need to be a paid up member in good standing and eligible under one of the three employment categories: Principal, Chorus or Stage Manager. You don't even have to be at the Membership Meeting if you send a letter or email of acceptance to the election staff in your region's office city before the meeting and have someone nominate you at the meeting. Don't worry if you haven't served on a committee before—this is a terrific way to get your feet wet, learn a lot and put your experience to work for your Union.

The time commitment is short—just a few weeks of interviews and deliberations from late January through late February, so Nom Com is great for members who can't commit long term but who still want to get involved. This year's deadline for the first meeting of the Regional Nominating Committees is January 19, 2012 and the deadline for the Committees' reports is Tuesday, February 21, 2012. The number of meetings depends on the number of potential candidates who submit themselves to be interviewed.

The **Eastern Regional Nominating Committee** has 17 members: six members selected from the Eastern Regional Board, Councillors and Officers resident in the Eastern Region (three Principals, two Chorus, and one Stage Manager) and 11 members-at-large (seven Principals, three Chorus and one Stage Manager).

The **Central Regional Nominating Committee** has ten members: four members selected from the Central Regional Board, Councillors and Officers resident in the Central Region (two Principals, one Chorus, and one Stage Manager) and six members-at-large (four Principals, one Chorus and one Stage Manager).

The **Western Regional Nominating Committee** has 13 members: four members selected from the Western Regional Board, Councillors and Officers resident in the Western Region (two Principals, one Chorus, and one Stage Manager) and nine members-at-large (seven

2012 Annual Election Calendar	
Friday, January 6, 2012	Eastern Regional Membership Meeting
Monday, January 9, 2012	Central Regional Membership Meeting Western Regional Membership Meeting
No later than Monday, January 9, 2012	Counting of ballots for Eastern Regional Nominating Committee, if necessary
No later than Tuesday, January 10, 2012	Counting of ballots for Central/Western Regional Nominating Committees, if necessary
Thursday, January 19, 2012	Deadline for seating of Regional Nominating Committees
Monday, February 6, 2012	Final day for submission to all Nominating Committees (Materials due in Regional Offices by 5 pm Eastern Time, 4 pm Central, 2 pm Pacific)
Tuesday, February 14, 2012	Deadline for reports of Joint Officers Nominating Committees
Tuesday, February 21, 2012	Deadline for reports of all Regional Nominating Committees
Friday, March 2, 2012	Deadline for nominations by Independent Petition (Materials due in Regional Offices by 2 pm Eastern Time, 1 pm Central, 11 am Pacific)
Wednesday, March 7, 2012	Deadline for Candidates Statements for Equity News, Equity Website and Ballot Brochure (due in Regional Offices by 2 pm Eastern Time, 1 pm Central, 11 am Pacific) Lottery for ballot placement (National Office)
Thursday, March 22, 2012	Deadline for registration to vote electronically
Friday, April 13, 2012	Annual National Membership Meeting (all Regions via teleconference) Candidate speeches
Monday, April 16, 2012	Distribution of ballots (from balloting company)
Wednesday, May 23, 2012	Deadline for receipt of ballots
Thursday, May 24, 2012	Tabulation Day

Principals, one Chorus and one Stage Manager).

The **Joint Officers Nominating Committee** has 17 members: ten members representing the Eastern Regional Nominating Committee (six Principals, three Chorus and one Stage Manager) of whom four are Regional Board members and six are members-at large, two members representing the Central Regional Nominating Committee (both Principals) of whom one is a Regional Board member and one is a member-at-large and five members representing the Western Regional Nominating Committee (three Principals, one Chorus and one Stage Manager) of whom two are Regional Board members and

three are members-at-large.

Seats Available

There are a total of 17 Council seats open in this year's election. In the Eastern Region Principal category there are six seats: one one-year term and five five-year terms. Also in the East under the Chorus category there are two seats for five-year terms. Additionally, there are two five-year seats for Eastern Stage Managers. In the Central Region, there is one five-year Principal seat available. (There are no Chorus or Stage Manager seats available this year.) In the Western Region, there are four five-year and one three-year Principal seats, and in the Chorus category there is one seat available for a five-year term. (There are no Western Stage Manager seats

available this year.)

This year, in addition to the Council seats, the eight Officer seats are also open. There are five National Officers: President, First-Vice President (a member qualifying in the Principal category), Second Vice-President (a member qualifying in the Chorus category), Third Vice-President (a member qualifying in the Stage Manager category) and Secretary/Treasurer. There are also three Regional Officers, one Regional Vice-President for each of Equity's geographic regions (Eastern, Central and Western). All Officers serve for a term of three years.

Candidate (and Nom Com) Qualifications

General Criteria: Only a member who is in good standing, who has attained the age of 18 and has been in good standing for the two-years prior to nomination, shall be eligible to be an Officer, Councillor or Regional Board member. Candidates must also meet the qualifications for the applicable employment category (Principal, Chorus or Stage Manager) as defined below.

Principal Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Principal category must be a member in good standing who has performed Principal work under no less than two Equity contracts or who has worked no less than one Equity contract performing Principal work for no less than ten weeks.

Chorus Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Chorus category must be a member in good standing who has performed Chorus work

What Region Are You In?

Eastern Region

Alabama – AL
Connecticut – CT
Delaware – DE
District of Columbia – DC
Florida – FL
Georgia – GA
Maine – ME
Massachusetts – MA
Maryland – MD
Mississippi – MS
New Hampshire – NH
New Jersey – NJ
New York – NY
North Carolina – NC
Oklahoma – OK
Pennsylvania – PA
Rhode Island – RI
South Carolina – SC
Tennessee – TN
Virginia – VA
Vermont – VT
West Virginia – WV
Canada

Central Region

Arkansas – AR
Illinois – IL
Indiana – IN
Iowa – IA
Kansas – KS
Kentucky – KY
Louisiana – LA
Michigan – MI
Minnesota – MN
Missouri – MO
Nebraska – NE
North Dakota – ND
Ohio – OH
South Dakota – SD
Wisconsin – WI

Western Region

Alaska – AK
Arizona – AZ
California – CA
Colorado – CO
Hawaii – HI
Idaho – ID
Montana – MT
New Mexico – NM
Nevada – NV
Oregon – OR
Texas – TX
Utah – UT
Washington – WA
Wyoming – WY

within five years preceding the nomination or appointment to office (for the 2012 election this date is June 1, 2007) provided the member has not worked as a Principal performer for a total of 52 weeks within two years prior to such nomination or appointment to office (for the 2012 election, this date is June 1, 2010).

Stage Manager Councillor Criteria: In addition to meeting the general criteria, a candidate running in the Stage Manager category must be a member in good standing who has worked as a Stage Manager five years preceding the nomination or appointment to office (for the 2012 election this date is June 1, 2007): (1) under Equity contract for at least 30 weeks solely as a Stage Manager or Assistant Stage Manager; or (2) under no less than five Equity contracts solely as a Stage Manager or Assistant Stage Manager.

Becoming a Councillor

To run for Council, you must first be nominated, either by the Nominating Committee or by Independent Petition.

Nomination by the Nominating Committee

If you wish to be nominated for a Council seat by a Nominating Committee, you must submit a letter of intent, requesting such consideration, to the Equity office in your geographic Region. Your letter of intent should state (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) if nominated by a Nominating Committee you agree to run for a designated term and (4) if elected you will serve. Upon receipt of your letter, an Election Packet will be sent to you, and the appropriate Nominating Committee Chair or Equity Staff will contact you to set up an interview with the Committee. The Election Packet contains forms on which you must indicate the employment category (Principal, Chorus, Stage Manager) for which you wish to run and written documentation of your eligibility to run for that seat as defined in the Candidate Qualifications section above. Interviews are

held in person, or by telephonic hook-up for Members living and/or working outside their Equity office city.

You must submit your completed Election Packet forms to the applicable Equity office by the deadline and *prior* to your interview day. **This year's deadline for submission to a Nominating Committee is Monday, February 6, 2012 (by 5 pm EST, 4 pm CST and 2 pm PST).**

Nomination by Independent Petition

Members may also be nominated to run for the Council by Independent Petition. Seventeen members in good standing, from the applicable Region, must sign this petition. Candidates nominated by Independent Petition must meet the same criteria as those nominated by a Nominating Committee. Any eligible member is free to run for office by Independent Petition rather than by the Nominating Committee process, and by doing so ensures the membership will have real choices when they receive their ballots. Candidates who are not selected by a Nominating Committee are also free to run by Independent Petition.

If you would like to run by Independent Petition, you must submit a letter of intent stating that: (1) you are a member in good standing resident in the applicable region; (2) you are eligible to run in accordance to the Constitution and By-Laws; (3) you are willing to be nominated and placed on the ballot and (4) if elected you will serve. Upon receipt of your letter, you will be sent an Election Packet, which includes the same forms and documentation to be completed and submitted as described in the Nomination by Nominating Committee section above, as well as the Independent Petition Nomination Form. You must submit your Independent Petition, signed by at least 17 members in good standing resident in the applicable region, along with the other Election Packet forms by **Friday, March 2, 2012 (by 2 pm EST, 1 pm CST, 11 am PST).**

national, regional and local negotiations.

Currently, Ms. Provost serves as the Secretary/Treasurer of the Chicago Entertainment Industry Labor Council and guest lectures at Columbia College.

Prior to joining the Equity staff, Ms. Provost, who received her Bachelor of Arts from the University of Pennsylvania and her Juris Doctor from the Northwestern University School of Law, was a Litigation Associate at a large Chicago law firm.

Christine Provost

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through short presentations at first rehearsals. In 2000, she was promoted to Senior Business Representative and assumed the additional responsibilities of supervising and advising on all contractual matters in the Region. She was the Chief Negotiator for the most recent U/RTA contract. She assisted Ms. Lamkey in the management of the office, trained new hires on Equity policies and procedures and served as Second Chair in

From the PRESIDENT

Can I Get Some Service Here?

By Nick Wyman

On Veteran's Day, I was thinking of service. I thought with appreciation and gratitude of those in our armed services who have fought and who continue to fight to keep us and our way of life safe. I am very grateful to the men and women in uniform whose protection allows me to spend my time in the critical pursuit of making funny faces to amuse people - and those are not just the uniforms of soldiers and sailors but also of police and firefighters. Fighting wars and crimes and fires is important, but I am very happy to have someone else do it for me. That's what service is: doing something for someone else so they don't have to do it themselves.

There are lots of things in my life that I farm out to someone else, either because he/she can do it better or because I would rather spend my time doing something else. I have an agent negotiate my contracts. I have someone cut my hair. I have (when I'm flush enough to afford it) someone clean my house. I shovel my own walk, but my wife keeps muttering rude things

about old men and heart attacks so I'll probably start hiring the kid across the street. Each week, I make — consciously or not — hundreds of decisions about what I will do myself and what I will have someone do for me. I also make decisions about whether or not to do things for other people, about what service I might do for others.

There is satisfaction and even joy in service — whether it's letting my wife sleep in while I get our son off to school or overseeing the effective investment of the Equity-League Pension and Health Funds. Speaking of the Funds, AEA just held a little ceremony to honor Jeanna Belkin (about whom I wrote two months ago) for her 47 years of service to the Funds. Jeanna's entire adult life was one of service, and she continues to serve as an Emeritus Councillor and as a Special Advisor to the Fund's Trustees. Jeanna's hard-won wisdom and long institutional memory make her the poster child for one of the three types of Councillors I have often said AEA needs: veteran Councillors — so this year's brainstorm doesn't undo the progress of ten years ago.

The other two necessary

types of Councillors are: recognizable working actors — so producers know we have "skin in the game," and scuffling, trying-to-get-work, trying-to-get-12-weeks members — because that is the bulk of our membership. We also need young members (and my definition of "young" is laughably elastic: someone under 40.) So if you don't remember Chevy Chase's impression of Gerald Ford on *Saturday Night Live*, please run for Council.

Equity is now beginning the process of electing all of its officers and over 20% of its Councillors. The opportunity for service is there: as Samuel Jackson's Martin Luther King says in *The Mountaintop*, "Pick up the baton." Is this something you are willing to do for others or is this something you are willing to have others do for you? Either choice is okay, but thinking of my talented fellow members, I am reminded of the parable of the talents: to the one who increased his talents by putting them to use, the master said, "Well done, thou good and faithful servant." Are you willing to put your talents to work for others? Will you serve?

Equity Pension & Health Trustees Report to Council

Pension Fund Sound; Health Fund Stable Administrative Processes Streamlined; Efficiency Increased

(Madeleine Fallon, Chair of the Equity portion of the Equity-League Pension & Health Trust Funds, made the following report to Council on November 15, 2011.)

The Equity Trustees are relieved to report that the Pension Plan remains sound despite the buffeting of the markets in recent years. Our actuarial consultants at Segal Co. show that as of the current plan year, which began June 1, 2011, our pensions are 124.6% funded based on an actuarial value of assets of \$1,378,000,000. This represents an increase of \$67 million since the same period last year. According to the standards of the Pension Protection Plan of 2006 our Pension Plan remains firmly positioned in the "Green Zone." The actuarial calculations are based on recognition of pensions which are currently being paid, the pension amounts earned to date by members who are vested but not yet collecting and by the pension credits earned by members who have not yet become vested. So in lay

terms, all foreseeable pensions are funded. The continued vigilance of the Investment Committee and the investment professionals from Segal Advisors is to be commended. And, while the Trustees are pleased to report the positive status of the Pension Fund, we remain mindful of the volatility of the current global economic forces and do not feel it would be prudent to consider improvements at this time.

The Health Fund is currently stable. We began the current plan year of June 1 with assets of slightly more than \$65 million and with 12 months of reserves. These reserves meet our target and are needed in case of a significant spike in claims or other unforeseen financial developments which may negatively impact the Fund.

Cost Containment Efforts

As you know, the cost of health care in the U.S. continues to spiral upward. In order for the Plan to remain solvent it is necessary for the Trustees to pursue cost containment efforts. As outlined in the 2009 and

2010 reports to the Council, there has been significant activity in the past several years. In 2006 we hired Art Drechsler as the Executive Director of the Equity-League Funds and charged him with streamlining administrative processes and costs. Under his direction, the satellite Fund Offices in Los Angeles and Chicago were closed and all operations were consolidated in New York. The current fund office staff has received professional development resulting in increased efficiencies. Today's staff of 37 provides enhanced service compared to that provided a few years ago by 57 people. As the Fund Office's lease neared expiration earlier this year, Art successfully negotiated a reduction in rent as well as a reduction in square footage by redesigning the layout of the office space. We anticipate that in early 2012 the transition from an outside vendor to our own state-of-the-art IT system will be completed. We applaud Vince Cinelli, Director of

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From Pensions and Health Coverage To Cots and Contracts, Jeanna Belkin Champions AEA Members

By Michael Sommers

"It's very easy to be active in Equity," observes Jeanna Belkin, an AEA Councillor for more than half a century. "All you have to do is open your mouth about an issue that means something to you, work to carry it through and have it become part of the Equity way of thinking."

That's what Ms. Belkin did in the middle 1940s. "I got mad and went to an Equity meeting," she says with a short laugh and a shrug.

In those days that meant Chorus Equity a decade before it merged with AEA. On tour as a dancer with *One Touch of Venus*—Agnes de Mille gave her her Equity card—Ms. Belkin became troubled when another chorus member suffered menstrual cramps and had no place in the theatre to lie down.

The result of Ms. Belkin's concerns, which still can be found in every theatre today, is the Equity cot.

A Councillor since the 1955 merger, Ms. Belkin chose not to seek re-election in 2004 and is now honored as a Councillor Emerita. Her influence is legendary. Securing a day off for actors, initiating additional pay and insurance for Extraordinary Risk activities, and similar matters concerning safe and sanitary conditions are among Ms. Belkin's lasting achievements as a Councillor. Regarding the Extraordinary Risk negotiations, Ms. Belkin recalls, "So I said, wait a minute, if you are going to allow this kind of extra acrobatic stuff then the membership should be paid. I used the argument of the truck driver who is carrying dynamite. Isn't he less safe than the driver carting vegetables?"

Elected a Second or Third Vice-President for numerous terms, Ms. Belkin's pragmatic nature has shaped AEA. She helped to enforce and clarify Robert's Rules of Order procedures to ease previously unruly Council sessions. "That's how you run an efficient meeting and get things done," Ms. Belkin asserts. "Otherwise it's blood on the floor." Ms. Belkin worked to keep AEA from endorsing political candidates while speaking exclusively to arts-related issues of public policy. A member of various contract negotiating teams over the years, Ms. Belkin was especially active with membership education and regional representation matters.

Active in the 13-day Broadway strike of 1960 that led to the establishment of the Funds, Ms. Belkin recalls that chorus performers were more impressed at the time by their \$5 weekly raise. "They could care less about a pension," says

Ms. Belkin dryly. "The singers believed they would become stars and dancers thought they were going to live forever."

In 1964 Equity's Council appointed Ms. Belkin an Equity Trustee of the Funds. Her accomplishments include helping to devise a system whereby members could be vested for working during the 1945-62 period before the Funds were created. Many of her responsibilities in the unpaid Trustee position were day-to-day matters involving members as well as business related to maintaining the Funds. "It was often minutiae," says Ms. Belkin. "But it always has to do with human beings."

This summer Ms. Belkin reluctantly relinquished her long-held Trustee seat on the Equity-League Pension and Health Trust Funds. After a 20-year battle with gout and carpal tunnel ailments, Ms. Belkin feels

too hindered to attend to her Trustee responsibilities. She now serves as Special Advisor to its Board.

"Jeanna is tireless and is a steel-trap stickler for details," observes Madeleine Fallon, currently co-chair of the Equity Trustees for the Funds, who has worked with Ms. Belkin for more than 30 years and fondly thinks of her as a mentor. "She has always been very passionate about serving the AEA membership."

Ms. Belkin is keenly aware how members wish that health benefits could be extended to their families but also believes that to be impossible. "We are one of the few pension and health funds that is still functioning and doing well," she asserts. "That's because the Trustees said – and I was one of them – that we simply can't give family coverage. Period. If we tried to give family coverage we

would die in two days. That kind of money we ain't got."

Chris Brockmeyer, the Broadway League co-chair of the Funds, recalls how well Ms. Belkin teamed for many years with the late Irving Cheskin, the League's representative when the Funds were established. "Enough cannot be said for the beneficial impact of the way they shepherded the Funds to where they are today," says Mr. Brockmeyer. "The pragmatic, positive working relationship that the Equity and League Trustees share today stems largely from the manner in which Jeanna and Irving worked together."

Still avidly reading the minutes of Equity's Council and the Regional Boards, Ms. Belkin lately has been assembling a personal cache of documents dating back to the late 1930s, which she plans to donate to the Union's archives. Much of this

material deals with her projects with AEA and the Equity-League Trust Funds.

Born in Brooklyn, the diminutive, bright-eyed Ms. Belkin studied with George Balanchine and Martha Graham before embarking on a career that includes appearances in half a dozen Broadway shows such as the Pulitzer-winning musical *Fiorello!* The widow of Sidney Klein, she proudly notes that her daughter Karen is a pediatrician and her two grandchildren, Ezra and Riva, are pursuing advanced degrees at Ivy League schools. "So a gypsy made a doctor and two graduate students," she remarks. "That's pretty good, don't you think?"

A former AEA staff member, Michael Sommers writes about theatre for New Jersey Newsroom, Variety and The New York Times.

Jeanna Belkin Feted; Named Special Advisor to Equity's P&H Trustees

Council, staff, colleagues, friends and family attended a reception honoring Jeanna Belkin following the Council meeting on November 15, 2011. The occasion was Ms. Belkin's retirement as an Equity Trustee on the Equity portion of the Equity-League Pension and Health Trust Funds and her designation as Special Advisor to the Trustees.

Equity President Nick Wyman was the first of several speakers who spoke glowingly of Ms. Belkin and her accomplishments. Mr. Wyman thanked her "for being my personal angel and for being a guiding angel to both the Funds and to the Association." Chris Brockmeyer, a League Trustee, noted: "It is largely because of you and your 47 years on the Fund, your stewardship, your guidance and your leadership for all those years, that, through thick and thin, through the 2008 financial crisis that we stayed in the green zone—one of only 20% of all multi-employee plans." Former Equity Executive Director Alan

Eisenberg, who had served as a Trustee with Ms. Belkin for many years, praised her "absolute dedication, absolute sincerity, absolute honesty."

Paul Libin, another League Trustee, said, "You will never have a Trustee with the ferocity, the loyalty and the dedication that she always projected," adding that for Ms. Belkin "the actor was the most important thing and she was always committed to that." Harry Weintraub, an Employee Trustee was unable to attend, but sent a letter which was read by Mr. Wyman: "It's been an honor to serve as a Trustee with Jeanna, an honor, and an education and an inspiration."

Madeleine Fallon, Chair of the Equity portion of the Trustees, said: "Jeanna has been my mentor; she has become my very dear friend, and though she has decided to retire as a Trustee, it doesn't mean that she won't continue to be my mentor. At the last Trustee meeting, the Board voted to name



Dr. Karen Klein, Jeanna's daughter; Anita Ross, daughter of former Councillor Bill Ross; Jeanna Belkin and Riva Lencer, Jeanna's granddaughter. (Photos: Stephanie Masucci)



Jeanna Belkin (r) with Madeleine Fallon, Chair of the Equity portion of the P&H Trustees, and Eastern Councillor Judy Rice.

her Special Advisor to the Trustees, so that she'll still continue to get the documents and she has the ability to call and voice her opinion and I will certainly continue to call her and ask her opinion."

She then presented Ms. Belkin with a plaque, reading: "To Jeanna Belkin, who for 52 years on the Council of Actors' Equity and 47 years on the Board of Trustees of the Equity League Pension and Health Fund, over 40 of those years as Chair of the Equity Caucus, has given of her remarkable talent, her sincere understanding and generosity to the members of Actors' Equity Association, we dedicate this day, November 15, 2011, a day on which we extend our deep appreciation and our affection to our dear friend and colleague. From the Council, staff and members of Actors' Equity Association."

Ms. Belkin, visibly moved, spoke of "fairness, fervor and commitment," and said, "I will continue to work for and with Actors' Equity for as long as I live."

Equity Pension & Health Trustees Report

continued from page 3

Operations, with shepherding this transition.

Recent Health Plan Changes

In recent years, it has also been the unfortunate necessity to introduce plan changes that require sacrifices by our members. A \$100 quarterly premium was introduced. Eligibility was raised to the current standard of a minimum of 12 workweeks to gain six months of coverage and 20 weeks for 12 months. The out-of-pocket maximum and co-pay rates were raised. Free dental coverage was eliminated. The reasonable and customary rate for out-of-network reimbursement was changed from 80/20% to 70/30%. More recently, we have instituted mandatory generics for certain classes of pharmaceuticals and mail order for maintenance drugs. The reimbursement rate for Chiro/PT practitioners was

adjusted to favor in-network providers.

While these cost containment efforts have contributed to the stability of the Health Plan, the demands of the marketplace continue to challenge us. Our plan became self-insured in 2006, which means that claims are paid out of our assets. Our relationship with CIGNA is what is known as ASO – Administrative Services Only. In other words, we pay CIGNA a fee for each participant, which allows us to access their network of doctors, and CIGNA administers the paying of the claims. This arrangement saves somewhere between 2% and 4% on the cost of paying CIGNA to be the insurer or approximately \$1 million to \$2.1 million per year.

The major source of our assets comes from employer contributions. During the course of a year approximately 1,800

employers submit health payments. The cost of those payments is significant to most employers and onerous to some. The Trustees are concerned that we are nearing the point where we will not be able to negotiate sufficient health dollars to meet rising costs. An additional concern is that the workweeks have declined by 9.7% over the past three theatrical seasons.

Challenges for the Future

The challenge we face as Trustees is to make every effort to avoid raising eligibility and/or premiums as well as avoiding cuts in benefits. Our Fund is currently covering 7,752 people at an average annual cost of approximately \$8,500 per participant. (By way of comparison, AON Hewitt, an HR consulting firm, shows the average cost per year for employees of large firms is running \$9,800. This is not a perfect comparison, as their figures are for single-employer funds and ours is multi-employer.

However, the number of participants we cover falls roughly in the large company category.) While the various changes and efficiencies instituted by our Fund has somewhat slowed the rate of increase, the costs are still heading in the wrong direction.

Clearly, these are difficult times. The Trustees remain committed to the core principal of providing quality benefits to as many working members as possible. The 11 Equity appointed Trustees are joined by an equal number of Employer or League Trustees who are appointed by the Broadway League. Together we constitute the Equity-League Board of Trustees. We are grateful that the Employer Trustees are active partners in our quest to keep the Funds viable. (Note: although the Equity-League Fund Office also administers the 410k Plan, that plan is governed by a separate Board of Trustees. This report covers Pension & Health only.)

Gratitude for Jeanna Belkin

We would be remiss if we did not acknowledge a seismic shift in the Equity-League Fund's landscape. Jeanna Belkin, who served as the chair of the Equity Caucus for decades, retired in July after 47 years of service as a Trustee. Jeanna's contributions to the Benefit Funds can not be overstated. Her attention to detail and formidable memory set a bar that few of us can reach. She showed her devotion to her fellow members with the feisty, tireless zeal that is so uniquely hers. We owe her endless gratitude. And we know that the way she wants us to show that gratitude is to continue the good fight for the Equity-League Funds.

On behalf of my fellow Equity Trustees – Doug Carfrae, Brian Meyers Cooper, Alan Hall, Thomas Joyce, Francis Jue, Kathryn Lamkey, Mary McColl, Ira Mont, Carol Waaser and Nick Wyman – I submit the 2011 report.



Staying Healthy on the Road

By Melissa Robinette
Eastern Councillor

We all do it. We all struggle with it. And we all want it without breaking the bank. I'm talking about keeping your health and your "Broadway Body" while working out-of-town.

I asked fellow members their advice about staying healthy while not going over the budget. Overwhelmingly everybody's first words were "farmers' markets!!!"

The first thing Equity member Christianne Tisdale gets when working out-of-town is the local supermarket's discount card because there are great bargains to be had. She also checks out the local massage schools.

I have gotten into the habit of using the shipping to and from theatres that we negotiate into the contracts for including all the kitchen things that I always need, always forget and cost too much to replace. I'm talking about shipping things like salt and pepper, spices, olive oil, a baking pan, my good knives, kitchen towel, my good cutting board, plastic containers with lids, wine and can opener. I take along some of my favorite kitchen items to help me feel at home.

You'd be amazed at what you can do with just a coffee pot. You can cook pasta and whole grains by brewing the water and putting them in a container with a lid and letting it sit for about seven minutes. If it's still a little al dente throw it in the microwave for a minute or two.

My favorite snack: brown paper lunch bag and popcorn kernels. Throw a handful of corn kernels in the paper bag, roll the top of the bag down a bit and microwave for about one minute and 30 seconds. Flavor however you want. You can find the bags in any store for about 50 bags for \$1. The kernels range from \$3-\$10 but those will last you for a while.

Equity member and Holistic Nutrition Counsellor Farah Alvin suggests thick skin fruits like avocados, oranges and bananas are great for travel days because they have their own "container." She also highly recommends, "If you are in a hotel with a continental breakfast, GO! You can get a very well-rounded meal with only hard boiled eggs and fruit; it's not glamorous but it's nutritious and free." Another great idea she had was "while everyone is going out to the bar, get thee to a grocery or health food store! If you can't find fresh, find frozen. Aim for five to nine servings a day of veggies. It's better for your budget and health. We need to take care of ourselves first." Farah works out-of-town frequently and has clients on tour with *Wicked* and *9 to 5* who carry a hot plate with pot and pan.

Equity Councillor James Ludwig recommends "taking dried fruit from health food stores. It's pretty bomb-proof but you need to be careful with what it's treated with."

Nominations Due for 2012 Rosetta LeNoire Award

Equity's National Equal Employment Opportunity Committee is accepting nominations for the 2012 Rosetta LeNoire Award. Created in 1988, the award recognizes outstanding "artistic contributions to the universality of the human experience in American theatre" by either an individual, theatre or producing organization. Inherent in the award is acknowledgment that the recipient has an exemplary record in the hiring or promotion of ethnic minorities, female actors and actors with disabilities through multi-racial and non-traditional casting.

The award was named in honor of the actress Rosetta LeNoire, who was also the first recipient, not only because of her body of work in the theatre

— and her work with Equity's then-titled Ethnic Minorities Committee — but also for founding the AMAS Repertory Theatre Company, an organization dedicated to maintaining an "interracial company" of actors.

For a Nomination Submission Form go to www.actorsequity.org and click on the Rosetta LeNoire Award link. The Nomination Submission Form must be utilized for all nominations. All nominations must be accompanied by articles or testimonials that will help document how the nominee meets the guidelines for the award, citing background and any pertinent information in as much detail as possible. Submit all nomination and support materials electronically via e-mail to Luther Goins at

RosettaLeNoire@actorsequity.org. To obtain a hard copy of the Nomination Submission Form, contact Mr. Goins at 312-641-0393 x237 or at the above e-mail address. The deadline for receipt of all nomination materials is Friday, February 10, 2012.

Hard copy material should be submitted to: Actors' Equity Association, 557 W. Randolph, Chicago, IL 60661, Rosetta LeNoire Award Nominations, Attention: Luther Goins, National EEO Coordinator.

The award will be presented at the Equity Annual Membership Meeting in April. For more information contact Luther Goins, National EEO Coordinator 312-641-0393, x237 or by email at lgoins@actorsequity.org.

Applications Being Accepted for Roger Sturtevant Award

Applications are available at www.actorsequity.org (Document Library/EMC) from January 1-March 15, 2012 for the 2012 Roger Sturtevant Musical Theatre Award for Equity Membership Candidates (EMCs).

The \$1,000 award is given to current EMCs (one male, one female) who demonstrate outstanding abilities in the musical theatre field. Selection is based on a videotaped audition, written recommendations and a completed application.

The panel of judges includes actor/members of the Actors' Equity Foundation (which

administers the award) and members of the Casting Society of America. The panel adheres strictly to the principles of non-traditional casting and actively encourages actors of all cultural backgrounds, as well as actors with disabilities, to apply. The

award was begun by the family of noted casting director Roger Sturtevant, who died in 2003.

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

Office Closings

All Equity offices will close early on Friday, December 23, 2011 and will be closed on Monday, December 26 in observance of Christmas. The New York office will be closed on Friday, December 30 and all other offices will close early on December 30, New Year's Eve and remain closed on Monday, January 2, 2012 in celebration of New Year's Day. (Check with your local office for the early closing time.)

All offices will be closed on Monday, January 16, 2012 for Martin Luther King Jr's birthday.

Central Region

Professionalism is Paramount at Chicagoland Theatre

New and exciting things happened in 2011 at the historic Paramount Theatre in Aurora, Illinois. First, Equity member Jim Corti, a Chicago director and choreographer was appointed as the first Artistic Director in the theatre's 80-year history. Then the theatre announced the launch of a four-play self-produced Broadway Subscription Series.

According to Tim Rater, who was tapped as the Paramount's Executive Director in the summer of 2010, "People want to see quality, top-notch Broadway productions. Therefore, we will be offering Paramount patrons fresh new takes on beloved plays and musicals built from the ground-up by the amazing Jim Corti in collaboration with the nation's most sought-after professional theatre artists. We plan to achieve the highest quality Broadway theatre in the Chicagoland area at the most affordable pricing." Mr. Rater goes on to say, "Jim and I always knew if we were to do the very best theatre in Chicago, we would need the very best



member for over 40 years, I experienced firsthand the artistry, the discipline and the standard of excellence raised in



Lara Filip in *Joseph and the Amazing Technicolor Dreamcoat*.

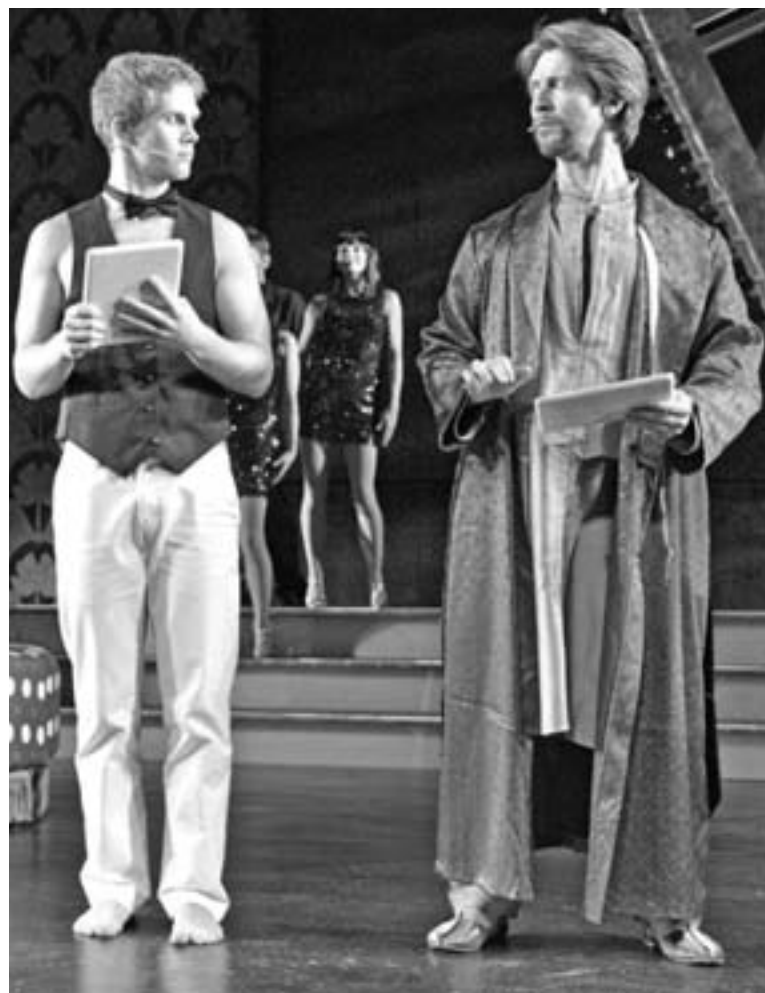
theatres from Regionals to Broadway. AEA is synonymous with commitment, professionalism and quality and

more than 40 years. The theatre was closed from 1976 to 1978 for a \$1.5 million renovation following its sale to the Aurora Civic Center Authority. In 1986, it was recognized as a Historic Place by the United States National Park Service, and a new lobby was added in 2006. Throughout, the Paramount presented a wide variety of shows, including concerts, comedians and touring theatrical productions, until Mr. Rater's arrival and the shift began to self-

production in 2010. The 2011 Broadway season is just the latest of many changes for this venerable venue, which has been named one of the Top 10 attended theatres in Chicago by the League of Chicago Theatres.

"It is exciting to be a part of the inaugural Broadway Season at The Paramount," says Equity member George Keating. "I feel like I am participating in more than just a production of a play. This is a great example of how art can bring a community together and, hopefully revitalize a somewhat forsaken downtown strip. Tim Rater and Jim Corti have created an environment where I feel respected and appreciated. There is a true spirit of collaboration. And you can feel the presence of history in the venue itself. The beauty and legend of this theatre compel me to honor it with my best work. It is very fulfilling to play before 1,400 cheering patrons and then be able to go home to my dog and my own couch."

"The Paramount is a stunning theatre," adds Equity member Lara Filip. "The pride that has been taken in its restoration and upkeep are absolutely remarkable. It is such a positive thing for the theatre community to have a 'new' venue that is self-producing with such passion and integrity. The entire team at The Paramount has been an absolute joy to work with and, the icing on the cake is that they are producing outstanding work and Chicago Equity actors have another venue in which to work."



Brian Bohr (l) as Joseph and George Keating as Jacob in *Joseph and the Amazing Technicolor Dreamcoat*. (Photos: Liz Lauren)

talent. It was never a question whether we would 'go Equity.' This is a critical factor in the development of our new program."

Mr. Corti agrees: "Upon Executive Director Tim Rater bringing me on board as Paramount's first Artistic Director, we knew from the start this would be an Equity Company. As an active union

that is precisely what we want to bring to our audience."

The Paramount Theatre, located in the heart of downtown Aurora, Illinois, opened on September 3, 1931 and displays the art deco influence of the 1930s. The theatre presented a variety of entertainment, including "talking pictures," vaudeville, concerts and circus performances for

Western Region

Austin's Penfold Theatre Welcomed to Equity

In an enthusiastic email, Penfold Theatre's Producing Artistic Director Ryan Crowder said: "Our company is producing our first show with Equity actors, and our contract requires us to include in our program 'the short biographical history of Actors' Equity Association that shall be provided by Equity.'"

Equity was happy to respond, offering congratulations for joining the Equity family.

Penfold Theatre Company is a 501(c)(3) non-profit organization founded in the summer of 2007 and dedicated to opening and operating a professional theatre for the north Austin-Round Rock, Texas metro area. Its mission is to empower artists to create work of the highest caliber and to engage diverse audiences through stories that inspire and impact the community. The theatre also hopes to defy the tradition that America's best theatre begins in New York. The vision of the creators is to "provide an opportunity for Texas' best artists to stay here, have families, and practice the art they love for the communities they care about."

"We believe our community deserves the best," says Ryan Crowder. "Whether it's in administration, planning or customer service, our organization spends its powers



Michael Stuart in *Ghosts*.

will continue to direct those funds into the quality of their experience."

Babs George and Michael Stuart are two of the Equity actors in the company who recently appeared in a production of *Ghosts*, co-produced with Breaking String Theatre, a professional company dedicated to exploring Russian drama. "I have been a member of Actors' Equity for over 30 years and recently had the extreme pleasure of working with Penfold Theatre," says Babs George. "My experience was positive on all fronts. Both Ryan Crowder, Producing Artistic Director, and Nathan Jerkins, Associate Artistic Director, were always accessible to the cast's needs. Everyone was treated with the utmost respect, and the atmosphere was open and conducive to the creative process. As the theatre's Mission Statement so beautifully states: 'Theatre is a place for the audience and performers to

dream together, question together, seek together, and change together.' That was indeed my experience with this lovely company, which has a strong team at the helm who understand the value of Equity actors. I am grateful for the very positive experience I had with them, and of course, hope there will be more."

Michael Stuart also was grateful



Babs George in *Ghosts*.

to make sure our residents and patrons receive only what is first class. After spending such effort and expense on what happens backstage, it only follows that we should do that and more for what happens *onstage*. As a theatre company, we're young. Hiring our first Equity actors is a landmark achievement for us because it affirms to our patrons that even though our means are smaller than some of our older Austin contemporaries, we are dedicated to pouring our best into the work we make. We want our patrons to have the expectations and confidence that as our means increase, we

to work with the Penfold Theatre. "Austin does not have an abundance of opportunities for Equity members," he says, "and it is great to have a new company hiring professional actors. The production staff, crew and everyone involved was organized and efficient and wonderful to work with. And I think we put on a terrific show. My experience with Penfold (and Breaking String) is encouraging and will, hopefully, be an example to other small theatres that hiring Equity actors is not a difficult or scary process."

A LOOK BACK

75 Years Ago December 1936

- The Equity quarterly Membership Meeting in New York draws a crowd of 518.
- The Equity Magazine applauds Alfred Drake, a Chorus Equity member and understudy in *White Horse Inn*, for distinguishing himself when stepping in for the star of that show with only 15 minutes' notice. (Mr. Drake went on to receive a Tony Award in 1954 for his role in *Kismet* and a Tony Honor for Excellence in Theatre in 1990.)
- Council adopts a resolution stating "that no Equity and or Chorus Equity member may work in any company where recordings are used to supply dialogue, singing and chanting, or business where living actors might be employed, unless the manager shall have first obtained permission" from Equity.

50 Years Ago December 1961

- Council discusses the plans for the Lincoln Center Repertory

Company and the design of the theatre being built to house it revealed by Elia Kazan and Robert Whitehead, producing directors of the company. Ticket prices for the main theatre are to range from \$2-\$5.

- The new Off-Broadway contract increases rehearsal pay from \$20 a week to \$45. Minimum salary remains at \$45 per week for the first two years and increases to \$50 in the third.

25 Years Ago December 1986

- Equity's annual employment report shows that total earnings for members are at an all-time high: \$128,019,277. Nevertheless, the Production Contract is continuing a downturn from the 1981-82 high point of 84,496 workweeks to 53,823 workweeks. LORT workweeks continue to overtake those of the Production Contract.

10 Years Ago December 2001

- Equity and Canadian Equity agree to pension reciprocity.



How I Got My Equity Card

Eric J. Little



By Eric J. Little

I finally joined Equity this year. I say finally because I've been working in professional theatre for close to ten years now. The process started for me when I was in grad school studying acting at Louisiana State University. We worked on a professional stage with Equity actors all the time and that's when I started really learning

about the Union and its benefits. So eventually I got that \$100 to start my EMC process and I was off. I continued to work and collect points. Then I started having conversations with other actors and casting directors about when to join, what would be the right time, etc. So I think that slowed down the process of joining for me. I knew I wanted to join, but I just didn't know when. But I still kept working

and collecting points and then one day I looked up and realized I had enough points. So I decided to join. Of course what do they do on my first Equity show? Make me the Deputy. But what made this year sweeter, was I just won an award for a role in Superior Donuts, which was also one of my first shows as an Equity actor. And it was presented to me by a National Director of Equity. So once again, finally, I can say I am proud to be a member."

Eric J. Little received a 2011 Suzi Award as Lead Actor in a Play for his performance in *Superior Donuts* at the Horizon Theatre in Atlanta. The award was presented by National Communications Director David Lotz and Area Liaison Karen Howell.

University of Missouri Survey Extended to December 31

Clinical researchers in the Department of Physical Medicine and Rehabilitation at the University of Missouri are currently conducting a study investigating ways to prevent overuse injuries in professional stage performers. Although it has been

well-established that overuse injuries commonly occur, there has been little research regarding the prevention of such injuries. Interested members are asked to participate in this online performing arts medicine research project. It is anonymous and will take about five

minutes to complete. The survey may be accessed at www.surveymonkey.com/s/mizzouperformingartsmed. For more information, contact: Jarron I. Tilghman, MD at Jarrontilghmanmd1906@gmail.com.

2011: Equity's Year in Review

January

Mary McColl steps into post of Executive Director as the seventh Executive Director in Equity's almost 100 year history (There were also three Acting Executive Directors.)

Central Regional Vice President Dev Kennedy and Central Regional Director Kathryn V. Lamkey attend the inauguration of Illinois Governor Pat Quinn. The occasion is an opportunity for Equity leaders to speak to the Governor and others about Equity.

Council approves changes to the Small Professional Theatre (SPT) Contract. Highlights of the agreement include a 3% increase in salaries in each year of the agreement, improvements in housing, and establishment of a minimum number of Chorus contracts in musicals.

February

A new Musical Stock/Unit Attraction (MSUA) agreement featuring salary increases and a media package is approved by Council.

Equity members join rallies in Wisconsin demonstrating support for the collective bargaining rights of public sector workers and their legal right to be represented by a Union.

There is a ribbon-cutting ceremony for the newly refurbished offices of The

Actors Federal Credit Union in New York.

March

Equity joins union members throughout the country on March 25, 2011 remembering the 100th anniversary of the Triangle Shirtwaist Fire in New York. The fire, which killed 146 young, mostly immigrant women, led to legislation requiring improved safety standards and impacted the entire labor movement.

A Plenary/National Conference, bringing together Officers, Councillors, non-Councillor Central Regional Board members, Area Liaisons and staff convenes in New York. The agenda includes discussion of: organizing/developing work; supporting the non-office city actor; communication; role and support of liaisons; public policy; committees; governance/relationship of staff, Council and membership; and services/member education.

A new disability rights video is launched by Inclusion in the Arts and Media of People with Disabilities (I AM PWD), a tri-union organization of Equity, AFTRA and SAG.

April

Equity joins the AFL-CIO's pro-union "We Are One" campaign and in a show of solidarity participates in rallies in several cities.

May

Equity leaders and staff meet with Canadian Actors' Equity Association in New York to review the Reciprocal Agreement and other issues of mutual concern.

Council approves a new Larry Leon Hamlin/Actors' Equity Code for the exclusive use of the National Black Theatre Festival. Held biannually in August in Winston-Salem, North Carolina, the Festival attracts more than 65,000 people during six days of performances and events.

June

Equity salutes 12 chorus members who have received the Gypsy Robe during the 2010-2011 season.

As part of its plans to celebrate the union's centennial in 2013, Equity launches The Narrative Project, a multimedia history of AEA seen through the eyes of members across the country. Members are urged to share their stories via Facebook or the website: aea100.org.

A new three-year Theatre for Young Audiences (TYA) contract is approved, including improvements in salaries and health rates.

Equity cheers passage of New York State's Marriage Equality bill.

The Merchant of Venice receives Equity's Extraordinary

Excellence in Diversity Award. The award is presented on June 7, which the Mayor has designated as Diversity on Broadway Day.

July

A new three-year Chicago Area Theatre (CAT) contract is approved by the Central Regional Board. It features salary increases in each year in all Tiers, increases in health contributions each year in most Tiers and significant increases in other areas as well.

Central Regional Director Kathryn V. Lamkey announces her plans to retire at the end of the year.

Negotiations get underway for a new Production Contract. The contract is due to expire on September 25.

August

Equity signs a newly-created groundbreaking national agreement with RWS and Associates Entertainment allowing the company to employ Equity members for entertainment produced for amusement parks.

September

Jeanna Belkin steps down as a Trustee of the Equity-League Pension and Health Plans after 47 years.

October

Equity joins a team formed by former Councillor Nancy Daly, "We Take Care of Our Own - Actors United to End Alzheimer's" including AFTRA

and SAG members, to join in the National Walk to End Alzheimer's sponsored by the Alzheimer's Association.

Equity announces plans to relocate (to another space in the Equity Building) and to renovate the Audition Center located in the Union's New York office. This project is estimated to be completed in 2013.

Equity and the Broadway League reach a tentative agreement for a new, four-year Production Contract, which Council votes unanimously to recommend for ratification.

Equity and David E. Talbert Presents successfully negotiate the Urban Broadway Series Contract to be used for Talbert-produced tours on what has been traditionally termed, "the urban circuit." This is the first contract of its kind in this important, influential and growing theatre market.

November

Christine Provost is named Central Regional Director/Assistant Executive Director, succeeding Kathryn V. Lamkey, who retires after 25 years in the post.

The Production Contract is ratified by a large majority of the membership eligible to vote.

December

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

To Work or Not To Work (Without an Equity Contract)

When is it okay for me to work without an Equity contract?

The best (and shortest) answer is “never.” There is never a reason for an Equity member to work without a contract. Accepting such work undermines the union’s considerable efforts to maintain standards for professional actors and stage managers. Often, by involving Equity, terms can be reached with even the most reluctant producers to bring the show under contract.

But this theatre is really small-time... But this gig is really short... But I’m just doing it as a favor...

Equity has endeavored to be flexible by creating contracts that cover all levels of work. Agreements such as Special Appearance, Guest Artist, Business Theatre and Staged Reading can often be utilized to bring the work onto Equity contract. If you’re wondering, call Equity!

Shouldn’t Equity let me know if a show is non-union?

On our website, we will post notices of shows that are casting non-union, especially those we have tried to get on Equity contract. Similar notices are also often posted on SAG and AFTRA’s websites. It’s worth checking at least our website (www.actorsequity.org) before auditioning, especially if the au-

dition notice doesn’t state the type of Equity contract that will apply. These notices can be found through the link on the News Index page titled “Equity, 4As “Do Not Work” Notices”.

But this is a benefit performance...

Benefit performances using Equity members must be approved by the Theatre Authority. Jeffrey Morris (New York) or Peter Bailey (California) can help producers through the process and can answer any questions members may have.

What about shows not in Equity’s jurisdiction?

You should call Equity and ask if the benefit has Theatre Authority approval. Sometimes the producer will say it is covered by Equity, but it is not. Sometimes the work is in an area we are attempting to organize. Sometimes it is in the jurisdiction of a sister union. In any case, you may not accept the employment.

Actors’ Equity, AFTRA, AGMA, AGVA, SAG and the Italian Actors’ Union are all part of the Associated Actors and Artistes of America (the “4As”), and as such, we recognize, respect and support each others’ efforts to organize and negotiate fair and equitable contracts. As a member of any 4A’s union, you are bound by your union’s

constitution to uphold these provisions. If you do not do so, you can be disciplined under the 4As charter, which specifically calls for the discipline of members of one union who are working without contract in the jurisdiction of another union. And that’s not what anyone wants!

I live in a “right-to-work” state. Doesn’t that mean I have the right to work without an Equity Contract?

No. It does not. “Right-to-work” does not impact upon your obligations as an Equity member. Once you have joined, you have agreed never to work without an Equity contract.

What could happen if I am discovered working without benefit of contract?

First of all, there is the moral penalty of knowing you have betrayed your fellow union members. But there are steep tangible liabilities as well. In accordance with Equity’s Constitution and By-Laws, a Charges Hearing Committee is convened. It hears the case and decides on the remedy. Penalties can include fines, letters of apology to the membership, and even mean expulsion from the union.

Can I resign to work non-Equity, then rejoin?

Equity membership is a hard-won honor and something of which to be proud. Many ac-

tors dream of the day they “get their card.” It is not a commodity to be traded for financial gain or convenience. Unfortunately, some actors do make the choice to leave Equity to take non-union work. Often, those actors wish to rejoin the union later. In that event, their case must go before the President’s Planning Committee. Sometimes the actor is allowed to rejoin (after paying any fines and/or fees—including initiation—that may be exacted), and sometimes not.

What if my agent sends me for non-Equity work?

Equity’s agency regulations state that an agent who knowingly advises a member to seek non-union employment is subject to a fine of \$5,000 for a first offense and additional penalties, including loss of franchise, for subsequent offenses.

But I still have more questions...

Not surprising. Even long-time members have admitted to us that these can be tricky questions. Call your union(s)!

And one last thought...

An important point to remember is that while this article is mainly about working without an Equity contract, there’s more to your Equity membership.

Today’s professional performers must be able to work in every medium: theatre, television, radio, film, the internet and other new media platforms. To protect the wages and working conditions that everyone deserves, members of one union must not undermine another union’s efforts to organize professional work opportunities.

If you have questions, contact Equity before committing to a project. Call or e-mail **Flora Stamatiades**, National Director, Organizing and Special Projects, at (212) 869-8530, extension 419 or flora@actorsequity.org.

BRIEF NOTES

• **Sarasota’s Florida Studio Theatre** has announced plans to renovate the 6,000 square foot Gompertz Theatre and construct an 18,000 square foot addition with two new theatre stages. The \$5.6 million campaign is the largest capital program in the 37-year old theatre’s history and will double the number of renovated stages on the theatre’s campus located in Sarasota’s historic downtown.

• **Career Transition For Dancers’ 26th Anniversary Jubilee** at New York’s recently renovated City Center on Halloween raised \$1.1 million for its counseling, scholarship and other services.

• **New York’s Public Theater** has received a \$2 million grant from The Ford Foundation for a renovation expected to be completed by summer 2012 with a grand opening in fall 2012.

On the Web:

www.actorsequity.org

- Kwei-Armah, Baltimore CenterStage’s new Artistic Director, attends Washington/Baltimore Membership Meeting
- Stage Managers’ New Member reception

Francis Jue Joins P&H Trustees

Francis Jue, who has served on Council since 2003 in both Chorus and Principal categories, has been appointed by Chair Madeleine Fallon to serve as an Equity Trustee of the Equity-League Pension and Health Funds. Mr. Jue has worked under many Equity contracts, including: Production, LORT, Off-Broadway, various Stock agreements, Dinner Theatre, Theatre for Young Audiences, and Small Professional Theatre, since joining Equity in 1984.



Francis Jue.

It’s Time to Apply for a Union Plus Scholarship

For 2012, \$150,000 in scholarships is available from Union Plus. The deadline to apply is January 31, 2012. Amounts range from \$500 to \$4,000. This year’s application is entirely online—allowing students to complete the application over time and save their responses.

Since 1992, the Union Plus Scholarship Program has

awarded more than \$3.2 million to students of working families who want to begin or continue their post-secondary education. For the past six years, Equity members or their children have been Union Plus Scholarship recipients.

For information on the Union Plus Scholarship Program and eligibility, visit www.unionplus.org.



EXCEPTIONAL MEMBER SERVICES

Dear Editor:

I spent April, May and June 2011 in Chicago performing the titular role in the Victory Gardens production of Charles Smith’s *The Gospel According to James*. While there, I accepted an invitation from Luther Goins, AEA’s National EEO Coordinator, to tour Equity’s new offices—which are spacious, visitor-friendly and environmentally green.

The tour also included a visit to the Midwest office of Actors Federal Credit Union. This office is overseen by two of the most graciously efficient individuals I have ever had the pleasure to meet: Branch Manager Leo Castillo, Jr. and Member Service Representative Cathy Valenzuela, who even took time from her busy schedule to attend

Letters to The Editor

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

a performance of the play.

I was so inspired by the outing that I am writing to encourage all artists working in the Chicago area to do themselves a favor, and eschew the admittedly fast but impersonal mode of banking and doing Union business via the Internet, but rather, visit both Equity and the Credit Union and allow yourselves to be embraced by their refreshing personal touch.

André De Shields

IN MEMORIAM

Dear Editor:

My first introduction to Gary Holcombe was when I was a girl in the audience for a national tour of *1776*; he played the role of Edward Rutledge. I had been to the theatre one other time in my life; I was utterly transfixed by his show-stopping bad boy

number “Molasses to Rum.”

Fast-forwarding about 15 years, I was on the other side of the stage, called in to sub as the Assistant Stage Manager for Missouri Rep’s production of *Our Town*. Gary played Editor Webb. We became immediate fast friends.

Gary spent years on Broadway and on tour, finally settling with his wife Donna Thomason in Kansas City where he became entrenched in the city’s theatre scene. He was boisterous, funny and politically incorrect; he was sensitive, brooding and generous. An insightful director dubbed him Gary Paradox.” Gary shot guns, loved motorcycles and his bird dogs. He had a brilliant Falstaff in him, which was never tapped.

Gary Holcombe died on October 10, at the age of 66.

Rebecca C. Monroe



NATIONAL NEWS

Chicago

Labor Federation Offers Scholarships to Students

The Chicago Federation of Labor is offering William A. Lee Memorial Scholarship Awards to eligible high school seniors who are members, or whose parents are members, of a union affiliated with the Chicago Federation of Labor. There are five academic-based scholarships and five random-drawing scholarships in the amount of \$2,000 for students graduating from a Chicago or suburban high school. Students may apply in only one category. The period for submitting applications is January 1 through March 1, 2012. For applications and instructions, visit the website www.chicagolabor.org/union-resources/scholarship-information.

Dallas/Fort Worth

Local Performers Give Back to Community

Members of the Dallas/Fort Worth theatre community have lent their talents and time to *HOLIDAZZLE ACT II*, a new CD of holiday music, proceeds of which benefit local children's charity, Jonathan's Place. A release party was held on November 7, 2011. (To order the CD visit the website: dfwactorsgiveback.org).

Jonathan's Place has been providing residential care and specialized services to the abused and neglected children of North Texas for more than 15 years through an Emergency Shelter, a Foster and Adoptive Family Program and a Residential Therapeutic Program.

DFW Actors Give Back, a registered 501(c)(3) not-for-profit organization, was created in 2008 to provide theatrical artists and technicians of the Dallas/Fort Worth Metroplex with an opportunity to give back to the community by offering their creative talents and time to benefit local children's charities.

Meetings, Meetings, Meetings



Minneapolis

More than 30 Equity members, including several new members (pictured), gathered for the 2011 Minneapolis Membership Meeting at Park Square Theatre on November 14.

San Diego

A San Diego Membership Meeting and Mixer was held at the San Diego Repertory Theatre on November 14. At the outset, Western Business Representative Ivan Rivas hosted an informational meeting for Equity Membership Candidates, speaking about what a union is and specifically about Equity's primary function. Equity National Secretary/ Treasurer and VITA Director Sandra Karas presented "Take It Off!," a tax workshop designed for entertainment professionals. Afterwards, Western Regional Director Mary Lou Westerfield was the guest speaker at the membership meeting portion of the evening. Coordinated by the San Diego Area Liaison Committee, the event "was a huge success and a testament to a rich, diverse and productive year in the San Diego market," reports Mr. Rivas.



Thank you to San Diego Repertory Theatre for hosting the event. (Photo: Cherry Fizz Photos)

Los Angeles

EEO Committee Presents "We're In This Together"

"We're In This Together" (WITT), an assortment of workshops and panels to enhance equal access to casting and employment in theatre for ethnic actors, women, seniors and performers with disabilities was presented by the Western Region Equal Employment Opportunity Committee on September 24, 2011 at the Los Angeles Theatre Center. "Equity members seized the opportunity to work on their craft from a skills and technique and occupational

perspective," said Committee Chair Barbara N. Roberts. Workshop leaders and panelists included Fran Bennett, Florence Riggs, Charlayne Woodward, Michelle Baron, Jaime Ferrar, Tim Dang, Jessica Kubzansky, Luis Jose Valenzuela,



Members at the "We're In This Together" workshop.



Atlanta

Forty members were on hand at Manuel's Tavern for the annual Atlanta Membership Meeting on November 14. Special guests Eastern Regional Director Rick Berg and Senior Business Rep Russell Lehrer spoke to the group about national and local issues; local tax accountant Sallie Lawrence shared tax tips; and Jeff Carrico from Open Hand Atlanta spoke about the areas's upcoming holiday fundraiser. Jackie Prucha was reelected to the Liaison Committee, along with alternates Jon Goldstein and Clifton Guterman.

San Francisco

Bay Area Draws Crowd to Membership Meeting

The Bay Area Advisory Committee (BAAC) hosted its Fall 2011 General

Membership Meeting on October 24, 2011 at the newly reopened Lorraine Hansberry Theatre (aka Post St./Theatre on the Square) in San Francisco. For the fourth consecutive year the San Francisco Bay Area exceeded attendance expectation and had over 55 members present.

Guests included Western Regional Director Mary Lou Westerfield and San Francisco Business Rep Bethany Umbach who announced the achievements in the Production Contract negotiations and the recent reopening of the Lorraine Hansberry Theatre as a BAT Seasonal Company.

Prior to the meeting BAAC hosted a lively Equity Membership Candidate informational session with 30 EMCs who then joined the membership for a pre-meeting mixer. BAAC thanks Stephen Anthony Jones, Artistic Director (and AEA member), and Shirley Howard Johnson, General Manager, of the Lorraine Hansberry for the generous donation of the lobby and theatre space for the reception and meeting. Libations were donated by Sebastiani Wineries via member Teresa Byrne and 21st Amendment Brewery thanks to the hard work of member Marie Shell. Reception food was coordinated by Hospitality Chair Michael Gaffney and his subcommittee of AEA volunteers.

The BAAC Outreach Committee has designated the Fall and Spring membership meetings as a Biennial Food Drive for the San Francisco/Marin Community Food Bank. Donations will be forwarded by Outreach Committee Chair Phoebe Moyer.

Save the date: The Spring General Membership Meeting is set for April 23, 2012, location TBA.



Kelly Houston (l) and Martin Rojas Dietrich at the Bay Area Membership Meeting.

Shirley Jo Finney, S. Marc Jordan, Lupe Ontiveres, Jeanne Sakata, Adolphus Ward, Takayo Fischer, Harrison White, Shyla La'Shae and Kelsey Scott. Keynote speaker was Gordon Davidson. The Actors Fund and the Employment Development Department were on deck to provide services, information and assistance.

"Let's do this once a month," shouted a member. Barbara N. Roberts, DeBorah Sharpe-Taylor and Felicia Taylor, event organizers, smiled at the prospect.

AWARDS

Los Angeles

Equity Honors Mo`olelo at Tri-Union Diversity Awards



Mo`olelo cast members (Greg Watanabe, Brian Bielawski, Jacob Bruce, Maggie Carney, Michelle Wong, Albert Park) perform a scene from David Henry Hwang's *Yellow Face*. (Photo: Ed Krieger)

The Equal Employment Opportunity Committees of Equity, AFTRA and SAG presented the 9th Annual Ivy Bethune Tri-Union Diversity Awards in Los Angeles on November 7, 2011. The awards celebrate individuals and organizations in the performing arts that have taken an active stand to make a difference toward a more representational, multicultural community by helping build a foundation for diversity within the industry. The awards, known as the Ivys, are

named for former Equity Councillor and Western Advisory Board member Ivy Bethune, a tireless member of all three performer unions, who has devoted more than 80 years of her life to civil rights activism.

Four awards are presented—one selected by each Union and the fourth, a Tri-Union selection. Equity's honoree was San Diego's Mo`olelo Performing Arts Company, a socially-conscious theatre organization dedicated to broadening the scope of San Diego's cultural environment by

telling powerful stories that are as diverse as the islands of Hawaii (mo`olelo means story in Hawaiian) and providing a voice for diverse and underrepresented populations. Mo`olelo company members performed a scene from David Henry Hwang's *Yellow Face*. Mark Valdez, Executive Director of the Network of Ensemble Theatres, presented the award and read congratulatory letters from Mr. Hwang and Pasadena Playhouse Artistic Director Sheldon Epps.

Equity was well represented by Principal Councillors Joshua Bott, John Herzog, Michele Lee, and Barbara N. Roberts; San Diego Liaison Abner Genece; and the event's co-ordinator and perennial producer, Stage Manager Councillor Pat Loeb. Western staff member Michael Van Duzer lent invaluable support, as always.

Also honored at the event were J.R. Martinez (AFTRA honoree), Bill Cosby (SAG honoree) and Zina Bethune (Tri-Union honoree). Ms. Bethune, a member of all three unions and the daughter of Ivy Bethune, received Equity's Rosetta LeNoire Award in 2009 for her promotion of multi-racial and non-traditional casting.



John Kander (c) with members of the chorus of *The Scottsboro Boys* flanked by (far l) Jennifer Garvey Blackwell (Vineyard Theatre), Larry Hochman and (far r) Douglas Aibel (Vineyard Theatre). (Photo: John Quilty)

New York

"The Scottsboro Boys" Named ACCA's Outstanding Broadway Chorus

The Scottsboro Boys has received the Fifth Annual ACCA Award for Outstanding Broadway Chorus presented by Equity's Advisory Committee on Chorus Affairs. The honor is the only industry accolade of its kind and recognizes the distinctive talents and contributions made by the original chorus members of a Broadway musical. The award was presented at the Equity office on November 18, 2011.

The recipients, all of whom were part of *The Scottsboro Boys* chorus on opening night, October 31, 2010, are: Josh Breckenridge, Derrick Cobey, E. Clayton Cornelious, Jeremy C. Gumbs, Rodney Hicks, Kendrick Jones, James T. Lane, J.C. Montgomery, Clinton Roane, Julius B. Thomas and Christian Dante White.

"This award acknowledges and honors the enormous talent and contributions members of a chorus make to a Broadway production," said Equity Second Vice-President and ACCA Chair Rebecca Kim Jordan. "The chorus members of *The Scottsboro Boys* are gifted professionals who exemplify the hard work, dedication and talent it takes to be

outstanding in a Broadway musical."

In reviewing the chorus of each Broadway musical, the ACCA considered the requirements made on the chorus by the director, choreographer and musical director; the caliber of technical skill used to execute those requirements; and the contributions made by the entire chorus to the overall production. All 12 Broadway chorus musicals that opened in the 2010-2011 season were eligible for the award.

The Scottsboro Boys, which received 12 Tony Award nominations, was the final collaboration by John Kander and Fred Ebb, and was directed and choreographed by five-time Tony recipient Susan Stroman. It was based on the notorious "Scottsboro" case in the 1930s, in which nine African American men were unjustly accused of a terrible crime.

Mr. Kander, who surprised the cast by attending the ceremony, called the cast "brilliant" and said they have given him "the best experience in the theatre I have ever had."

Los Angeles

Lee Represents AEA at Ovation Awards

The LA STAGE Alliance Ovation Awards, celebrating theatrical excellence and achievement during the 2010-2011 season, were presented at the Orpheum Theatre on November 14, 2011. On the Red Carpet, Western Region Councillor Michele Lee told the press that she was honored and proud to be representing Equity at this event and to be celebrating the Los Angeles and Southern California theatre community. Ms. Lee presented the Ovation Award for Best Production of a Play in a Large Theatre to



AEA staffer Richard Ostlund and Michele Lee.

Ebony Repertory Theatre's *A Raisin in the Sun* and Best Production of a Musical in a Large Theatre to Reprise Theatre Company's production of *Kiss Me Kate*.

SAVE THE DATE

Eastern Region
New Member
Reception
Monday
January 23,
2012

Watch the
website
for more
information

"The Actors' Equity Association new-member reception is one of the great unsung rituals of the New York theater world."

— Dan Holloway, BACKSTAGE Blog



Susan Haimen congratulates Kathryn V. Lamkey.

Chicago

Jeffs Salute Lamkey

At the 2011 Jeff Awards, Susan Haimen, immediate past Chair of the Jeff Committee, surprised retiring Central Regional Director Kathryn V. Lamkey by presenting a plaque to her on behalf of the Joseph Jefferson Awards Committee: "In recognition and appreciation

of the significant contribution made to the lives of Equity Actors and Stage Managers who have benefited from her leadership as Assistant Executive Director/Central Regional Director of Actors' Equity Association, the Jeff Awards Committee hereby presents this honor to Kathryn V. Lamkey November 7, 2011." Ms. Lamkey received a standing ovation.

Twin Cities**Ivey Awards Presented**

By Ryan B. Hastings
Central Region Business Representative

Love was in the air at the Ivey Awards, presented on September 19, 2011 at the historic State Theatre in Minneapolis. The much-anticipated event has removed the competitive element found in most award shows, with the evening focusing instead on the extraordinary achievements of the theatrical community from the past year by honoring those special few who rose above and beyond their extremely talented peers.

Hosts for the evening were the father and son team, Charles Numrich, a Twin Cities actor and storyteller, and Seth Numrich, currently Albert Narracott in the 2011 Tony-Award winning *War Horse*.

The Equity theatre company, Ten Thousand Things, was recognized for its production of *Doubt*. As an indispensable part of the Twin Cities community, Ten Thousand Things performs in homeless shelters, prisons, low-income housing, community centers and other areas where access to art is extremely limited. Artistic Director Michelle Hensley said, "I think what made this production of *Doubt* exceptional was a combination of an incredible cast, our bare-bones intimate staging and then, of course, what we as artists learn from our non-traditional audiences. We were so informed by their response to the play, which, in turn, we communicated to our traditional audiences—those



Bain Boehlke flanked by Terry Lynn Carlson (Twin Cities Liaison Chair), Central Regional Director Kathryn Lamkey, Wendy Lehr and Business Rep Ryan Hastings at the Ivey Awards.

who pay to see the show." She continued, "Working with Ten Thousand Things is like getting your batteries recharged. It reminds us why we wanted to do theatre in the first place. The connection with audiences is so raw. And performing becomes not about a review or a career, but it is about something much bigger than you."

Three Equity actors were honored with individual awards for their performances during the past season. Dennis Spears received an Ivey for his performance as Nat King Cole in *I Wish You Love* at Penumbra Theatre Company. Playwright Dominic Taylor said, "Dennis was absolutely marvelous in the role of Nat Cole. This role is challenging as it requires singing and acting. The text requires the actor to go deep and then take that complexity into song. I am hard pressed to think of any other performer who can sing and act at the level Dennis can. I was thrilled with the way he made this role his own and the way he brought Nat to life. Dennis truly deserves to be recognized and I am so glad he received the Ivey recognition as best actor of

2011." The other two awards were given to Peter Christian Hansen for his fiery performance as Pale in *Burn This* at Gremlin Theater and Ben Bakken for his performance as Jesus in *Jesus Christ Superstar* at Chanhassen Dinner Theatres.

The Lifetime Achievement Award went to Bain Boehlke for his profound effect on the Twin Cities theatre community over the past half century. Mr. Boehlke is the founder and artistic director of the renowned Jungle Theatre. His efforts created one of the Twin Cities' best theatres and also helped to revitalize a struggling neighborhood. Mr. Boehlke was also an actor and Associate Artistic Director at the Children's Theatre Company for more than 13 years. Actress Wendy Lehr, who hosted the Ivey Awards with Mr. Boehlke last year and was last year's recipient of the Lifetime Achievement Award, said, "Bain is a unique theatre artist. He is authentic. I love the word authentic because it comes from him. He is one of the hardest working people I have ever met. His work has changed Minneapolis for the better. He helped to create the theatre scene."

Phoenix/Tucson**Theatre Service Award Presented to Journalist Kyle Lawson**

Phoenix/Tucson Liaison Committee members Elaine "E.E." Moe, Maren MacLean, Cathy Dresbach, Theatre Service Award recipient Kyle Lawson, Committee Chair Tony Hodges and members David Vining and Larry Soller. (Photo: Laura Durant Communications)

At a reception prior to the Equity General Meeting at Phoenix Theatre on November 7, 2011, the Phoenix/Tucson Equity Liaison Committee presented the 2011 Arizona Theatre Service Award to Kyle Lawson, former Theatre and Entertainment Reporter and Critic for *The Arizona Republic*.

For more than 30 years, Kyle Lawson wrote about arts and entertainment in Arizona, first at the *Scottsdale Progress*, then *The Phoenix Gazette*, and finally *The Arizona Republic*. As a passionate theatre advocate, he encouraged, inspired and nurtured local actors, directors and playwrights in a manner that helped create careers and stabilize theatres throughout the state. "Theatre is a constant teacher," said Mr. Lawson. "If you commit yourself to it, it will teach you and change you. And it will make demands of you."

Liaison Committee member Charles St. Clair said of Mr. Lawson, "He tirelessly discovered and promoted small, unknown performing arts productions of extraordinary artistry that might never have found an audience if not for his enthusiastic coverage. His

dedication to the underdogs made it safe for artists, producers and presenters to set up camp in the Valley and to take risks." Equity member and Theater Works Artistic Director Robyn Allen added, "Valley theatre wouldn't be what it is today without Kyle. His amazing support was the key to growth."

Though now seeing less theatre than in the past, Mr. Lawson's role as champion for Arizona theatre remains unchanged. "I have seen and been affected by good theatre," he says. "I might have seen more in New York or London or Chicago. But for the great moments, they were just as great here as anywhere."

The Arizona Theatre Service Award is presented annually by Arizona's Equity members to recognize significant contribution and service to the Arizona theatre community. "Kyle had been at the top of our list for years," said Tony Hodges, Chair of the Phoenix/Tucson Liaison Committee. "But, typical of Kyle, he always felt others were more deserving and was reluctant to accept the award. We were finally able to convince him it was his turn to be recognized."

Atlanta**Suzi Awards Spotlight Equity Theatres, Actors**

Atlanta's seventh annual Suzi Awards honored 20 Equity theatres and dozens of AEA Actors and Stage Managers at a gala event on November 7, 2011 at the Conant Center on the campus of Oglethorpe University. Suzi Bass, an Equity member and member of the Atlanta Area Liaison Committee, was one of Atlanta's most beloved performers. She died in 2002 at the age of 56.

With over 400 in attendance, the show began as each of the casts nominated for Ensemble - Musical performed a medley of numbers from their shows. By the end of the evening, the Horizon Theatre took home ten star-shaped trophies, including six Suzis for its puppet-infused

production of *Avenue Q*, which is being remounted in 2012. The Alliance Theatre followed with seven Suzis for *August, Osage County*, including Best Play, Best Director (Susan V. Booth) and Best Actress (AEA member Tess Malis Kincaid). Ms. Booth attributed the production's success to the breadth of talent and close relationships among the cast.

The Broadway-bound *Bring It On: The Musical* won for the Alliance and its creators (Lin-Manuel Miranda, Tom Kitt,



Suzi Award recipient Eric J. Little with Atlanta Liaison Committee Chair Karen Howell and National Communications Director David Lotz. (Photo: John A. Delves)

Amanda Green and Jeff Whitty) in the World Premiere category. AEA member Andy Blankenbuehler took home the Choreography Suzi for his wildly inventive mash-up of dance and cheerleading acrobatics, and Brian Ronan impressed Suzi judges with his full-on sound design for the show.

In the nominated performer categories, AEA proudly sponsored this year's Lead Actor

- Play award. Before announcing the winner, National Communications Director David Lotz gave a shout-out to the Atlanta AEA Liaison Committee (chaired by Karen Howell) and told the audience that Equity was deeply committed to keeping theatre alive in the current economic climate. Mr. Lotz presented the Suzi to Eric J. Little for his performance as the cocky, confident young writer in *Superior Donuts* at Horizon Theatre (see Eric Little's "How I Got My Equity Card" on page 7). The Featured Actress - Play Suzi went to AEA member Mary Lynn Owen for *The Little Foxes* at the Horizon Theatre.

Several Equity Membership Candidates also garnered awards, including: Nick Arapoglou (Lead Actor - Musical) and Leslie W. Bellair (Featured Actress-Musical), both for *Avenue Q*, Horizon Theatre; and Jeremy Wood (Featured Actor - Musical) *Singin' in the Rain*, Aurora Theatre.

A special "Bravo" goes to Suzi Awards Executive Director Deadra Moore, Master of Ceremonies Rob Cleveland and Awards Director Paul Holly for their hard work.

For a complete list of nominees and winners, visit www.suziawards.org.

(More National News on page 19)

The 2010–2011 Theatrical Season Report

An Analysis of Employment, Earnings, Membership and Finance

By Steven DiPaola

Assistant Executive Director for Finance and Administration

As the previous season drew to a close and the 2010-2011 theatrical season opened, there were lingering concerns about whether the US economy had truly recovered from its worst recession in decades and whether a feared “double-dip” recession was on the horizon. Last year, this report suggested that there were lingering questions that couldn’t be answered at that time concerning when the recession would truly be behind us, how strong a recovery could be anticipated, whether or not theatres on the brink would survive, and whether stronger theatres would again expand their seasons and provide greater employment and earnings to Equity’s members.

Now, a year later, those same questions could still be posed and there are still no ready answers. Further, the past year has seen the US economic future become even more uncertain as the effects of the European debt crisis have found their way here in this age of globalization.

The response of the theatre industry, as this report will show, seemed to be that it went into a holding pattern of sorts. Employment and earnings, which had both decreased during the long recession of the previous two seasons, stabilized and even grew very slightly. Some elements of the theatre industry even found a way to thrive in the current environment. The resilience of this industry and the many people who work in all its components was demonstrated once again, and while the future is fraught with questions of all kinds, this report will provide an analysis of member employment and earnings during the most recent theatrical season. Taken in context, the season had a number of positive points and some recovery from the recession occurred, while Equity’s overall health remained good.

Table 1 and Table 2 present a broad look at employment and earnings, respectively, for the current season, the past two seasons, and the seasons 10 and 20 years ago.

Despite the economic uncertainty that persists in

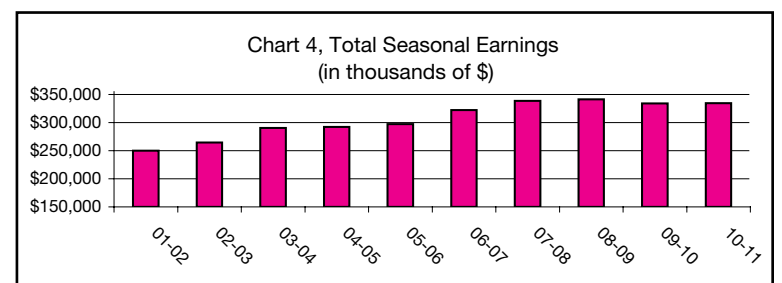
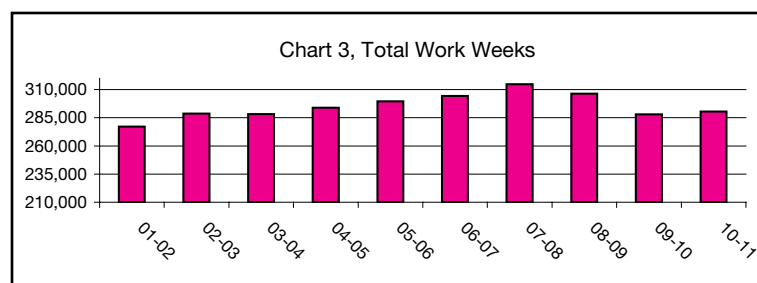
Table 1
Employment Summary

Season	2010-11		2009-10		2008-09		2000-2001		1990-91	
SEASONAL TOTALS:										
Members Working, per season	17,089		16,959		20,181		17,708		14,582	
Average Weeks Worked	17.0		17.0		15.2		16.4		16.7	
% Employed	41.7%		41.4%		50.1%		52.6%		42.0%	
Total Work Weeks	290,410		288,075		306,310		290,145		243,503	
Eastern Weeks	187,962	64.7%	187,216	65.0%	193,720	63.2%	191,609	66.0%	150,007	61.6%
Central Weeks	45,567	15.7%	44,410	15.4%	51,071	16.7%	43,884	15.1%	38,223	15.7%
Western Weeks	56,881	19.6%	56,449	19.6%	61,519	20.1%	54,652	18.8%	55,273	22.7%
Principal Weeks	174,304	60.0%	171,675	59.6%	189,922	62.0%	186,804	64.4%	167,820	68.9%
Chorus Weeks	70,272	24.2%	71,165	24.7%	68,881	22.5%	62,371	21.5%	40,476	16.6%
Stage Manager Weeks	45,834	15.8%	45,235	15.7%	47,507	15.5%	40,970	14.1%	35,207	14.5%

AVERAGE WEEKLY TOTALS:										
Members Working	5,585		5,540		5,891		5,580		4,683	
% Employed	13.6%		13.5%		14.6%		16.6%		13.5%	
Eastern	3,615		3,600		3,725		3,685		2,885	
Central	876		854		982		844		735	
Western	1,094		1,086		1,183		1,051		1,063	
Principals	3,352		3,301		3,652		3,592		3,227	
Chorus	1,351		1,369		1,325		1,199		778	
Stage Managers	881		870		914		788		677	
Open Companies, per week	638		637		643		469		N/A	
East	352		353		348		266		N/A	
Central	142		135		139		102		N/A	
West	144		149		156		101		N/A	

Table 2
Seasonal Earnings Summary

Season	2010-11		2009-10		2008-09		2000-01		1990-91	
Total Seasonal Earnings	\$334,559,463		\$334,207,326		\$341,393,159		\$256,070,569		\$155,589,785	
Median Member Earnings	\$7,382		\$7,475		\$7,340		\$6,138		\$4,935	
Eastern Earnings	\$247,095,465		\$240,472,898		\$242,316,719		\$189,176,122		\$104,435,139	
	73.9%		72.0%		71.0%		73.9%		67.1%	
Central Earnings	\$35,858,429		\$39,731,626		\$45,709,539		\$28,125,567		\$18,491,909	
	10.7%		11.9%		13.4%		11.0%		11.9%	
Western Earnings	\$51,605,569		\$54,002,802		\$53,366,901		\$38,768,880		\$32,562,737	
	15.4%		16.2%		15.6%		15.1%		20.9%	



the country, employment and earnings did not drop again as they had last season, but remained remarkably similar. There were 2,335 additional work weeks – growth of less than 1% -- and earnings increased by \$352,137 – or about one-tenth of 1%. (A

work week is defined as one week of work for one member.) So, statistically speaking, earnings remained virtually unchanged and as **Table 2** indicates, median annual earnings per member actually decreased by \$93, or slightly more than 1%.

Only 130 additional members worked at least one week during the season, raising the number to 17,089, or 40% of the members in good standing – defined as those who are paid up in their dues. The average number of weeks that each of those

members worked was 17 – unchanged from last season, and an increase of less than one week from 20 years ago.

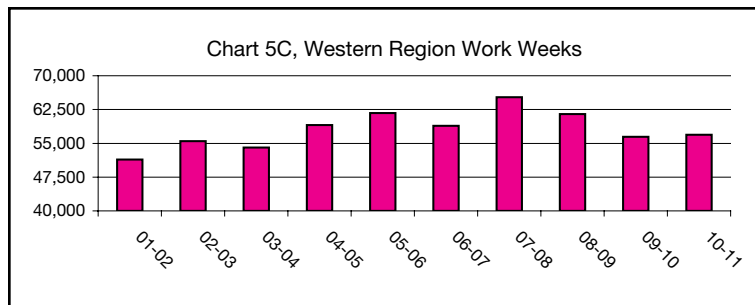
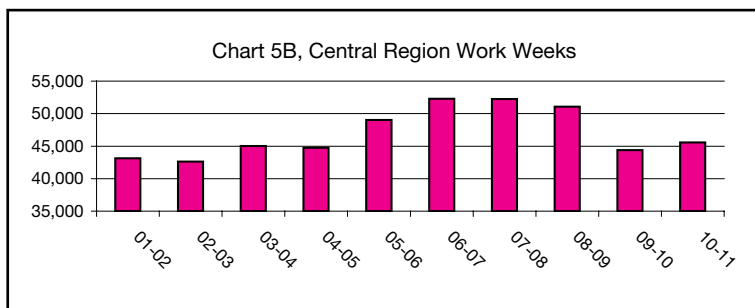
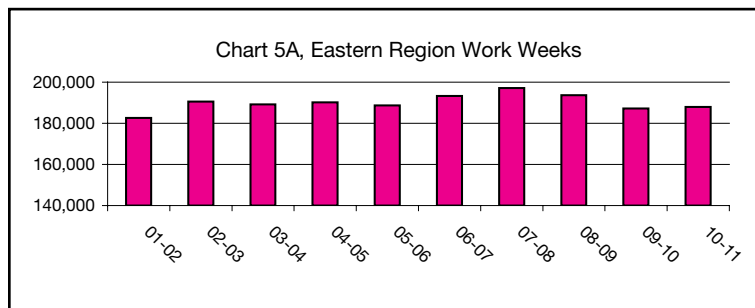
While work weeks increased in both the Central and Western regions during the past season, **Table 2** shows that member earnings

in those regions moved in the opposing direction, falling by 9.7% and 4.4%, respectively. This would indicate that while work weeks lost in the previous season were recovered, they were at lower rates of pay than in the previous season. On the other hand, Eastern earnings rose by 2.8%, bettering the virtually flat growth in member employment in that region, indicating that individual member salaries were higher.

Historically, you can see that the regional distribution of work has remained remarkably similar over the past 20 years, though there has been a small increase in the East and a small decrease in the West. Conversely, the earnings distribution has shifted more noticeably to the East and away from the West. As in employment, Central regional earnings have remained more static. Regional distributions aside, it's important to note that total earnings across all regions have more than doubled over the past 20 years, far outpacing the 19% growth in employment over the same period. To illustrate that point further, while the average number of weeks worked by each member has remained virtually unchanged over the 20 year period, the annual median earnings per member have increased by about 50%.

Charts 3 and 4 drill a bit deeper and illustrate the movement of employment and earnings over the past 10 years. You will note that the middle years of the work week chart show a sustained period of growth during which work weeks increased by 9%, but those growth years are bordered on both ends by the two recessions that occurred during the last decade. Despite those two downturns and the extended growth period, work weeks have remained within a rather narrow range, as the high and the low over the 10-year period are only separated by about 37,000 work weeks. Looking to the earnings table, while following a virtually identical pattern over the past 10 years, the increase in earnings during the growth period was a considerably more robust 29% with the end-of decade retreat far more subtle, and the highs and lows reflect a much broader range.

Referring back to the broad overview of employment in **Table 1**, in terms of regional distribution, employment grew by less than 1% in the East and West, while increasing by about 2.6% in the Central region. Given that all three regions experienced significant work week loss in the previous season, at least some recovery occurred, but



they are still markedly off of their 2008-2009 results.

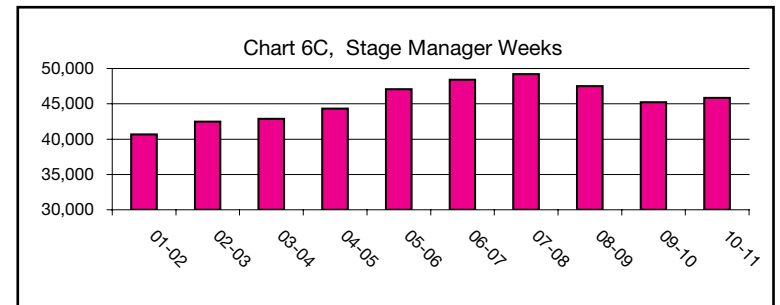
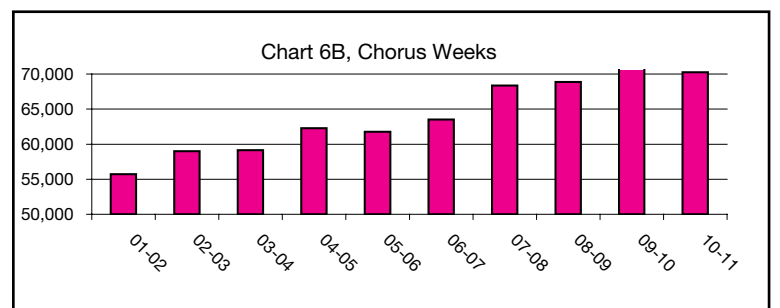
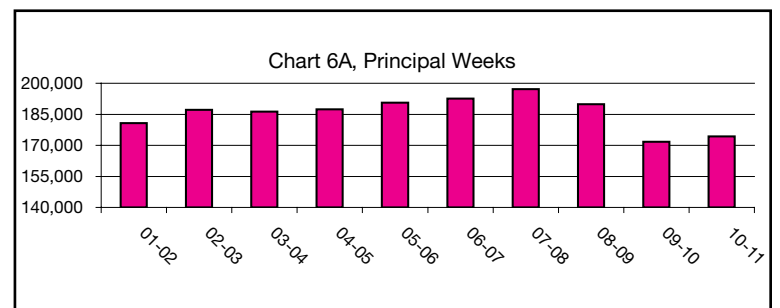
Charts 5A, 5B and 5C graphically depict employment across the regions in greater detail over the past 10 years. The employment highs for all three regions occurred in the two seasons between 2006 and 2008. However, as you can see, work weeks in the Eastern region moved between a much narrower range than the other two regions, its high and low points differing by only 8%. The Central and Western regions, on the other hand, saw their highs and lows separated by 23% and 27%, respectively. In all three regions, drop-offs occurred at the end of the 10-year period that brought work weeks back fairly close to where they had been at the beginning of the decade. This isn't entirely surprising given the recessions that occurred at the beginning and the end of the period, but it would appear that the Eastern region experienced greater employment stability than the other two regions throughout, and was less susceptible to a big drop-off with the later recession.

In terms of the distribution of employment across job categories, **Table 1** showed that this remained virtually unchanged over last season; however, over the 20-year period, there has been a noticeable decrease of Principal weeks offset by increases in Chorus and Stage Manager weeks, which have grown by 74% and 30%, respectively.

Charts 6A, B and C depict the evolution of this shift in more detail over the past 10 seasons. In some measure, these numbers are dictated by the types of shows produced – musical or non-musical, small

production or large production, more or less complex. It is interesting to note, however, that while shows, especially on Broadway, have generally trended smaller since the most recent recession, Chorus work weeks have remained stable over that period, indicating that trend may not be as pronounced on some of the other contract types.

Table 7 provides a much more expansive view of work weeks, showing results across all contract areas for the current season, the 2008-2009 and 2009-2010 seasons, and the for the seasons 10 and 20 years ago. The Production, LORT, Developing Theatre, and Stock contracts have their work weeks shown both in their components and in the aggregate. Depicted in this manner, it's clear that the Production contract is responsible for the largest percentage of work weeks – 25.3% of the overall total – and the producers using this contract remain, as they have for some time, the largest employer of Equity's members. However, it's interesting to note that in the 1990-1991 season, the LORT contract had the largest number of work weeks. While no longer at the top, LORT work weeks still remain strong; in fact, Production and LORT combine for 46% of the work weeks, and when combined with Developing Theatre, these three contract types – of the dozens that you see in the table – are responsible for nearly 62% of the employment on Equity contracts. In fact, unlike in the Eastern region, where the Production contract – the contract used on Broadway – generates the highest number of work weeks, in the Central region that distinction belongs to the



Developing Theatre contracts, and in the Western region, to the LORT contract. So, while important in the Eastern region as well, these two contracts are much more vital for providing employment opportunities in other regions of the country.

As noted earlier, the overall number of work weeks remained remarkably stable from last season to the current season; however, Production contract work weeks dropped by about 10%. Looking to the Production contract components, we can see why. While Point of Organization weeks (shows that originate and "sit down" on Broadway, in Chicago or Los Angeles) were virtually identical from one season to another, touring – both tiered tours (formerly called "experimental tours" and introduced in 2004) and Other tours – or full Production contract tours – decreased significantly.

Looking back over the last 10 years, as **Chart 8** shows, Point of Organization work weeks have mostly been very strong, having grown by 31.5% over the period. Touring weeks, however, have been much more volatile and subject to a number of negative variables. After having been strong for the past five years, with the significant drop this season, they have retreated to nearly their 2001-2002 level, when this segment of the contract was buffeted by a proliferation in non-union tours. The recent decline is more likely an effect of the lingering economic difficulties of the recession, especially in many of the cities where tours play.

Now, however, let's look at the Production contract as a whole over the past 10 years, and let's also take a look at

its earnings over the same period.

As **Chart 9** shows, when the Point of Organization and Touring work weeks are combined, Production contract employment had a protracted and significant period of growth from the 2004-2005 season through the 2009-2010 season, increasing by 21%. However, with Point of Organization having generally plateaued over the past three seasons, the huge drop-off in Touring weeks brought total Production back down to a level not seen in several years.

As **Chart 10** shows, the earnings pattern for Production contract is identical to its work week pattern. However, the growth period brought about an even larger increase of 31%, and this season's drop off of 5% is less stark than the 10% decrease in employment. This less significant drop off in earnings is probably caused by the fact that work weeks on Broadway – which increased by 1,315 this season – typically carry higher salaries.

The LORT and Developing Theatre contracts managed – despite the challenges that face not-for-profits of all kinds – to generate a greater number of work weeks this season.

LORT work weeks increased by 11% and Developing Theatre was up by nearly 6.5%; however, as **Chart 11** shows, both contracts are off their highs of the past 10 years, and both suffered very large drops last season. So, this season represented something of a recovery, though not complete.

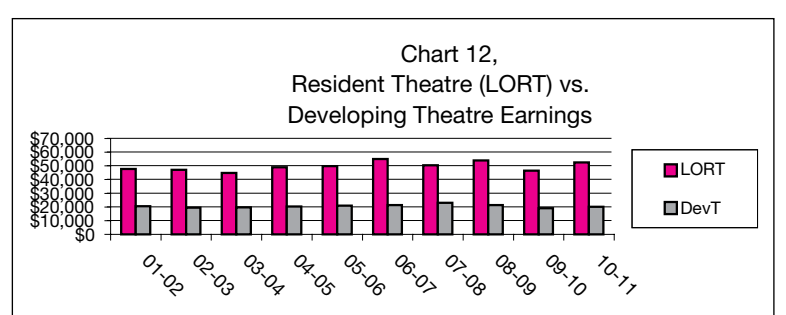
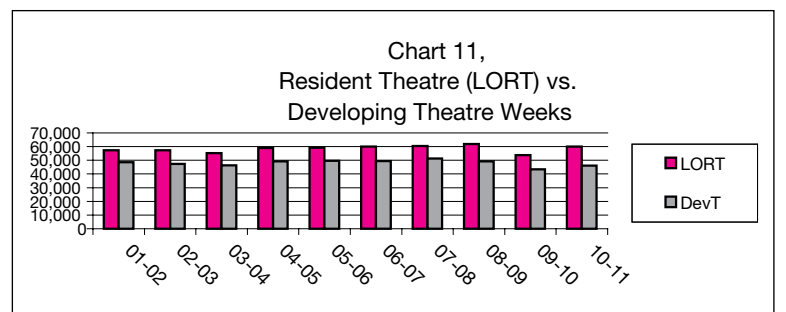
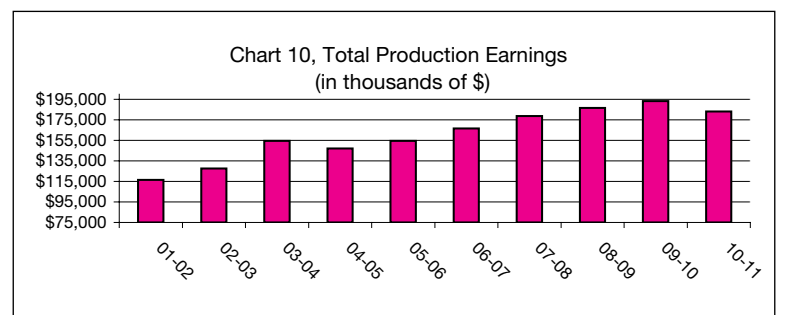
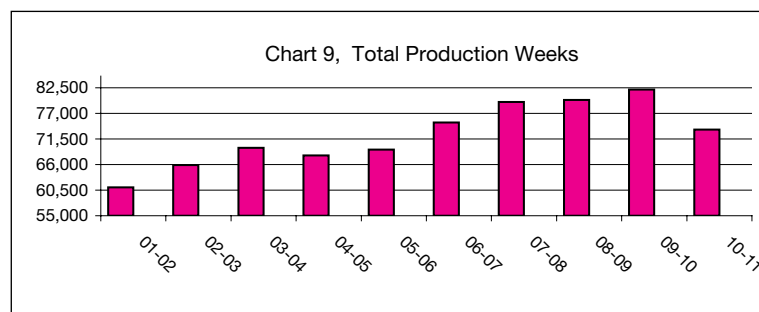
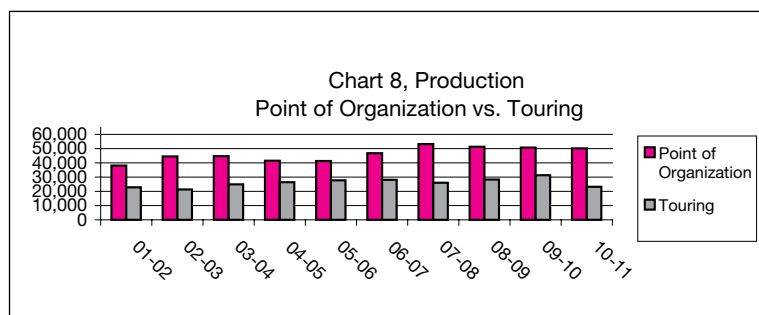
Chart 12 shows that earnings for each contract mostly tracked work weeks. LORT earnings were up

**Table 7, 2010 - 2011 Season
Work Weeks
By Region, Contract Type and Job Category**

	2010-11					Change in % of Total	2009-10 Total	2008-09 Total	2000-01 Total	1990-91 Total
	Eastern	Central	Western	Total	% of Total					
Production	65,669	3,783	4,053	73,505	25.3%	0.1%	82,107	79,889	64,285	51,000
Point of Organization	44,796	1,443	4,004	50,243	17.3%	0.4%	50,775	51,465	40,991	24,691
Tiered Tours	8,207			8,207	2.8%	1.2%	12,572	6,861		
Other Tours	12,666	2,340	49	15,055	5.2%	-1.5%	18,760	21,563	23,294	26,309
Resident Theatre (LORT)	31,079	8,622	20,281	59,982	20.7%	1.5%	53,827	61,988	60,153	58,369
LORT Rep	2,945	277	3,771	6,993	2.4%	0.1%	6,908	7,833	6,784	
LORT Non-Rep	28,134	8,345	16,510	52,989	18.2%	1.3%	46,919	54,155	53,369	
Developing Theatre	21,741	9,182	15,193	46,116	15.9%	-0.4%	43,325	49,223	45,308	42,217
Letter of Agreement	9,603	2,812	8,011	20,426	7.0%	0.0%	18,832	20,850	22,118	20,618
Small Professional Theatre	12,138	6,370	7,182	25,690	8.8%	-0.4%	24,493	28,373	23,190	21,599
Stock	5,865	1,902	721	8,488	2.9%	-0.1%	6,920	8,743	9,530	11,583
COST	1,682	250	288	2,220	0.8%	-0.1%	1,796	2,791	3,023	
COST Special	1,413			1,413	0.5%	0.1%	838	891	582	
CORST	1,659	776		2,435	0.8%	-0.1%	2,553	2,722	2,714	
MSUA	692	833		1,525	0.5%	0.0%	995	1,416	2,319	
RMTA	419		433	852	0.3%	0.0%	733	873	671	
Outdoor Drama		43		43	0.0%	0.0%	5	50	221	
Special Agreements	5,108	6,681	239	12,028	4.1%	-1.2%	13,569	14,914	13,600	5,234
Young Audiences (TYA)	5,808	1,564	1,774	9,146	3.1%	-1.2%	9,393	12,317	12,746	15,314
Cabaret	2,757	76	464	3,297	1.1%	0.0%	3,498	4,304	3,456	6,288
Guest Artist	3,603	1,111	2,047	6,761	2.3%	0.0%	6,257	6,897	7,980	5,681
Special Appearance	3,233	1,717	1,911	6,861	2.4%	0.5%	6,007	5,932	4,189	
University Theatre (URTA)	1,021	714	460	2,195	0.8%	0.1%	2,280	2,522	2,203	1,340
SETA	4,283		977	5,260	1.8%	1.8%	2,766			
Dinner Theatre	1,344	2,366	174	3,884	1.3%	-0.7%	4,939	6,059	10,973	15,396
Dinner Theatre Artist	30		76	106	0.0%	0.0%	125	64		
Casino	24		5,115	5,139	1.8%	-0.6%	5,096	5,330		
Midsized	353			353	0.1%	-0.1%	399	247	22	
Special Production	227			227	0.1%	0.0%	220	603	2,176	2,960
Business Theatre	196	26	10	232	0.1%	0.0%	213	255	814	1,125
Workshop	140			140	0.0%	-0.1%	207		296	334
Off Broadway (NYC)	9,420			9,420	3.2%	1.0%	8,781	6,127	12,031	10,766
NYC/LOA	3,205			3,205	1.1%	0.1%	3,022	2,425	4,802	
Mini (NYC)	1,066			1,066	0.4%	-0.1%	1,790	1,790	2,814	2,332
ANTC	1,955			1,955	0.7%	-0.3%	2,025	3,257		
Transition	621			621	0.2%	-0.2%	550	865		
New England Area Theatre (NEAT)	2,668			2,668	0.9%	0.1%	2,352	2,844	957	
Disney World	16,278			16,278	5.6%	0.8%	16,740	16,547	16,556	5,087
Orlando Area Theatre (OAT)	268			268	0.1%	0.0%	186	194	103	
New Orleans Area (NOLA)		385		385	0.1%	0.0%	519	326	237	
Chicago Area (CAT)		7,438		7,438	2.6%	0.2%	6,348	7,758	7,501	5,226
Western Light Opera (WCLO)			1,324	1,324	0.5%	-0.8%	2,385	2,448	3,029	
Hollywood Area (HAT)			370	370	0.1%	-0.1%	460	399	609	969
San Francisco Bay Area (BAT)			1,290	1,290	0.4%	-0.2%	1,272	1,712	1,603	2,282
Modified Bay Area Theatre			402	402	0.1%	0.0%	497	331	372	
TOTAL	187,962	45,567	56,881	290,410			288,075	306,310	290,145	243,503
By Job Category										
Principal	106,437	31,308	36,559	174,304	60.0%	-2.6%	171,675	189,922	186,804	167,820
Chorus	54,115	5,586	10,571	70,272	24.2%	2.5%	71,165	68,881	62,371	40,476
Stage Manager	27,410	8,673	9,751	45,834	15.8%	0.2%	45,235	47,507	40,970	35,207
% of Total	64.7%	15.7%	19.6%							

13%, and though not having returned to their levels prior to last season, the increase is substantial and represents the third highest total in the past 10 years. Developing Theatre earnings were up about 5.5%, and while still a bit off their levels for most of the past five seasons, they made a nice recovery. So, while this was a good season all around for LORT and Developing Theatre, given continuing economic uncertainty, difficult days and fewer work weeks on these two important contracts may lay ahead.

Looking beyond these three major contracts and once again using **Table 7** and **also Table 13**, how did the rest of Equity's contracts fair? With regard to employment, there are certainly mixed results. While some areas – like Stock, Guest Artist, Special Appearance, the Short Engagement Touring



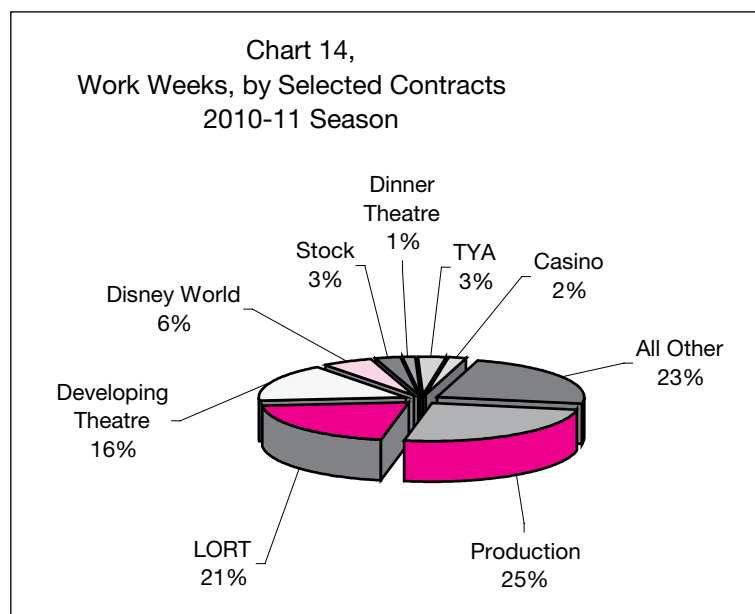
Agreement (SETA), Off Broadway, Orlando Area Theatre and Chicago Area Theatre – had increases, others – like Special Agreement, Theatre for Young Audiences, Cabaret and Dinner Theatre – had drops in employment, and

total work weeks are off their highs between 2006 and 2009. Given that, like work weeks, earnings stayed very consistent with last season, it's not surprising that contracts that had greater employment largely had stable or slightly greater earnings.

Table 13
Seasonal Earnings, 2010-11, by Region & Contract Type

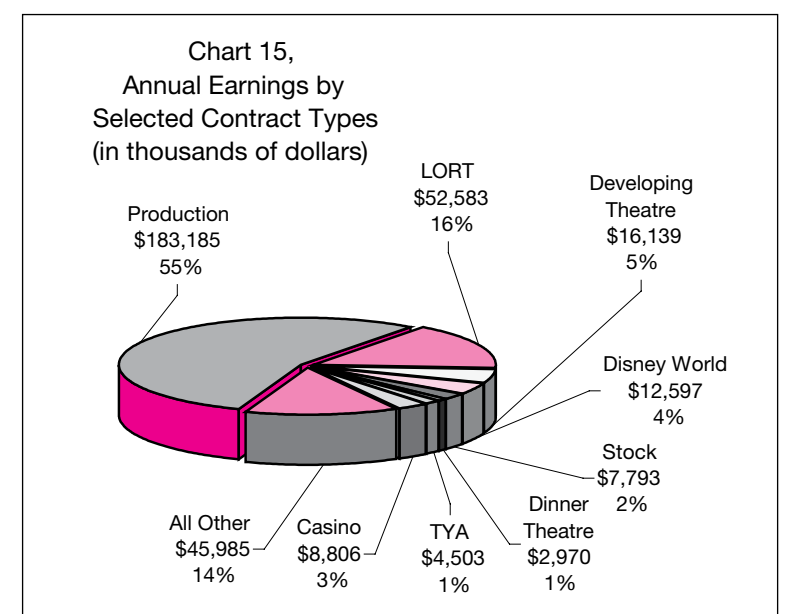
	Earnings						Total	% of Total
	Eastern	%	Central	%	Western	%		
Production	\$164,762,480	66.7%	\$8,704,661	24.3%	\$9,717,423	18.8%	\$183,184,564	54.75%
Point of Organization	\$120,210,890	48.6%	\$3,582,985	10.0%	\$9,594,154	18.6%	\$133,388,028	39.87%
Tiered Tours	\$16,394,387	6.6%					\$16,394,387	4.90%
Other Tours	\$28,157,203	11.4%	\$5,121,676	14.3%	\$123,270	0.2%	\$33,402,148	9.98%
Resident Theatres (LORT)	\$25,639,068	10.4%	\$7,931,553	22.1%	\$19,012,554	36.8%	\$52,583,175	15.72%
LORT Rep	\$1,923,548	0.8%	\$857,002	2.4%	\$4,376,917	8.5%	\$7,157,468	2.14%
LORT Non-Rep	\$23,715,520	9.6%	\$7,074,550	19.7%	\$14,635,637	28.4%	\$45,425,707	13.58%
Developing Theatre	\$9,793,721	4.0%	\$4,101,397	11.4%	\$6,344,839	12.3%	\$20,239,957	6.05%
Letter of Agreement (LOA)	\$5,019,630	2.0%	\$1,587,378	4.4%	\$3,679,804	7.1%	\$10,286,811	3.07%
Small Professional Theatre (SPT)	\$4,774,091	1.9%	\$2,514,019	7.0%	\$2,665,036	5.2%	\$9,953,146	2.98%
Stock	\$5,452,398	2.2%	\$1,617,558	4.5%	\$722,725	1.4%	\$7,792,681	2.33%
COST	\$1,523,866	0.6%	\$244,045	0.7%	\$256,583	0.5%	\$2,024,494	0.61%
COST Special	\$1,222,417	0.5%					\$1,222,417	0.37%
CORST	\$1,218,261	0.5%	\$541,915	1.5%			\$1,760,176	0.53%
MSUA	\$862,403	0.3%	\$795,044	2.2%			\$1,657,447	0.50%
RMTA	\$625,451	0.3%			\$466,142	0.9%	\$1,091,593	0.33%
Outdoor Drama			\$36,553	0.1%			\$36,553	0.01%
Special Agreements	\$2,537,370	1.0%	\$4,872,309	13.6%	\$73,894	0.1%	\$7,483,573	2.24%
Young Audiences (TYA)	\$2,990,805	1.2%	\$696,485	1.9%	\$815,886	1.6%	\$4,503,176	1.35%
Cabaret	\$1,452,871	0.6%	\$54,783	0.2%	\$332,300	0.6%	\$1,839,954	0.55%
Guest Artist	\$1,789,816	0.7%	\$660,611	1.8%	\$990,913	1.9%	\$3,441,340	1.03%
Special Appearance	\$976,435	0.4%	\$456,447	1.3%	\$517,899	1.0%	\$1,950,780	0.58%
University Theatre (URTA)	\$394,874	0.2%	\$435,445	1.2%	\$314,322	0.6%	\$1,144,641	0.34%
SETA	\$6,505,846	2.6%			\$1,416,578	2.7%	\$7,922,423	2.37%
Dinner Theatre	\$891,143	0.4%	\$1,973,051	5.5%	\$105,460	0.2%	\$2,969,655	0.89%
Dinner Theatre Artist	\$26,200	0.0%			\$47,430	0.1%	\$73,630	0.02%
Casino	\$19,353	0.0%			\$8,786,175	17.0%	\$8,805,528	2.63%
Midsize	\$262,457	0.1%					\$262,457	0.08%
Special Production	\$345,007	0.1%					\$345,007	0.10%
Business Theatre	\$133,893	0.1%	\$7,932	0.0%	\$18,400	0.0%	\$160,225	0.05%
Workshop	\$235,287	0.1%					\$235,287	0.07%
Off Broadway (NYC)	\$6,223,079	2.5%					\$6,223,079	1.86%
NYC-LOA	\$1,088,384	0.4%					\$1,088,384	0.33%
Mini - NYC	\$341,041	0.1%					\$341,041	0.10%
ANTC	\$846,186	0.3%					\$846,186	0.25%
Transition	\$166,385	0.1%					\$166,385	0.05%
New England Area (NEAT)	\$982,724	0.4%					\$982,724	0.29%
Disney World	\$12,597,371	5.1%					\$12,597,371	3.77%
Orlando Area (OAT)	\$60,016	0.0%					\$60,016	0.02%
Royalties	\$581,256	0.2%					\$581,256	0.17%
New Orleans (NOLA)			\$93,461	0.3%			\$93,461	0.03%
Chicago Area (CAT)			\$4,252,738	11.9%			\$4,252,738	1.27%
Western Light Opera (WCLO)					\$1,436,708	2.8%	\$1,436,708	0.43%
Hollywood Area (HAT)					\$228,991	0.4%	\$228,991	0.07%
San Francisco Bay Area (BAT)					\$644,749	1.2%	\$644,749	0.19%
Modified Bay Area Theatre (MBAT)					\$78,323	0.2%	\$78,323	0.02%
Totals	\$247,095,465		\$35,858,429		\$51,605,569		\$334,559,463	
<i>Regional % of Total</i>	73.9%		10.7%		15.4%			

Charts 14 and 15 are pie charts of the largest contracts by work weeks and earnings. Perhaps as expected, the top eight contracts in both categories are exactly the same. What may be a little more surprising are the percentage shares of work weeks relative to those of earnings for each contract. For example, while the Production Contract represents a bit more than 25% of the work weeks, it represents nearly 55% of the earnings. Extending that further, Production and LORT, which are responsible for 46% of the work weeks, generate 71% of all the earnings in Equity's jurisdiction. Clearly, the higher salaries on these two most significant employment generators are responsible for this huge segment of overall earnings. To illustrate this point in contrast, the third highest



employment generator – Developing Theatres – responsible for 16% of the work weeks generates 5% of the earnings because of the comparatively low salaries on these contracts. The diversity in salaries can be seen in Table 16 which combines earnings and work

week information, resulting in average member earnings per work week – an approximation of the average weekly salaries on each contract. Just looking to Production, LORT and Developing Theatres, you can see that while these three contracts generate the vast majority of employment, their



average earnings per work week range from \$350 to \$2,492. Contracts like Dinner Theatre have comparatively high average weekly earnings, but a relatively small share of the employment. So, the amount of work that a contract generates doesn't always translate into high member

earnings; the converse of that statement is likewise true. Another example of divergence can be observed in Table 17 which displays the average number of open companies for each contract type in each region. As previously noted, the Production contract makes

**Table 16,
Average Earnings per Work Weeks
by Region & Contract Type, 2010-11**

	Average Earnings/ WW			All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
	Eastern	Central	Western					
Production	\$2,509	\$2,301	\$2,398	\$183,184,564	54.8%	73,505	25.3%	\$2,492
Point of Organization	\$2,684	\$2,483	\$2,396	\$133,388,028	39.9%	50,243	17.3%	\$2,655
Tiered Tours	\$1,998			\$16,394,387	4.9%	8,207	2.8%	\$1,998
Other Tours	\$2,223	\$2,189	\$2,516	\$33,402,148	10.0%	15,055	5.2%	\$2,219
Resident Theatres (LORT)	\$825	\$920	\$937	\$52,583,175	15.7%	59,982	20.7%	\$877
LORT Rep	\$653		\$1,161	\$7,157,468	2.1%	6,993	2.4%	\$1,024
LORT Non-Rep	\$843	\$848	\$886	\$45,425,707	13.6%	52,989	18.2%	\$857
Developing Theatre	\$450		\$418	\$16,138,560	4.8%	46,116	15.9%	\$350
Letter of Agreement (LOA)	\$523	\$565	\$459	\$10,286,811	3.1%	20,426	7.0%	\$504
Small Professional Theatre (SPT)	\$393	\$395	\$371	\$9,953,146	3.0%	25,690	8.8%	\$387
Stock	\$930	\$850	\$1,002	\$7,792,681	2.3%	8,488	2.9%	\$918
COST	\$906	\$976	\$891	\$2,024,494	0.6%	2,220	0.8%	\$912
COST Special	\$865			\$1,222,417	0.4%	1,413	0.5%	\$865
CORST	\$734	\$698		\$1,760,176	0.5%	2,435	0.8%	\$723
MSUA	\$1,246	\$954		\$1,657,447	0.5%	1,525	0.5%	\$1,087
RMTA	\$1,493		\$1,077	\$1,091,593	0.3%	852	0.3%	\$1,281
Outdoor Drama		\$850		\$36,553	0.0%	43	0.0%	
Special Agreements	\$497	\$729	\$309	\$7,483,573	2.2%	12,028	4.1%	\$622
Young Audiences (TYA)	\$515	\$445	\$460	\$4,503,176	1.3%	9,146	3.1%	\$492
Cabaret	\$527	\$721	\$716	\$1,839,954	0.5%	3,297	1.1%	\$558
Guest Artist	\$497	\$595	\$484	\$3,441,340	1.0%	6,761	2.3%	\$509
Special Appearance	\$302	\$266	\$271	\$1,950,780	0.6%	6,861	2.4%	\$284
University Theatre (URTA)	\$387	\$610	\$683	\$1,144,641	0.3%	2,195	0.8%	\$521
SETA	\$1,519			\$7,922,423	2.4%	5,260	1.8%	\$1,506
Dinner Theatre	\$663	\$834	\$606	\$2,969,655	0.9%	3,884	1.3%	\$765
Dinner Theatre Artist	\$873		\$624	\$73,630	0.0%	106	0.0%	\$695
Casino	\$806		\$1,718	\$8,805,528	2.6%	5,139	1.8%	\$1,713
Midsized	\$744			\$262,457	0.1%	353	0.1%	\$744
Special Production	\$1,520			\$345,007	0.1%	227	0.1%	\$1,520
Business Theatre	\$683	\$305		\$160,225	0.0%	232	0.1%	\$691
Workshop	\$1,681			\$235,287	0.1%	140	0.0%	
Off Broadway (NYC)	\$661			\$6,223,079	1.9%	9,420	3.2%	\$661
NYC-LOA	\$340			\$1,088,384	0.3%	3,205	1.1%	\$340
Mini - NYC	\$320			\$341,041	0.1%	1,066	0.4%	\$320
ANTC	\$433			\$846,186	0.3%	1,955	0.7%	\$433
Transition	\$268			\$166,385	0.0%	621	0.2%	\$268
New England Area (NEAT)	\$368			\$982,724	0.3%	2,668	0.9%	\$368
Disney World	\$774			\$12,597,371	3.8%	16,278	5.6%	\$774
Orlando Area (OAT)	\$224			\$60,016	0.0%	268	0.1%	\$224
Royalties				\$581,256	0.2%			
New Orleans (NOLA)		\$243		\$93,461	0.0%	385	0.1%	\$243
Chicago Area (CAT)		\$572		\$4,252,738	1.3%	7,438	2.6%	\$572
Western Light Opera (WCLO)			\$1,085	\$1,436,708	0.4%	1,324	0.5%	\$1,085
Hollywood Area (HAT)			\$619	\$228,991	0.1%	370	0.1%	\$619
San Francisco Bay Area (BAT)			\$500	\$644,749	0.2%	1,290	0.4%	\$500
Modified Bay Area Theatre (MBAT)			\$195	\$78,323	0.0%	402	0.1%	\$195

up the largest share of work weeks, but as you can see those work weeks derive from only about 50 open companies per week – less than 8% of the total open companies. By contrast, the Guest Artist agreement – responsible for 2.3% of the work weeks, or 1/10 that of the Production contract – and just about 1% of member earnings (about 1/55 of Production earnings) has about 17 more open companies operating per week on average. These incongruities play a large part in helping shape how Equity allocates its resources to administering these various contract types, as sometimes the contracts that generate relatively little in employment and earnings necessitate a large commitment

of Equity's resources for proper administration.

Nevertheless, the more than \$80 million in earnings that comes from the contracts other than Production, LORT and Developing Theatre are significant to Equity's members.

Turning attention to those members, **Table 18** begins an overview.

As of April 1, 2011 – the beginning of the fiscal year – there were 42,549 members in good standing, up slightly from last year. The regional distributions of those members remained relatively stable, but while there were slight decreases in the Eastern and Western regions, the Central region grew by nearly 1%. Looking back 20 years, you can see that the percentage of members living in the Western

region has decreased by almost 5%, while the other two regions have experienced growth. The number of new members this year was very similar to that of last year, and while down from the numbers we were seeing earlier in this decade (remember that there were more work weeks creating a greater opportunity for new members to join Equity), it is still up by about 25% from 20 years ago.

Tables 19A, B and C give a little more insight into where our members live by showing the top 10 cities by population for this year, last year and 10 years ago. As you can see, the top 10 cities have not changed, but their place in the population hierarchy has changed for some, even since last year.

Table 20 displays the gender and ethnicity counts for the active members (those who are fully paid up in their dues or in the process of doing so) in the 2010-2011 season. Information on ethnicity is voluntarily provided by members and, as you can see, about 20% choose not to do so.

Chart 21 displays member earnings by selected dollar ranges. As reported earlier, there were over \$300 million in total member earnings this season, but as you can see in this chart, 69% of the members who had earnings in our jurisdiction earned \$15,000 or less, with only 11% earning \$50,000 or more. While it is true that many of our members have earnings in other jurisdictions, this is a stark representation of how the large overall numbers

of work weeks and earnings translate down to the individual member.

Charts 22A and B begin a brief overview of Equity's own finances with a look at its income and expenses for the fiscal year that concluded on March 31, 2011. Income surpassed expenses by only about \$17,000, but the deficit that was projected at the beginning of the fiscal year was avoided. This was the result of several factors. For one, working dues income surpassed projections. Remember that working dues income is a function of member earnings. Second, steady effort has been in place for several years to control expenses in a variety of ways. The vast majority of Equity's expenses go towards payroll and fringes for its staff,

but the services that Equity provides to its members derive from these employees. So, selectivity has been exercised with regard to where expenses are controlled so as not to reduce member services.

Charts 23 and 24 show the two largest sources of Equity's income – basic and working dues – over the past 10 years. Bear in mind that the significant jumps seen around the 2002-2003 season resulted from the last dues increase requested of and approved by the members at that time. For the past seven years, basic dues, which reflect the number of members who are paid up and active, have remained quite stable. Working dues, while having retracted a bit over the past two seasons as member earnings fell, have nevertheless remained strong and are 26% higher than they were in the 2004-2005 season.

The third component of member-driven income is that of Initiation Fees paid by new members who are joining. As noted earlier, the number of new members has declined over the past several years since the recession, and initiation fee income has declined accordingly. As stated earlier, fewer work weeks create fewer opportunities for members to join, but it should also be noted that joining opportunities can also be affected by the types of shows produced and who are likely to audition for them.

Another component of income that has declined since the recession is that derived from Equity's investments.

While Chart 27 shows that as of the end of the 2010-2011 fiscal year, Equity had not only recovered all of the value of its investments lost during the recession, but had surpassed its pre-recession levels, income from those investments has not recovered, mostly driven by interest rates which have remained low. Nevertheless, the more than \$29 million that

**Table 17,
Open Companies
Average Weekly Counts, 2010-11
by Contract Type and Region**

	Eastern	Central	Western	Total Average	% of Total
Production	46.40	1.60	2.60	50.60	7.9%
Point of Organization	33.90	0.50	1.90	36.30	5.7%
Tiered Tours	5.50			5.50	0.9%
Other Tours	7.00	1.10	0.70	8.80	1.4%
Resident Theatre (LORT)	39.40	10.90	21.60	71.90	11.3%
LORT Rep	3.30	0.40	1.40	5.10	0.8%
LORT Non-Rep	36.10	10.50	20.20	66.80	10.5%
Developing Theatre	73.10	40.10	50.00	163.20	25.6%
Letter of Agreement	32.00	13.80	24.70	70.50	11.0%
Small Professional Theatre	41.10	26.30	25.30	92.70	14.5%
Stock	8.40	2.00	1.00	11.40	1.8%
Special Agreements	7.80	9.30	0.70	17.80	2.8%
Young Audiences (TYA)	14.00	8.10	6.90	29.00	4.5%
Cabaret	5.70	1.30	1.80	8.80	1.4%
Guest Artist	35.00	12.50	19.30	66.80	10.5%
Special Appearance	34.40	18.80	21.90	75.10	11.8%
Business Theatre	2.90	1.20	0.10	4.20	0.7%
University Theatre (URTA)	3.80	3.00	1.70	8.50	1.3%
SETA	3.10		0.80	3.90	0.6%
Dinner Theatre	6.40	3.70	0.70	10.80	1.7%
Dinner Theatre Artist	0.70		1.40	2.10	0.3%
Casino Agreement	0.10		3.00	3.10	0.5%
Special Production	0.20			0.20	0.0%
Midsized	0.80			0.80	0.1%
Workshop (NYC)	0.10			0.10	0.0%
Off Broadway (NYC)	19.80			19.80	3.1%
NYC/ LOA	6.50			6.50	1.0%
Mini (NYC)	2.80			2.80	0.4%
New England Area (NEAT)	7.70			7.70	1.2%
Disney World	25.00			25.00	3.9%
Orlando Area (OAT)	2.30			2.30	0.4%
Transition	1.60			1.60	0.3%
ANTC	3.70			3.70	0.6%
Chicago Area (CAT)		25.70		25.70	4.0%
New Orleans Area (NOLA)		3.90		3.90	0.6%
Western Light Opera (WCLO)			1.80	1.80	0.3%
Hollywood Area (HAT)			0.50	0.50	0.1%
Modified Bay Area Theatre			3.80	3.80	0.6%
San Francisco Bay Area (BAT)			4.70	4.70	0.7%
TOTAL	351.70	142.10	144.30	638.10	
Regional % of Total	55.1%	22.3%	22.6%		

**Table 18
Membership Summary**

Season	2010-11		2009-10		2008-09		2000-01		1990-91	
Members in Good Standing	42,549		42,475		42,676		38,566		35,470	
Eastern Region Members	26,792	63.0%	26,960	63.5%	26,915	63.1%	24,220	62.8%	21,066	59.4%
Central Region Members	3,982	9.4%	3,657	8.6%	3,657	8.6%	3,199	8.3%	2,888	8.1%
Western Region Members	11,775	27.7%	11,858	27.9%	12,020	28.2%	11,147	28.9%	11,516	32.5%
New Members	2,079		2,100		2,565		2,951		1,620	

New York	16,521
Los Angeles	7,476
Chicago	1,433
San Francisco	902
Washington DC/Baltimore	851
Boston	795
Philadelphia	612
Orlando	558
Minneapolis/St. Paul	452
Seattle	413

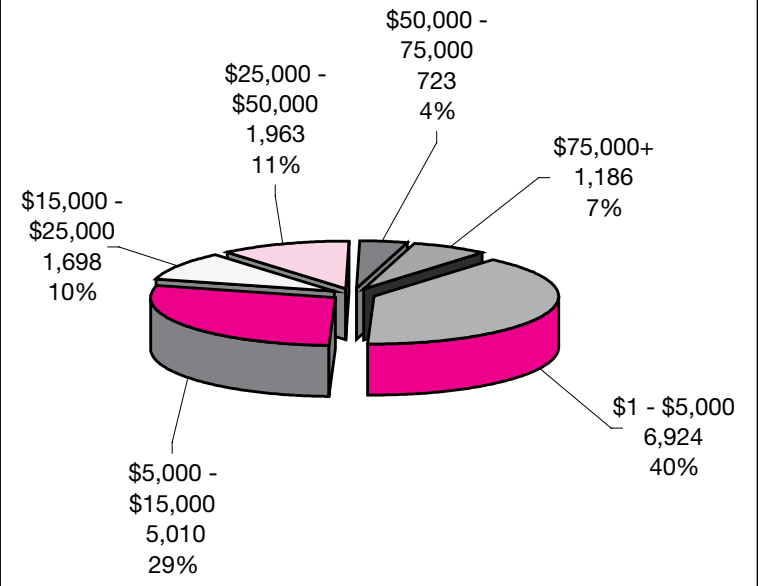
New York	16,552
Los Angeles	7,238
Chicago	1,483
San Francisco	940
Philadelphia	876
Washington DC/Baltimore	864
Boston	812
Orlando	574
Minneapolis/St. Paul	437
Seattle	388

New York	15,806
Los Angeles	7,460
Chicago	1,360
San Francisco	859
Boston	696
Orlando	510
South Florida	455
Philadelphia	444
Seattle	421
Minneapolis/St. Paul	382

**Table 20,
Race, Ethnicity and Gender, 2010-11
Active Membership Counts**

Race or Ethnicity	Male	Female	TOTALS	
No Record	4,755	4,272	9,027	20.0%
African American	1,319	1,339	2,658	7.3%
Asian American	349	471	820	2.3%
Caucasian	15,195	15,444	30,639	84.6%
Hispanic American	566	467	1,033	2.9%
Mutli-Racial	456	575	1,031	2.8%
American Indian	18	20	38	0.1%
Ethnic Counts Only, Sub-Total	17,903	18,316	36,219	
%	49.4%	50.6%		
Grand Total	22,658	22,588	45,246	
%	50.1%	49.9%		

Chart 21, Members with Earnings by Selected Dollar Ranges

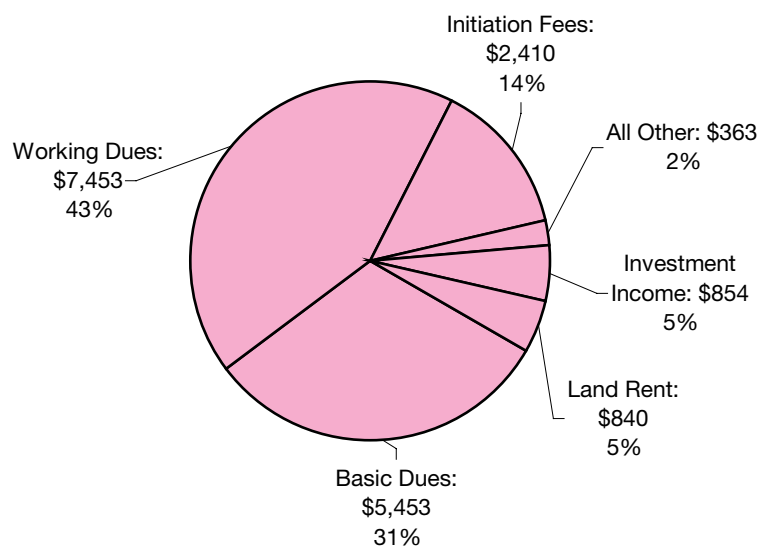


Equity has invested places it in a very strong and enviable position.

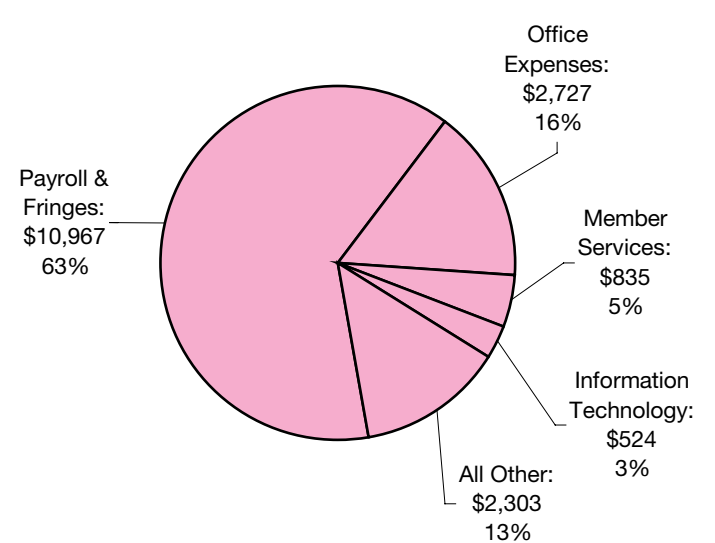
It should also be noted that the investments charted here do not include the value of the land on which Equity's office building in Times Square sits (Equity sold this building in 1981 but retained the land; as previously noted in Chart 24B, income from the rent paid on that land was \$840,000), or the value of the building which Equity purchased in Chicago in 2009.

Given the many challenges and uncertainties that are reported on and dominate the news every day with regard to the US and global economies, the continuing high rate of unemployment, state and city budget crises, and the difficulties for unions,

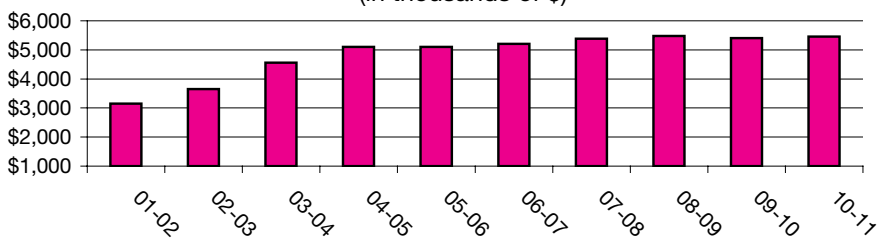
**Chart 22A
Total Income: \$17,372
FY 2010-11
(in thousands of \$)**



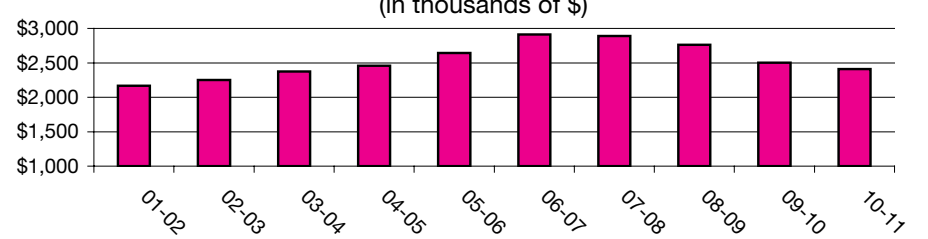
**Chart 22B
Total Expenses: \$17,356
FY 2010-11
(in thousands of \$)**



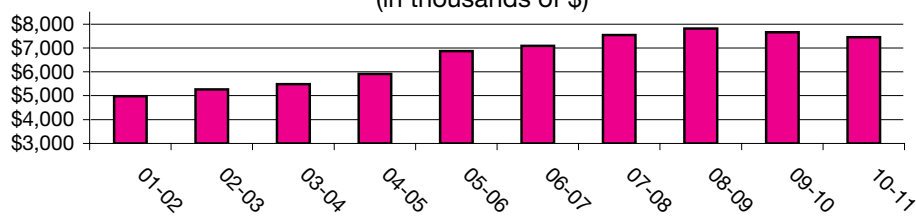
**Chart 23, Basic Dues Income
(in thousands of \$)**



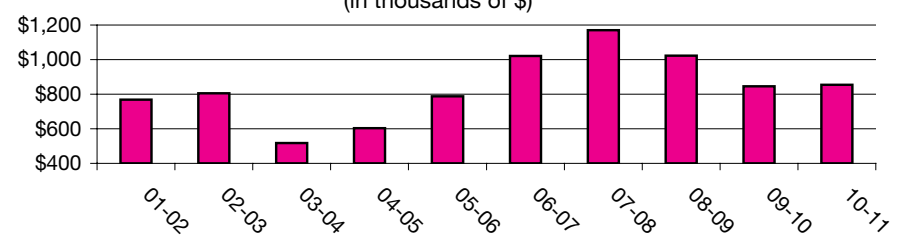
**Chart 25, Initiation Fee Income
(in thousands of \$)**



**Chart 24, Working Dues Income
(in thousands of \$)**



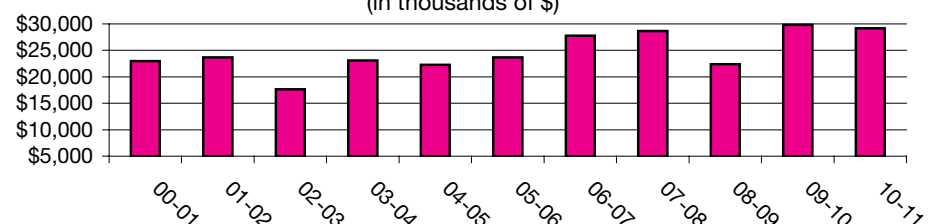
**Chart 26, Investment Income
(in thousands of \$)**



the employment and earnings results for the 2010-2011 season can be viewed as a positive outcome, essentially holding in place from last season while the answers and solutions to many fundamental questions and issues are awaited. As noted, the theatre industry is resilient, and it's hoped that the 2011-2012 season – already underway – will bring a return to solid growth in employment and earnings for Equity's members.

Many people make this report possible; most notable among them are Karen Nothmann and Chris Williams. Karen gathers the enormous amounts of data that are its basis, while Chris keeps the process organized and is a fabulous editor. Thanks also are extended to Doug Beebe, Joe DeMichele and John Fasulo, Equity's IT Director, Comptroller, and Director of Membership for their contributions to various elements of this report.

**Chart 27, Portfolio Market Value
(in thousands of \$)**



St Louis**Members Celebrate Big Events****By Kari Ely, Area Liaison Chair**

The Peabody Opera House (formerly known as the Kiel Opera House) reopened its doors on October 1, 2011 with a red carpet, sold-out Gala

performance starring Aretha Franklin and Jay Leno. The old Kiel, which was built in 1934 and operated until 1991 before closing for 20 years, was brought back to its full art-deco splendor with a 14-month, \$78.8 million renovation. Now the resplendent Peabody Opera House with its 3,100-seat domed main theatre will be a second St. Louis venue for Equity tours, along with a smaller side theatre seating 250-350.

On 11/11/11, Stages St. Louis topped off its 25th season with the most successful fundraiser in its history. The black tie event raised money for Stages' Education and Outreach Programs providing a wealth of classes for students of all ages and scholarships so that no child will be turned away for lack of funds. This year's entertainment was supplied by

Stages alums Zoe Vonder Haar, Ben Nordstrom, Casey Erin Clark, managing director Jack Lane and Team Stages, the multi-genre a capella troupe. The evening of silent and live auctions and matching



(From l) Kari Ely, Ben Nordstrom and Zoe Vonder Haar at the Stages St. Louis fundraiser.

donations raised \$435,000 for the programs and employment of local artists.

On Halloween night the Equity Liaison Committee hosted a membership meeting and farewell fete/birthday party for Central Regional Director Kathryn Lamkey. The festivities were held at the New Jewish Theatre and the party was open to local producers and their artistic staff. A good time was had by all—with nothing scary in the mix. Happy Birthday and a heartfelt thank you to Kathryn.

East Haddam, CT**Goodspeed Musicals Dedicates New Housing for Actors**

At the dedication of the new Artists Village at Goodspeed Musicals are (l to r): East Haddam Selectman Mark Walter, Goodspeed Board President Francis G. Adams Jr., Executive Director of the CT Commission on Culture and Tourism Christopher "Kip" Bergstrom, AEA President Nick Wyman and Goodspeed Executive Director Michael P. Price. (Photos: Diane Sobolewski)

Goodspeed Musicals in East Haddam, CT, the nation's first two-time Tony Award winning theatre, has something new to cheer about. Its dream of building an Artists Village is finally a reality as 17 new homes to be used for actor housing on the Goodspeed Campus were formally dedicated on November 14, 2011. Equity President Nick Wyman was on hand with Goodspeed Musicals' Executive Director Michael P. Price and State dignitaries for this exciting event.

"These elegant, classy apartments are exemplary of Goodspeed's dedication to and appreciation of the artists who make the American art form Goodspeed celebrates; and on

behalf of those artists, I thank the State of Connecticut, the Goodspeed Board, the donors and especially my old friend



A view of the new Artists Village at Goodspeed Musicals.

Michael Price," said Mr. Wyman. Along with providing attractive, comfortable and convenient housing for the

actors and technical staff, this new initiative represents a boon to the local economy and to workers in the State. The project had a total budget of \$5.5 million, all of which was spent in-state. Eighteen contractors and 26 suppliers from the state of Connecticut were used for this "green" project as 113 construction jobs and eight administrative/managerial jobs were created.

Dedicated to the preservation and advancement of musical theatre since 1963, Goodspeed Musicals produces three musicals each season at the Goodspeed Opera House in East Haddam, and additional productions at The

Norma Terris Theatre in Chester, CT, which was opened in 1984 for the development of new musicals.

Washington/ Baltimore**Equity Auditions Move to New Venue****By Gregory Gorton and Emily Townley**

As actors, we work in a profession that is frequently rewarding while simultaneously filled with many anxieties and unknowns: "When is the check coming?," "Will I get the gig?," and, most worrisome of all, "Will I ever work again?" Fear not.

The Washington/Baltimore Equity Liaison Committee is sponsoring its annual Equity Auditions for the 11th consecutive year—with a few modest changes and a new wrinkle or two.

The auditions are moving to a new venue, The Woolly Mammoth Theatre. The date has also been tweaked as the auditions are scheduled earlier this year, on Monday, January 16, 2012. We have streamlined the auditions into just one day and audition slots will be scheduled from 10 am until 6:30 pm.

Woolly Mammoth Theatre is at 641 D Street, NW in the heart of Washington, D.C. and is a quick walk from both the Archives/Navy Memorial and Galley Place Metro stations. There is ample parking

San Francisco**Cast of "Day of Absence" Raises Funds for BC/EFA**

Holiday fundraising began early at the Lorraine Hansberry Theatre, San Francisco's newest seasonal BAT, which has returned to the newly renovated Post Street Theatre. The cast of *Day of Absence* collected for Broadway Cares/Equity Fights AIDS during its final week of performances, November 16-20, 2011. Shown here are: standing, l to r: AEA members Rudy Guerrero, Carla Pantoja, Carlos Aguirre (EMC), Rajiv Shah, Kathryn Tkel, Rhonnie Washington and Carla



Punch; seated are Michael J. Asberry and Wilma Bonet.

(Photo: Bert van Aalsburg, Stage Manager for the show)

available and a wide variety of eateries. Many thanks to Woolly's Managing Director, Jeffrey Herrmann, and the great staff at Woolly for their help and cooperation in making these auditions a reality.

Registration for time slots will begin at 9 am on Tuesday, January 3, 2012. All audition time slots will once again be scheduled via email. Registration information will be available toward the last week of December on the Equity website (www.actorsequity.org), Wash/Balt link and also on our local hotline:

877-AEA-1913. Please **do not** call Woolly Mammoth for any reason regarding the auditions. Additional information can be obtained by contacting the Chair of the Liaison Committee, Laura Gianarelli, at mail@lauragee.com.

Actors will have three minutes to utilize as they wish for their audition: a monologue or two, or a monologue and a song. The time is yours to make the most of. Be mindful though that you will be timed.

Auditionees must bring 40 pictures and resumes as well as

their Equity cards. They will be checked. Please arrive at the theatre *no later* than one hour before your scheduled audition time. And if you plan to sing, don't forget your sheet music.

Equity Membership Candidates are encouraged to attend as there will be a stand-by sheet for them and also for any Equity members who missed a time slot. EMCs are reminded to bring proof of their candidacy. Every effort will be made to accommodate all of the stand-by actors with an audition time, but

Chicago**Central Region EEOC Focuses on the Classics**

The Central Region Equal Employment Opportunity Committee is presenting "Working with the Classics" on Monday, January 23, 2012 from 6:30-9 pm at the Mercury Theater, 3745 N. Southport Avenue in Chicago. The event will focus on learning how to prepare, audition and understand the classics and classic theatre. All workshops are free to Equity members and Equity Membership Candidates. There is a \$10 charge for non-Equity actors and stage managers. For more information, call Luther Goins, 312-641-0393, ext. 237.

prepare yourselves for a long day.

Equity Stage Managers are encouraged to bring their resumes to the auditions as well.

So, help decrease your possibilities of that awful "unknown" that is unemployment and come to the Washington/Baltimore Equity Auditions. What better way to start the year than with a brand new contract?

Los Angeles**“Bring Your A-Game”****Peter Pamela Rose Conducts Acting Business Bootcamp**

By Maggie McColleston, Vice Chair Western Region Membership Education Committee

“What is the vision for your life?” Peter Pamela Rose asked Equity members at a Career Development Workshop at Equity on October 18, 2011. However one answers, Ms. Rose stresses the importance of embracing change and always urges her clients to “keep your face towards change and you will have strength undefeatable.” The Workshop was sponsored by the Western Region Membership Education Committee.

A certified career coach for over ten years, Ms. Rose has worked with actors on every level. Despite her own struggles with severe panic attacks, she has willed a successful career in the industry as an actor as well as a coach.

By dissecting her own mission statement with the group, she discussed at length many valuable words actors can ponder and put into practice: from integrity and confidence, to consistency and skill, to keeping yourself inspired and having a good system with which to run your acting business.

Each topic shed light on the many ways actors can either work *for* themselves or *against* themselves. “If you compare, you despair,” Ms. Rose urged actors to keep the focus on their own progress, embrace who they are, to compete only with themselves and to always strive to better their own best audition.

“You can never ever, ever, ever underestimate how good you need to be. You need to keep upping your level.” Her goal is to empower actors with the tools they need so that they may share their gifts fearlessly. “The universe wants you to expand. Failure is an option. Fear is not.”

The Workshop was hosted by Equity staff member Ivan Rivas, with assistance from Membership Education Committee members Maggie McColleston, Cindy Marty, Robert Guidi and Observer Joseph Corella.



At Chicago's Solo Workshop are (l to r): Ron Keaton, Debra Watassek, John Green, Dale Calandra, Eileen Vorbach, Bernard Rice, Kendall Zwillman and Scott Lee Heckman.

Chicago**Members Fly Solo at Regional Workshop**

By Diane Dorsey, Chair, Solo Workshop Committee

“What I absolutely wanted and needed.” “Five out of five stars.” “Top notch.” “I am lifted to the next step!” These were responses to the Central Region’s “Flying Solo” Workshop held October 15, 2011 at the Equity Building. Twenty-seven members gathered for information and inspiration, as well as a chance to meet more like-minded artists.

Facilitator Ron Keaton opened the event by asking each of us to describe our solo backgrounds and reasons for coming. A brilliant strategy that united the room, airing hopes and frustrations while putting faces on a growing community.

Five actors performed pieces from shows in development. Kendall Zwillman, Scott Lee Heckman, Bernard Rice, John Green, and Debra Watassek presented work ranging from beginning explorations to audience-ready-material. This then spun into discussions that dovetailed with the program’s topics: The Idea, Writing/Editing, Development/Collaborators, and Pre-production.

After each performance, professional coaches Dale Calandra and Eileen Vorbach offered “generous” feedback. While putting all at ease, they provided excellent insights, specific tools, and individual directions for the soloists to explore. In a follow-up survey, members noted both coaches offered “keen guidance,” that was “safe for all levels,” “kind, but not wimpy,” “challenging when necessary.” One observed, “almost all the wisdom shared centered around live presentations and feedback. It was very organic...like a conversation.” Another wrote, “It

was very inspiring to be in a room filled with such talented people and the wealth of information and resources provided...was invaluable.”

Valuable Information taken from the workshop included: “That I can do it. It’s not an impossible dream.” “Gather the stories—the theme may emerge later.” “Know who my audience will be.” “Let ideas flow without self-criticism destroying the process.” “Great tips on memorizing.” “Don’t censure your impulses.” “Let an audience tell you what works.”

Out-of towners contributed comments as well: From Ohio, “I saw it (workshop advertised) in the Newsletter. It was a very valuable resource for me in this instance.” From Michigan, “Hearing issues from people already engaged in writing or producing their own material...seeing others’ work was helpful.” New York, “My thanks to Actors’ Equity Association for providing me with the tools needed to manifest my own show. Please know I would like to see more workshops like this.”

When asked about more workshops, members suggested: A producer panel discussing the business side, Marketing and making money, Where’s the funding? Getting bookings—how and where? How to publish so others can perform our shows, Bringing projects into schools, Practicalities of showcasing, Cabaret focus. All are excellent ideas for several future events.

Many thanks to Outreach and Education Committee members: Ron Keaton, Carrie Lee Patterson, Mark David Kaplan, Ira Carol, Michelle Shupe, and Alma Washington. Also to Chris Provost.

14th Floor of the Equity Building, 165 West 46th Street. Telephone: 212-921-2548. Hours are 10:30 am to 4 pm Mondays, Wednesdays, Thursdays and Fridays—never on Tuesdays.

You must come in person and show a paid-up union card (AEA, AFTRA or SAG) in order

to receive a packet of worksheets and make an appointment. Worksheets must be completed prior to your appointment. Members without appointments may “walk-in” and will be seen on a first come, first served basis, provided worksheets have been completed.

New York, Los Angeles**Actors Fund Sets Winter Workshops**

In **New York**, The Actors Fund has scheduled a Winter Reunion for members who have participated in past sessions of the “Money and the Performing Artist” workshop. The event will be Monday, January 9, 2012 from 5-7 pm in the 11th floor conference room at the Fund offices, 729 Seventh Avenue in Manhattan. “Graduates” are invited to share their progress and reconnect with fellow group members. RSVP is required: 212-221-7300, x 184 or aclayman@actorsfund.org.

A new six week group of “Money and the Performing Artist” will run on Mondays, January 30 to March 1, 2012 (no class February 20, Presidents’ Day) from 5-7 pm at The Fund office. For information, call 212-221,7300, x 113 or

email ddaley@actorsfund.org.

In **Los Angeles**, the Fund has scheduled an eight week workshop for HIV+ professionals working in the industry. This is a free and confidential group to discuss the ins-and-outs of living with HIV, and sharing success stories and coping strategies. An interview is required. For information, contact Joey Shanley, MSW at 323-330-2418 or jshanley@actorsfund.org.

The Actors Fund has a full schedule of workshops, groups and seminars in both New York and Los Angeles. For information in New York, call 212-221-7300; in Los Angeles, 323-933-9244. For information on all Actors Fund activities, visit the website, www.actorsfund.org.



The 45-member cast of this year's Lend Me An Ear. (Photo: Equity SM Jon Goldstein)

Atlanta**Radio Players Raise Money for Community Food Bank**

Two nights of old-time radio show recreations put on by a group of local AEA, AFTRA and SAG members known as the Tri-Union Radio Players raised nearly \$2,300 for the Atlanta Community Food Bank. That’s \$16,177.92 in buying power with their food partners. “They are extremely grateful for our efforts, especially during these tough economic times in America today,” said event producer and Equity member Barry Stoltze. “It shows the true humanity of a community when it comes together for a great cause. Here’s a big ‘Thank You’ to the audience members and volunteers who showed their support for the Food Bank by

participating in the glorious ‘Theater of the Imagination.’” This eighth annual *Lend Me An Ear* presentation on October 24 and 25, 2011 had a Halloween theme, “Hi-Fi Sci-Fi and Horror!” and included programs from the Golden Age of Radio: *Buck Rogers in the 25th Century*, *Lights Out*, Shirley Jackson’s *The Lottery*, and *X Minus One*. “I’m so very proud...of our union talent pool,” said Mr. Stoltze. “I’m glad that everyone enjoys ‘hanging out’ with one another, not just once every Fall for LMAE, but all throughout the year. It’s a real tribute to the spirit of unionism in a Right-to-Work-for Less State.”

New York**VITA to Open February 6**

The VITA (Volunteer Income Tax Assistance) office will open its doors in New York on the first Monday of February—February 6, 2012. The office is on the

South Florida**Meeting Set for January 23, 2012**

Save the date: A South Florida Membership Meeting will be held on Monday, January 23, 2012 at the Playground Theatre, 9806 NE 2nd Avenue, Miami Shores, FL. There will be a meet and greet beginning at 6:30 pm, with the meeting set for 7 pm.