

## Actors and the Crile Decision

By Sandra Karas,  
Director, VITA Program

The recent United States Tax Court decision (Susan Crile, Petitioner v. Commissioner of Internal Revenue, Respondent) has seemed to buoy the spirits of artists everywhere. Those in performing arts fields are wondering how this decision may or may not affect them. Does the work of a fine artist compare to what performing artists do?

Susan Crile is an artist and tenured professor of studio art at Hunter College in New York City. Her case turned on the argument made by the Commissioner that she was engaged in a business that was not conducted as a profit-making activity, and that the losses she claimed on her tax returns were, as a result, disallowed. Crile filed several years of losses, claiming that she not only made every effort to engage in a for-profit business, but the expenses attached thereto were ordinary and necessary to those efforts.

The basic facts are that Crile engaged in her artistic pursuits, enjoyed critical acclaim, occasionally earned a profit, but more often lost money, in spite of the efforts she made to the contrary.

The court listed and reviewed nine factors set forth by Internal Revenue Regulations (Sec. 1-183-2(b)) to determine whether or not a taxpayer conducts an activity with the intent to earn a profit.

- They are:
1. The manner in which the taxpayer conducts the activity.
  2. The expertise of the taxpayer or her advisers.
  3. The time and effort spent by the taxpayer in carrying on the activity.
  4. The expectation that assets used in the activity may appreciate in value.
  5. The success of the taxpayer in carrying on other similar or dissimilar activities.
  6. The taxpayer's history of income or losses with respect to the activity.
  7. The amount of occasional profits, if any.
  8. The financial status of the taxpayer.
  9. Any elements of personal pleasure or recreation.
- Let's look at Crile in light of these factors:

1. It was found that her books and records were maintained in a business-like manner; she conducted her activities in a manner similar to successful practitioners in her field.
2. Her expertise was established as were her education, teaching activities, public recognition and skills. Rather than work with professional business

## Actors' Equity Association Announces Gail E. Gabler as New Western Regional Director/Assistant Executive Director

Gail E. Gabler jokes that she can't sing. Though the new Western Regional Director/Assistant Executive Director — starting on Dec. 1, 2014 — auditioned for roles throughout school (she happily admitted she landed the role of Louisa in *The Sound of Music*), she realized at a young age that she might not ever be an actor. That's why, for Gabler, joining the Equity family means that she still gets to be part of the performance in a meaningful manner, using her vast labor and union experience to lead the Western Region.

"Equity is an outstanding organization with an illustrious history and a visionary national leadership," said Gabler. "I admire the critical role Equity plays today in supporting and

advancing live theatre and the talented professionals who make theatre possible. I am excited about applying my union background — and particularly my organizing experience — to the challenges and opportunities we face, and I look forward to working with the Western Regional staff and leaders. This is an exciting opportunity to represent Actors' Equity Association's Western Region."

Gabler has more than 20 years of experience in the labor movement. As an organizer, she has led successful campaigns that resulted in more union jobs and has been at the helm of several member mobilization strategies that increased member participation in key campaigns. She has also negotiated union contracts,

developed bargaining strategies and, through her skills as a coalition-builder, has initiated labor-management partnerships.

"Gail is an accomplished and experienced union leader," said AEA Executive Director Mary McColl. "She will be integral to Equity's continued work to bring Los Angeles theatre to the forefront and use her organizing and member mobilization skills on behalf of the entire membership in the Western Region."

As Western Regional Director, Gabler will oversee the union's operations in 14 states, including collective bargaining, contract administration and staff development. She will supervise a staff of 19. In her capacity as

*(continued on page 3)*

consultants to advise her, she relied on gallery owners for advice on how to effectively

show and sell her works.

3. The time and effort she devoted to this activity was deemed substantial, in spite of the fact that she spent time as a professor in the employ of Hunter College; the Court held that she may engage in more than one trade or business simultaneously.

4. Appreciation in the value of her artwork was deemed to be difficult to determine and was not given much further consideration.

5. Success in other business activities was deemed to favor the Commissioner because

Crile embarked on her artistic career before becoming a successful professor of art. This did not seem to influence her profit motive in a positive way and this factor was given limited relevance.

6. The history of losses that Crile incurred (18 out of 20 years of losses) was given greater consideration because the field of art is inherently more difficult than some others.

7. Crile had reported a few years of profit-making activities and these profits indicated a motive to earn more money in

*(continued on page 2)*

## January Membership Meetings Set

Start off 2015 by attending an Equity Membership Meeting

The **Eastern Regional Membership Meeting** will convene on Friday, January 9, 2015, at 2 p.m. EST in the Council Room on the 14th floor of the Equity building at 165 West 46th Street, New York City, NY.

The agenda will include:

- Presentation of the St. Clair Bayfield Award and the Joe A. Callaway Award
- Report of the Eastern Regional Director
- Report of the Eastern Regional Vice President
- Membership discussion period in accordance with the by-laws

The **Central Regional Membership Meeting**

will convene on Monday, January 12, 2015, at 12 p.m. CST in the Member Center on the 1st floor of the Equity building at 557 West Randolph Street, Chicago, IL.

The agenda will include:

- Report of the Central Regional Director
- Report of the Central Regional Vice President
- Membership discussion period in accordance with the by-laws

The **Western Regional Membership Meeting**

will convene on Monday, January 12, 2015, at 11 a.m. PST in the Audition Center of the Equity building at 5636 Tujunga Avenue, North Hollywood, Calif.

The agenda will include:

- Report of the Western Regional Director
- Report of the Western Regional Vice President
- Membership discussion period in accordance with the by-laws

Note: The Annual Membership Meeting is Friday, April 10, 2015, in all regions. The regions will be connected by telephonic hook-up in order that all members may hear the statements of the candidates running for election to Council.

For members with disabilities who would like to request an accommodation to participate in the Membership Meeting, please contact National Manager of Governance Jenifer Hills at 212-869-8530, ext. 356 two weeks prior to the meeting.

## Longtime Staff Member Joe Garber Announces Retirement

After more than 33 years at Actors' Equity Association, Senior Business Representative Joe Garber has announced his retirement. His last day with the Association will be on January 9, 2015.

Garber has been a part of the Equity family since his days as an actor and stage manager. He used that hands-on experience when he joined the staff in a series of business representative positions, where he then became senior business representative in the Western Region. Garber has administered or worked with near-

ly every contract in the region, including TYA, LORT, Production, Casino and others. He has been more than instrumental in negotiations, both regionally and nationally. Garber has worked on behalf of the membership with expertise, sensitivity and a deep love for the union.

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## Area Liaison Hotline system

Call 877-AEA-1913

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

### (1) Dial 877-AEA-1913

### (2) Dial your city extension:

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



## EQUITY NEWS

Editor: JOSH AUSTIN

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## Crile Decision

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other years.

8. Crile's financial status was not deemed to be wealthy enough to assume she would not need to make a profit from her art work, but the court did not side with either party on this issue.

9. The elements of personal pleasure or recreation are often offset by the rigors of hard work, dogged self-promotion and the like. The court, while recognizing that she did indeed derive pleasure from her craft, noted that she also devoted time to research her projects, maintained contacts for the sale of her work and traveled to places that were not desirable (Guantanamo Bay, Kuwait, war zones, etc.).

In the end, the court held that, while the IRS Commissioner had demonstrated some problems with several of these factors, Crile overcame the burden of proving that "in carrying on her activity as an artist, she had an actual and honest objective of making a profit."

So, what, you may ask, does this have to do with performing artists? We still do not know the final outcome of the court's review of the expenses Crile claimed on her returns and to what extent they will be allowed. But we do know that these "profit-making" factors are important to all artists who struggle to gain a foothold in their respective industries. The answers may not be easy to determine, but the questions are fairly obvious. How do you fit into these tests? Could you convince a disinterested party that you were pursuing your professional goals as earnestly as Crile? What kind of books and records do you have? How do you maintain your professional contacts? Your job searches? What kind of work history do you have in the business? For every answer you may have, you'll discover more questions. It is important to understand that every situation is different and yours is, too.

If Crile v. The Commissioner teaches us anything, it's that the life of an artist may ask us to question – and sometimes prove – our motives and intentions and, generally, to demand of us more perseverance than is required of other taxpayers. So, if artists are truly special individuals, their specialness is often put on the line – artistically and financially.

For advice on record-keeping, surviving an audit, and yes, proving a profit motive – contact us at the VITA office.

Sandra Karas is Director of the VITA Program, Secretary-Treasurer of Equity and a NY Local Board member of SAG-AFTRA.

# 2014 YEAR IN REVIEW

## JANUARY/FEBRUARY

- Equity Foundation awards grants totaling \$76,750 to 120 nonprofit theatres nationwide.
- The EEO Committees in the Eastern and Western Regions host events to celebrate Black History Month, which marks the 50th anniversary of the passage of the Civil Rights Act of 1964.



## MARCH

- Central Regional Vice President Dev Kennedy, Third Vice President Ira Mont, Councillors Marjorie Horne and Clarinda Ross and Eastern Regional Director Tom Carpenter attend National Arts Advocacy Day in Washington, D.C., lobbying for tax reform, budget increases and support for the arts and arts education.

## APRIL

- Equity's National Public Policy Committee holds its first annual summit to discuss quality of life issues, such as marriage equality, health care and arts funding. The goals of the committee are to broaden AEA's reach and influence on government regarding policies that affect the lives of Equity members and the arts as well as develop relationships with other arts-oriented organizations.

## MAY

- Equity President Emeritus Theodore Bikel celebrates his 90th birthday.



- Resolutions regarding equal pay for women, ending employment discrimination against LGBT workers and strengthening voting rights are presented to the Council by the National Public Policy Committee and passed.

## JUNE

- 16 members become Councillors after the 2014 election, including nine from the Eastern Region, one from the Central Region and six from the Western Region.
- The New York office opens its new entrance.

## JULY/AUGUST

- AEA re-ups the CAT, Drury Lane Theatre and BAT Contracts for another four years with salary and benefit increases for Equity members.
- The Deputy Support Center launches. With a mobile-friendly design, the new interactive portal is created with Equity Deputies in mind. Featuring an issue ticketing system, specific AEA contact information, top 10 checklist and much more, the Deputy Center is well received by AEA members.



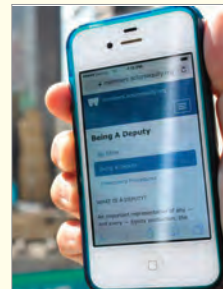
## SEPTEMBER

- Home sweet home: AEA officially moves into its newly renovated building in North Hollywood, Calif., marking the union's first owned property in Los Angeles. The new building cements Equity's mission to bring theatre to the forefront in L.A.
- The new Los Angeles office opens with a grand celebration, receiving a proclamation and special recognition from L.A. City



Councilman Paul Krekorian and U.S. Representative to California's 29th Congressional District, Tony Cárdenas.

- Equity stands proud as the union reaches 50,000 members.



## OCTOBER/NOVEMBER

- AEA launches "Ask If It's Equity," an online campaign in the Chicago market utilizing members to encourage theatre audiences to ask the question before purchasing a ticket to a

touring production marketed under the "Broadway" umbrella.

- Equity holds its second Plenary session in two years to examine and strengthen the union's governance structure.

## DECEMBER

- Starting on December 1, 2014, Gail Gabler joins the Equity family as Western Regional Director/ Assistant Executive Director.

## AWARDS

### AEA AWARDS

ACCA – Beautiful – The Carole King Musical  
Extraordinary Excellence in Diversity on Broadway Award – If/Then  
Kathryn V. Lamkey Award – E. Faye Butler and Tom Joyce  
AEA/Alan Eisenberg Award Scholarship – Erika Henningsen  
Rosetta LeNoire Award – The San Francisco Mime Troupe

### EQUITY FOUNDATION AWARDS

Clarence Derwent Award – Whitney Bashor and Steven Boyer  
Patrick Quinn Award – Joseph Ruskin  
Richard Seff Award – Peter Maloney and Mare Winningham  
Roger Sturtevant Musical Theatre Award – Amelia Millar and Daniel Hines  
Paul Robeson Citation Award – Baayork Lee





# How I Got My Equity Card

Jay Raphael



It's 1975.

The Goodman Theatre hires me as a "preferred non-professional" to carry a trunk in *The Cherry Orchard* with Nancy Marchand, William Roerick, Edward Herrmann and directed by Brian Murray. As the opening draws near, Goodman's Artistic Director, William Woodman, can be found seated on the aisle in the house watching our progress. I note that the other trunk carriers, partygoers and general factotums come to rehearsal each day by walking through the house and chatting up Woodman. The objective is clear, but it's early in the game for me and I'm too embarrassed to follow suit.

A friend, hearing me exclaim my dilemma, comments, "Then you'd better find another profession." I write a letter to Woodman, stating, "I'd also like

to put my lips to your flesh but the only comfortable process for me is an epistolary one. I too would like to work in the theatre again and be visible in a meaningful way."

Two days later, I receive a call from an administrative assistant summoning me to the AD's office prior to my rehearsal call. "Here it is, an understudy contract for our next production: the American premiere of Edward Bond's *The Sea*. This will afford you the opportunity to join Actors' Equity." After the appropriate bowing and scraping, I headed to the door and he called out, in his well-known liquid fashion, "Jaaaay, always find a way to make your wants known."

The cherished "card" came with a life lesson I have tirelessly passed on ever after.

## From the PRESIDENT

# Attention Must Be Paid

By Nick Wyman

As I go through life riding on a smile and a shoeshine, I appreciate and pay attention to the holidays. November has brought us such red-letter days as Election Day, Veterans Day, Thanksgiving and my 35th wedding anniversary (maybe not a holiday in your household, but...). The last three — particularly my wedding anniversary — fill me with gratitude and acknowledgement, but I don't think of Election Day the same way. Perhaps I should.

As a child of the anti-war protesting 60s, I was never tempted to join the armed services, but I was always appreciative of those who made the choice (or who had the choice made for them). My security, my liberty, my life has been made possible by those who have put on the uniform of the U.S. military and particularly by those who have served in combat. A job needed to be done and I didn't want to do it: God bless those who stepped

up in my place. Let's hear it for Veterans — attention must be paid!

I have no wish to serve in our local, state or national government either, particularly not in the current poisonously polarized political climate, but once again — a job needs to be done. I am happy to have other people do the job of passing legislation and administering and enforcing laws. My part in the political ecosystem is relatively modest: I pay attention — by educating myself about the issues, contacting my elected representatives with my concerns and voting.

Fewer than a third of eligible voters voted in this recent midterm election, but that is still twice as high a percentage as the 15 percent that votes in the typical Equity election. You may be perfectly content to have someone else review and vote on bargaining proposals, negotiating teams, contracts, the Equity budget and the other aspects of Equity policy and governance — and that's

perfectly fine: We couldn't get much done with a 50,000 person Council. I hope, however, that you will pay attention and do your part in the process by educating yourself about the issues, contacting your elected representatives with your concerns and voting.

Those first two suggestions, educating yourself on the issues and contacting your representatives with your concerns are right in line with Council's strategic plan: getting more information OUT to the membership — in *Equity News*, with email blasts, on the AEA website, on our Facebook page and Twitter and Instagram feeds — and getting more information IN from the membership — through email, Facebook and with surveys and focus groups.

This way we will educate and inform each other: You'll know what we're doing and we'll know what you want. And don't forget that third suggestion — voting: Let's make that 15 percent more like 50 percent. And perhaps, just as my wife 35 years ago saw a job that had to be done by someone and heroically put herself forward, you will step up and put yourself forward as a candidate for Council. Nobody dast blame you.

## #EquityWorks: Theatre News & Notes

### CONTRACT CHANGES & MILESTONES

**Burbank, CA - Falcon Theatre** will continue to operate as an LOA to the HAT contract for the 2014-15 and 2015-16 seasons, with increases in rehearsal and performance rates (and an increase in the health rate when applicable), in each year of the two-year agreement.

**Chicago, IL - Congo Square Theatre Company** is celebrating its 15th season.

**Chicago, IL - Irish Theatre of Chicago (formerly Seanachai Theatre)** is celebrating its 20th anniversary season.

**Chicago, IL - Rivendell Theatre Ensemble** celebrates its 20th anniversary.

**Holland, MI - Hope Summer Repertory**, a longtime user of the Guest Artist Agreement is moving to a Transitional SPT (Category 4), providing health benefits for members in the first year of its new AEA agreement.

**Lombard, IL - Other Theatre** will begin its spring 2015 season as a brand new CAT (Transitional N).

**Long Beach, CA - Musical Theatre West** will continue to operate as an LOA to the WCLO contract for its 2014-15 season with an increase of one Principal and one Chorus contract over last season.

**New York, NY - Blank! The Musical**, originally slated to be produced as non-Equity, began

performances on Nov. 1 at New World Stages. AEA secured the Off-Broadway Periodic Performance Agreement for the Equity cast of seven and one stage manager.

**West Bloomfield, MI - Jewish Ensemble Theatre** is celebrating its 25th anniversary season.

### Gail E. Gabler

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Assistant Executive Director, Gabler will be part of the executive team, working alongside three other assistant executive directors and the executive director to implement and support the union's long-term strategic plan.

"It's important to recognize the role Equity members play in both the theatre industry and in the labor movement," said Gabler. "They help shape our nation's culture just as they lend their voices and support to workers' rights."

Gabler joins Actors' Equity Association directly from her most recent position as director of staff development for SEIU Local 721 in Los Angeles, where she had also served as director of member leadership and action. While there, she led staff training and member mobilization programs. Prior to

### TOURING

Equity has reached agreement for *Walking the Tightrope* to tour through May 2015 under the TYA contract.

### TRACKING WHAT YOU'RE OWED

Equity worked extensively to resolve an outstanding Chicago project claim which resulted in over **\$11,000 in retro payments** (including health and pension) for members.

her move to L.A., Gail spent six years at SEIU Arizona, where she directed internal organizing and representation for the first six years of that newly formed local union. She also worked as an organizer for SEIU International, leading campaigns in a number of different industry sectors.

Gabler has worked as the policy team manager at Ounce of Prevention Fund, a public education and policy project to benefit children in Chicago and was the organizing director for teamsters Local 743 during its trusteeship. In addition to her union work, she served as an organizer for the National Organization for Women, ran successful Get-Out-The Vote efforts and was instrumental in the passage of early childhood legislation in Illinois. She graduated magna cum laude and Phi Beta Kappa with a major in government from Harvard.

### Central Region

## 15 Years — and counting — for Congo Square



We asked the staff at Congo Square Theatre Company to tell us about the company; this is what they had to say:

Congo Square Theatre Company was founded in 1999 in Chicago by a group of African-American artists who wanted to produce transformative theatre that would reflect the experiences of the African diaspora. The intention has been to produce thought-provoking works that spark important conversations crucial to this country's cultural landscape. Throughout the years, we've faced many challenges while enjoying some great achievements in our efforts to produce our work. As we enter into our 15th year, we continue to bang the drum as we strive to flourish and raise the bar on our commitment to the communities we serve artistically. As is the theme for our 15th anniversary season, we hold a deep belief that extreme circumstances call for extreme measures.

As an organization, Congo Square seeks to expand and use our connection points to our

community as a way to talk about entrepreneurship. This year, we've introduced a membership program designed to help sustain the company and also give our patrons a piece of ownership in the theatre. Through our "I Am Congo Square" membership program, our patrons are able to invest in the company and have a substantial role in helping us serve and develop our works within the community.

As we all know, individual support is crucial, and we're working to get our patron/member/owners to understand the importance of their support in the areas we serve. We are indeed a community service; providing employment for our ensemble, often members of Actors' Equity Association, is also a key mission to enhance our reach to people of color on a broader scale.

Through our efforts with our education program, we want to inspire the youth that participate in and share insights into our approach to entrepreneurship. We will show them that it's not just the actors and performers who benefit from a life in the arts. We will show them what goes into running a theatre company, the efforts behind the scenes,

(continued on page 12)

# NATIONAL NEWS



**AEA Councillor Pat Loeb and South Coast Repertory's Dialogue/Diálogos Project Director, Sara Guerrero.**

## Los Angeles

### Celebrating Latino Heritage Month

To honor Latino members during Latino Heritage Month, the Western Region EEO Committee coordinated with the Los Angeles-based Latino Theater Company, which hosted Encuentro, a month-long national gathering of Latina and Latino theatre companies. AEA, as part of this celebration, issued proclamations to three theatre companies.

The three companies in the Los Angeles area, where Equity members are represented, included South Coast Repertory, Cornerstone Theater Company and the

Latino Theater Company. Western EEO Chair Pat Loeb presented these companies with proclamations on behalf of AEA honoring each of these organizations for their consistent professionalism and for committing to hire union members while sharing their culture and communities.

Each theatre company was honored to be recognized for supporting AEA work in the Spanish-language and bilingual market and for their workshops and performances, all of which made theatre more accessible and welcoming to more people.

## Boston, Massachusetts

### By Donna Sorbello, Boston Area Liaison Committee

The Boston Area Liaison Committee held its annual AEA New England Membership Meeting on October 20, 2014. This year, the Huntington Theatre Company opened its doors, offering its rehearsal space for the meeting.

The chair of the New England Liaison Committee, Michael Dell'Orto, along with the rest of the committee, welcomed Ira Mont, Equity's 3rd Vice President, and Tom Carpenter, AEA's Eastern Regional Director/Assistant

Executive Director and General Counsel. Carpenter and Mont shared insights on AEA activity around the country, including information regarding the consolidation of some of the national committees.

A discussion of the New England Area Theatres (NEAT) contract was a focal point of the meeting, serving to update the local Equity community on changes made in recent negotiations. The new four-year contract includes gains made in salaries and the number of contracts. The NEAT agreement covers a significant part of the New England AEA community, representing 14 theatres of varying sizes and generating over

## Minneapolis/St. Paul, Minnesota

### By Robin Macgregor, Chair, Minneapolis/St. Paul Liaison Committee

On October 27, 2014, Twin Cities Equity members gathered on the set of *Colossal*, then running at Mixed Blood Theatre. With close to 40 members in attendance, the actors and stage managers welcomed Central Regional Director Sean Taylor and Business Representative David Kolen for their first time at a membership meeting in the Twin Cities.

At the meeting, the members shared with Taylor and Kolen several new and valuable ideas to pursue for the benefit of the area membership. Among those ideas were:

- Education – members would like to participate in an outreach program and speak with theatre students.
  - Members discussed the ideas of online audition notices.
  - For those who prefer visual information, members proposed short, skit-like podcasts that could be readily available on Equity's website. The podcasts would center on subjects such as "how being a deputy can be fun" or "how to handle an emergency/how to proceed with safety issues on stage/who do we call," etc.
- Members left the meeting excited about the talent and ideas in the region, feeling supported by Taylor and Kolen — and proud to be Equity.

2000 work-weeks per year for local members. Those in attendance were eager to hear about the upcoming "audition summit" for NEAT theatres.

A separate caucus of stage managers in attendance was held with Mont in order to discuss the new NEAT agreement regarding the additional duties outside of past contractual obligations.

It was determined that a Boston Liaison Facebook Group would be established, and as of press time, it is up and running. Those members of the committee who were standing for re-selection shared their viewpoints and reasons for wanting to continue their work with the group — all four were re-selected.



## Orlando, Florida

### Orlando Shakespeare Theater Joins in the Crusade

The company of *Les Misérables* at Orlando Shakespeare Theater (OST) in Orlando, Florida opened the barricades and fought for those in need when they raised \$14,581 for Broadway Cares/Equity Fights AIDS (BC/EFA).

"It was a full company decision to do it," said Equity member Anne Hering, who played Madame Thénardier and led the company in the fundraising effort. "I never had a problem finding people to collect each night." Hering made the appeal from the stage after each performance of the sold-out, five-week run, and cast members eagerly held buckets in costume in the lobby immediately after the show.

"With this theme of

redemption throughout *Les Misérables*, collecting was a no brainer," added Hering.

In addition to the curtain speech, the theatre appealed to audiences through email, adding to the cast's already impressive collections each night. "OST sends reservation reminders to ticket holders so we tacked that onto the email," Hering said. "We were so happy to help and so excited to see how the audiences would respond."

Money raised by the company for BC/EFA will find its way back to the local community through an annual \$15,000 grant to the Central Florida Haven of Hope Ministries in Orlando. In 2014, BC/EFA provided more than \$230,000 in support to 25 social service agencies across Florida.

## Charleston, South Carolina

Equity members welcomed Flora Stamatiades, National Director, Organizing & Special Projects, to Charleston's vibrant theatre community at a member meet and greet on October, 20 2014. Held at the South of Broadway Theatre Company, Stamatiades said that Equity was happy to be invited into the region by the local community. The union looks forward to further developing relationships with theatres and members in the region.

## Office Closing

All Equity offices will close early on Wednesday, December 24, 2014, and remain closed on Thursday, December 25 and Friday, December 26 in observance of Christmas. The Chicago, Los Angeles and Orlando offices will close early on Wednesday, December 31 and will be closed all day on January 1 and 2, 2015, in observance of New Year's. The New York office will be closed all day on December 31, 2014, and January 1 and 2, 2015.

All offices will be closed on Monday, January 19, 2015, for Martin Luther King, Jr. Day.

**"Bah! Humbug!" But Not for Equity!**

With 375 Equity members working on Charles Dickens' *A Christmas Carol* (non-traditional versions included), there are 81 Equity productions of the show happening around the nation this holiday season. To date, there have been 894 union productions since the 2004-2005 season.

This map denotes where in the U.S. *A Christmas Carol* can be seen on stage this year.

"It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so inescapably contagious as laughter and good humor."  
— Charles Dickens, *A Christmas Carol*

\*This graphic was designed by Stephanie Masucci and was completed with the help of Doug Beebe, Kevin Hampton and Jennifer Michaud.



Photo: Pearl Brady



Members Lee Roy Reams, Joan Shepard and Councillor Francis Jue.

## New York City & Los Angeles EEO Committees Celebrate Diversity

*Celebrating diversity on stage, the Eastern and Western EEO Committees sponsored two events, one in New York City and the other in Los Angeles on October 27, 2014.*

### New York City

With more than two hundred fifty years' worth of combined experience working on Broadway, regionally and everything in between, a panel of theatrical legends came together for *Pass It On: Thriving Artists Reflect on a Life in the Theatre* at the New York Equity office. The group shared countless life lessons only learned through long careers in the theatre. Moderated by Lee Roy Reams, the panel consisted of actors Harvey Evans, Joan Shepard, and Francis Jue, as well as longtime stage manager Frank D. Hartenstein. Each spoke about how they got their Equity cards, how to handle the droughts between jobs and the intricacies of balancing life, work and a passion for the theatre.

When asked how to create as many opportunities for one's career as possible, Reams told

everyone that they "must always be seen." He said to do benefits, do readings (all on AEA contracts or codes, of course), but no matter what, "know what you want to do and maintain a



(L to R) Ann Stocking, Gail Williamson from KMR (Agent), Regan Linton and Diana Jordan.  
Photo: Katy Lennon

positive attitude about your work." Jue added that being a perpetual student allows him to always find new avenues to explore.

All expressed their overwhelming love of the theatre and their devotion to their craft. Reams spoke candidly about feeling a spark every time he walked past a Broadway house,

and Evans spoke of how honored he was to have never needed a non-acting job to support himself. "God bless my Equity pension," he said.

The event, sponsored by the Eastern Region Equal Employment Opportunity Committee and its Senior Performers Sub-Committee, was produced by EEO Committee members Kristine Nevins and Brenda Gardner. Nevins said that the panel "was our way of recognizing how important our longtime members are to our union." (— Pearl Brady)

### Los Angeles

In celebration of October's National Disability Employment Awareness Month, the Western EEO Committee sponsored *The Play's The Thing: Variations*, which celebrated performers with disabilities. The event, which took place at the Western Regional Headquarters in North Hollywood, is the fourth in a

series of readings celebrating the protected groups. It featured an evening of scenes from Tom Griffin's *The Boys Next Door* (directed by AEA member Diana Elizabeth Jordan), Tennessee Williams' *Cat on a Hot Tin Roof* (featuring member Regan Linton; directed by member Ann Stocking) and finally, Jordan with an excerpt

from a one-act show she is about to perform, *Watch Your Head* by Lynda Rodriguez. Following the performances was a panel discussion moderated by Stocking, with Gail Williamson — a local agent for performers with disabilities — along with Jordan and Linton. This was "an evening to celebrate the work for all actors and to highlight those working with disabilities," Jordan said.

The panel discussion centered on several key points. The actors spoke of the importance of finding ways to tell their own stories as well as working in mainstream productions. When it comes to hiring performers with disabilities, there has been movement, but it's been slow; most disabled roles are still cast with able-bodied actors. The actors talked about the challenges of getting seen by agents/producers/directors who are often afraid of dealing with disabled performers, but also because accessibility at audition and performance venues is often lacking. The key, the panelists said, was making sure that they continue to get out there, to show up, to be prepared and be at the top of their game.

Linton shared that she was leaving imminently for the Oregon Shakespeare Festival. Not only is she the first wheelchair user to be hired at the theatre, she is also the first with a disability to be hired for a full season (a deaf actor was hired for a single show last year).

"I'm so glad this event gave us the chance to demonstrate that the greatest plays in the theatrical canon can be done — successfully and excellently — with actors who are physically unique," said Linton. "Casting actors with disabilities doesn't take anything away from the work, it makes it more interesting."



Equity members Aaron Wilton and Bert van Aalsburg at the San Francisco mixer.

## San Francisco, California

On October 27, 2014, the San Francisco Bay Area Liaison Committee hosted a mixer for members in the East Bay. With over 40 members present, the Liaison Committee was on hand to answer questions about the Bay Area Equity scene.

Much of the conversation centered on AEA's new "Ask If It's Equity" campaign, regional contracts such as the MBAT and BAT and introducing new members.

This mixer replaced the second general area membership meeting, and the committee plans to have two more mixers throughout the year: one in the North Bay and one in the South Bay. Replacing the member meeting was due to rising difficulties in securing two donated spaces each year, members' preferences of a less formal opportunity to gather, better outreach to members who don't reside in San Francisco and availability of events that are free to membership. The South Bay mixer is planned for January and the area membership meeting is scheduled for April 27, 2015.

## Philadelphia, Pennsylvania

### Equity Members Honored in Philadelphia

By Tom Helmer

On Monday, October 27, 2014, after a year's hiatus, the Barrymore Awards were presented by Theatre Philadelphia at the University of the Arts' Merriam Theater.

AEA Senior Business Representative Beverly Sloan (a native of Philadelphia) joined members of the Philadelphia Liaison Committee to attend the Philly-based ceremonies. After Theatre Philadelphia re-established the awards



to recognize the great wealth of talent this region possesses, nine Equity members were honored at the ceremony and two Equity theatre ensembles were awarded.

## Nominations Call for the 2015 Rosetta LeNoire Award

Actors' Equity is accepting nominations for the 2015 Rosetta LeNoire Award. The award, named after the noted actor and producer Rosetta LeNoire, is given in recognition of her body of work in the theatre, her outstanding work with Equity's Equal Employment Opportunity Committee (then-titled "Ethnic Minorities Committee") and also for founding the AMAS Repertory Theatre Company, an organization dedicated to maintaining an "interracial company" of

actors.

Inherent in the award is acknowledgement that the recipient has an exemplary record in both the hiring of ethnic minorities (including female actors, actors with disabilities and senior actors); and should have a working relationship (and a history) with Actors' Equity Association.

### 2015 Nomination Procedures and Guidelines

- There are two ways to nominate an individual, a theatre company and/or an organization for the award. Nominations can be either

by electronic submission or hard copy/paper.

- A 2015 Rosetta LeNoire Award submission form must be completed for each nominee. The submission form must be returned with all nominee supporting documentation and pertinent information no later than Friday, February 13, 2015.

- To obtain an electronic submission form, please go to [www.actorsequity.org](http://www.actorsequity.org) and click on the "Rosetta LeNoire Award" link.

- To obtain a hard copy submission form, contact

(continued on page 12)

# The 2013–2014 Theatrical Season Report

## An Analysis of Employment, Earnings, Membership and Finance

By Steven DiPaola

Assistant Executive Director for Finance and Administration

The years since 2008 have been difficult economic times for the United States and much of the world. While the deep and broad decline that occurred in 2008 concluded several years ago, and the United States is considered to have “recovered,” this recovery still somehow feels different and more uneasy than those in the past. By all measures, U.S. markets have improved and set new highs, yet many Americans feel they possess less wealth. Unemployment has fallen to more familiar levels, but the job market feels altered and Americans are working harder, but with less to show for it. Several European countries continue to teeter on the brink of economic collapse, while others that had maintained strong economies are now showing signs of falling back. Given the global interdependence that now exists, the impact of that would not be restricted solely to Europe. So, here in the U.S. while economically speaking the “patient” is still standing, there is definitely some staggering, as well.

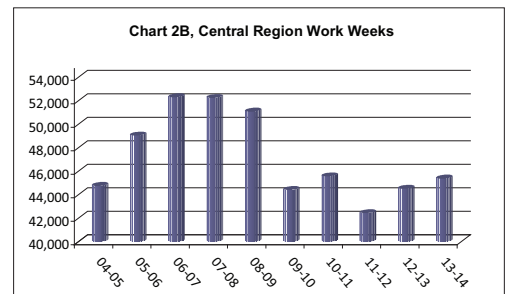
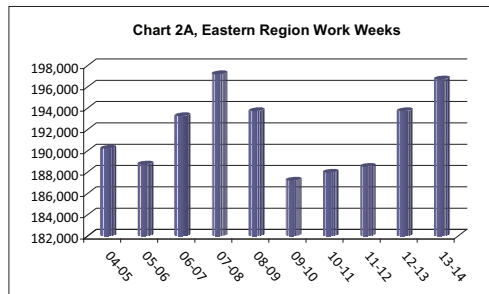
In such times, stability may be the best goal achievable. This report, which will provide an overview of employment and earnings among members of Actors’ Equity Association during the most recently concluded theatrical season (June 2013 through May 2014), will show that stability has largely been achieved. While some areas continue to struggle through this anxious recovery and are still attempting to find solid ground on which to return to growth, other areas have gained a hold and are showing signs of strength. Employment, which for many years showed steady advance, may not yet be progressing at the same rates, but it is not shrinking either, and the same is true of member earnings on Equity contracts.

**Employment:**

**Table 1** provides a high-level look at member employment during the 2013-2014 theatrical season, as well as the three seasons immediately preceding it. This year’s work week total (a work week is defined as one week of work by one member) of 292,712 is just slightly higher than last year’s total, and the second highest total since the global economic downturn now widely referred to as the Great Recession, which began during the 2008-2009 season. Work

Season	2013-14		2012-13		2011-12		2010-11	
<b>SEASONAL TOTALS:</b>								
Members Working, Per Season	17,522		17,532		17,446		17,089	
Average Weeks Worked	16.7		16.7		16.1		17.0	
% Employed	41.3%		40.3%		42.6%		41.7%	
Total Work Weeks	292,712		292,273		281,614		290,410	
Eastern Weeks	196,712	67.2%	193,729	66.3%	188,503	66.9%	187,962	64.7%
Central Weeks	45,373	15.5%	44,515	15.2%	42,438	15.1%	45,567	15.7%
Western Weeks	50,627	17.3%	54,029	18.5%	50,673	18.0%	56,881	19.6%
Principal Weeks	180,603	61.7%	181,232	62.0%	169,446	60.2%	174,304	60.0%
Chorus Weeks	64,882	22.2%	65,506	22.4%	67,595	24.0%	70,272	24.2%
Stage Manager Weeks	47,227	16.1%	45,535	15.6%	44,573	15.8%	45,834	15.8%

Members Working	5,629		5,621		5,416		5,585	
% Employed	13.3%		12.9%		13.2%		13.6%	
Eastern	3,783		3,726		3,625		3,615	
Central	873		856		816		876	
Western	974		1,039		974		1,094	
Principals	3,473		3,485		3,259		3,352	
Chorus	1,248		1,260		1,300		1,351	
Stage Managers	908		876		857		881	



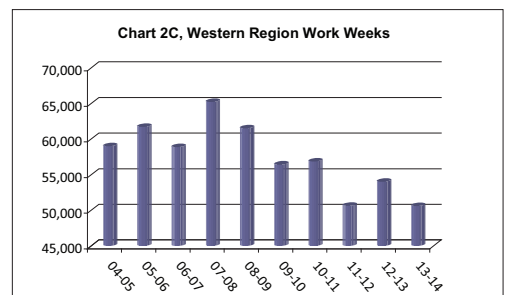
weeks have remained fairly stable over the past four seasons, with the exception of a secondary decline that occurred in the 2011-2012 season, likely a lagging impact of the downturn at that time.

In some ways, the past two seasons are copies of each other: The work week totals are nearly identical; the number of members who worked in each season is even more indistinguishable; and the average numbers of weeks worked per member in each of the two seasons were equal.

From a regional perspective, 67.2% of the season’s work weeks occurred in the Eastern

Region. Over the past four seasons, the Eastern Region has fared considerably better than the other two regions, as the portion of work weeks occurring in the east increased by 2.5% during that time. The Central Region’s share has remained almost the same, but the Western Region has lost 2.3% of its share over the four seasons. When comparing only this season to last season, the Eastern and Central Regions saw their employment increase by 1.5% and 1.9%, respectively. Employment in the Western Region, however, decreased by 6.3%.

Charts 2A, 2B and 2C



graphically represent regional work weeks over the past ten seasons, going back to the 2004-2005 season. This season’s work weeks in the east represent the second highest

total in the decade, and are up 5% from the low for the period, established in 2009-2010 – the first complete season after the Great Recession began. Looking at Chart 2A, we can

see that with the increases in work weeks over the past four seasons, employment in the Eastern Region has completed its climb back to where it was prior to the downturn, and hopefully that level can be sustained and built upon moving forward.

The Central Region still appears to be working on that climb, as Chart 2B depicts; while its employment has increased 6.9% since the ten-year low established in the 2011-2012 season, it still remains 13.2% off of its high in that time period, which came just as the recession was beginning.

In terms of employment, the Western Region seems to be having a more difficult time, as with its decline in work weeks this season, it created a new low for the ten-year period. Work weeks in the Western Region are down 22.4% from the high point in the decade.

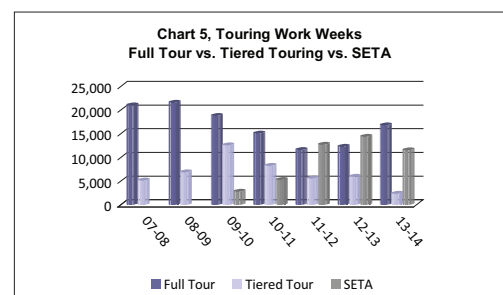
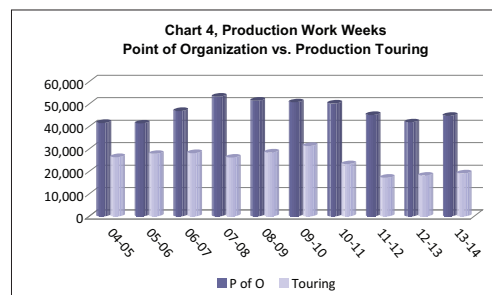
A more granular view of work weeks and the movements that have occurred since the downturn are shown in Table 3, which reports work weeks by contract type in each region for this season, as well as the prior three seasons and the 2007-2008 season.

Work weeks on the Production contract increased by 6.5% over last season. Since it accounts for more than one-fifth of all Equity employment (and an even greater portion of Equity member earnings), this growth on Equity's flagship contract is very important to its members. Employment on the Production contract falls into two major categories: point of organization, which is work that originates and remains in New York, Chicago or Los Angeles; and touring, for employment occurring on the road. Point of organization work weeks in New York are colloquially referred to as "Broadway." All point of organization work weeks occurred in New York this season, and they increased by 7% over the previous season, which was certainly good for Equity because of their high member earnings.

This year's combined 63,850 work weeks on both Production point of organization and touring is the highest level achieved in three seasons – again great news for Equity members. Chart 4 illustrates work weeks on these two elements of the Production contract over the past 10 years.

There is one final piece of good news on the touring front. Since the 2009-2010 season, a third option has also existed for touring: The Short Engagement Touring Agreement (SETA) and Chart 5 depicts work weeks on the three touring elements back to the 2007-2008 season. When the SETA work weeks for this season are added to those from Production touring, the resulting

	2013-14					2012-13 Total	2011-12 Total	2010-11 Total	2007-08 Total
	Eastern	Central	Western	Total	% of Total				
<b>Production</b>	<b>62,202</b>	<b>2,506</b>		<b>64,708</b>	<b>22.1%</b>	<b>60,737</b>	<b>62,273</b>	<b>73,505</b>	<b>79,466</b>
Point of Organization	44,749			44,749	15.3%	41,841	45,131	50,243	53,314
Tiered Tours	2,342			2,342	0.8%	5,904	5,550	8,207	5,139
Full Tours	14,253	2,506		16,759	5.7%	12,242	11,592	15,055	21,013
Developmental Lab	858			858	0.3%	750			
<b>Resident Theatre (LORT)</b>	<b>30,105</b>	<b>8,464</b>	<b>18,719</b>	<b>57,288</b>	<b>19.6%</b>	<b>59,785</b>	<b>57,898</b>	<b>59,982</b>	<b>60,403</b>
LORT Rep	2,305		3,903	6,208	2.1%	6,454	7,416	6,993	7,142
LORT Non-Rep	27,800	8,464	14,816	51,080	17.5%	53,331	50,482	52,989	53,261
Small Professional Theatre	12,804	6,933	7,529	27,266	9.3%	27,481	25,195	20,426	29,173
Letter of Agreement	9,482	3,425	7,307	20,214	6.9%	20,624	19,844	25,690	22,185
Short Engagement Touring (SETA)	11,500			11,500	3.9%	14,344	12,714	5,260	
<b>Stock</b>	<b>5,424</b>	<b>1,277</b>	<b>994</b>	<b>7,695</b>	<b>2.6%</b>	<b>7,600</b>	<b>7,619</b>	<b>8,488</b>	<b>9,424</b>
COST	2,758		465	3,223	1.1%	2,938	2,518	2,220	2,784
COST Special	294			294	0.1%	310	660	1,413	1,071
CORST	1,824	196		2,020	0.7%	2,378	2,306	2,435	2,866
MSUA	114	1,081	137	1,332	0.5%	1,299	1,457	1,525	1,777
RMTA	434		392	826	0.3%	675	678	852	926
Outdoor Drama								43	
Special Agreements	2,548	4,850	2,641	10,039	3.4%	11,822	11,701	12,028	16,900
Young Audiences (TYA)	5,130	1,283	1,639	8,052	2.8%	8,445	7,826	9,146	13,648
Cabaret	2,255		83	2,338	0.8%	2,637	3,561	3,297	3,551
Guest Artist	4,000	1,179	2,645	7,824	2.7%	7,527	6,607	6,761	7,449
Special Appearance	3,935	1,862	2,292	8,089	2.8%	7,945	7,176	6,861	5,918
University Theatre (URTA)	1,088	715	542	2,345	0.8%	2,351	2,023	2,195	2,187
Dinner Theatre	1,081	4,607		5,688	1.9%	1,793	3,275	3,884	6,259
Dinner Theatre Artist	159	15	127	301	0.1%	289	168	106	56
Casino			2,278	2,278	0.8%	4,010	3,934	5,139	7,351
Midsized	24		145	169	0.1%	289	418	353	637
Special Production	3			3	0.0%	3	41	227	150
Business Theatre	217	42		259	0.1%	457	308	232	254
Workshop	355			355	0.1%	333	230	140	536
Staged Reading	348			348		83			
Off-Broadway (NYC)	15,351			15,351	5.2%	12,656	11,872	9,420	7,083
NYC/LOA	3,483			3,483	1.2%	3,779	2,559	3,205	3,202
Mini (NYC)	1,351			1,351	0.5%	757	857	1,066	1,495
ANTC	2,760			2,760	0.9%	3,272	2,448	1,955	3,120
Transition	1,136			1,136	0.4%	951	812	621	1,320
New England Area Theatre (NEAT)	2,540			2,540	0.9%	2,343	2,377	2,668	2,489
Disney World	16,974			16,974	5.8%	17,115	16,691	16,278	15,258
Orlando Area Theatre (OAT)	457			457	0.2%	409	299	268	256
New Orleans Area (NOLA)		371		371	0.1%	302	330	385	380
Chicago Area (CAT)		7,844		7,844	2.7%	8,228	6,920	7,438	7,355
Western Light Opera (WCLO)			1,264	1,264	0.4%	1,127	1,539	1,324	3,881
Hollywood Area (HAT)			229	229	0.1%	953	297	370	636
San Francisco Bay Area (BAT)			1,833	1,833	0.6%	1,440	1,478	1,290	2,079
Urban Broadway Series (UBS)							72		
Modified Bay Area Theatre (MBAT)			360	360	0.1%	386	252	402	580
<b>TOTAL</b>	<b>196,712</b>	<b>45,373</b>	<b>50,627</b>	<b>292,712</b>		<b>292,273</b>	<b>281,614</b>	<b>290,410</b>	<b>314,681</b>

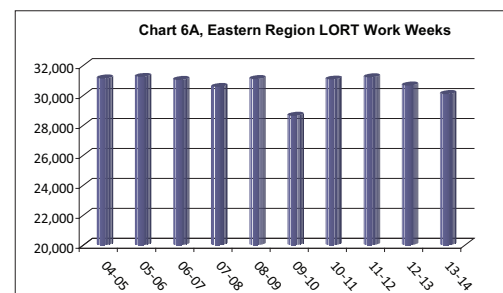


30,601 work weeks represent the second highest number of touring work weeks in a decade, with 55% of those weeks occurring in the Full Production arena where member earnings are highest. The results from this season show that those three touring elements are working precisely as they should.

Returning to this season, the LORT contract fared less well, having a 4.2% decline in work weeks since last year. Nevertheless, with 57,288 work weeks, LORT continues as the second largest source of employment for Equity's members after the Production contract, and unlike Production, which is generally focused in

the Eastern Region, LORT is important to all regions. It is, in fact, the largest source of employment in the Central and Western regions.

Therefore, breaking down LORT weeks regionally over the past ten seasons, it can be observed in Charts 6A, 6B and 6C that all three areas had dramatic employment losses in the first complete season following the beginning of the downturn, when its economic impact fully hit the cities around the United States where LORT theatres operate. In the Eastern Region, much of those LORT work week losses have been recovered, despite small declines in the past two seasons. On the other hand,

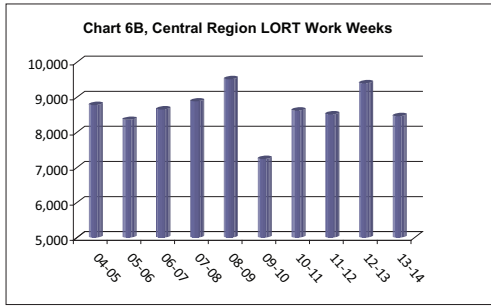


Central Region LORT work weeks were down 10% this season and are still down 11% from their ten-year high. In the Western Region, LORT work weeks decreased by 5% this season, and are down almost 12.5% from their 10-year high.

As previously mentioned, the LORT and Production contracts are the two largest sources of employment for Equity members, and together they accounted for nearly 42% of all work weeks this past season.

Chart 7 and Chart 8

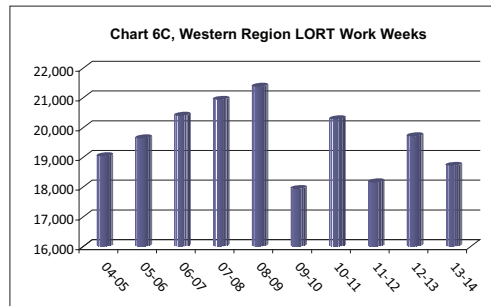




illustrate the performance of the Production and LORT contracts over the past 10 seasons. Both have generally put up strong numbers, and together they have generated well over 1 million weeks of employment over the last decade. Yet, for both, the impact following the

2007-2008 season. In addition, employment on the Disney World contract in Orlando remained the stable force it has been for several seasons and accounted for nearly 17,000 work weeks.

In the Central Region, work weeks on the Chicago Area



remained fairly stable over the past four seasons, hovering between the 290,000 and 292,000 marks in all but one season when they declined slightly. They are, however, off their high of 314,681 established in the 2007-2008 season, and after fairly consistent growth during the first

interesting to note that about 67% of the work weeks occur on just six contracts: Production, LORT, SPT, LOA, Disney World and the SETA.

**Earnings:**

Total member earnings on Equity contracts this season were just under \$338.7 million –

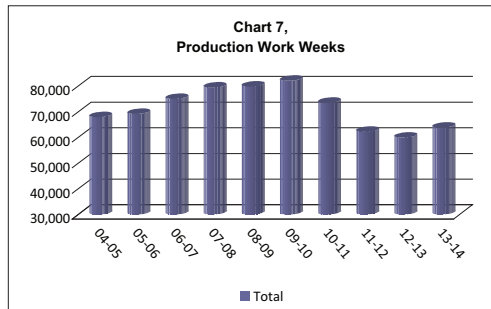
three seasons immediately preceding it along with some other useful data. First, despite the increase this season, we can see that overall earnings have moved within a very narrow range over the four seasons and have remained relatively consistent. Regionally speaking, the Central Region has displayed that same consistency, and its share of the overall earnings has changed by only 0.06% over the four-year period. Conversely, eastern earnings have increased by 7.1% over the period and its regional share has increased significantly. Counter to that, western earnings have decreased by 23%, consequently leading to a much lower regional share. Finally, the median salary – the statistical middle point between the highest and lowest salaries – increased by about 5% since last season, and by about 1% over the four-year period.

Earlier, it was mentioned that the Production contract accounts for more than one-fifth of all employment. Its portion of earnings is even larger; in fact, just about one-half of all earnings by Equity members occur on this contract, so its importance cannot be overestimated.

Chart 12 shows earnings under the Production contract over the past decade. While it can be observed that the steady growth that characterized these earnings prior to the Great Recession seems to have halted, at least temporarily, Production earnings did increase by almost \$14 million or 8.9% this season.

Chart 13 graphically depicts earnings on Production tours – both Full and Tiered – along with the SETA over the last seven seasons (two years prior to the inception of the SETA). This season's nearly \$60 million in member earnings in these three areas represents about 17.6% of the total earnings that occurred, and Full Production earnings increased for the second consecutive season.

Earnings under the LORT contract show a great deal of volatility over the past decade as illustrated in Chart 14. This season, they dropped for the second year in a row, and since



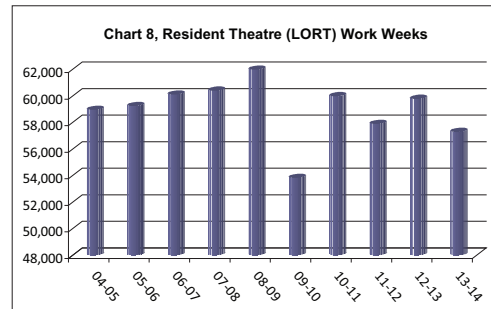
downturn cannot be missed. Following Production and LORT, the highest work week generators are the Small Professional Theatre (SPT) contract and Letters of Agreement (LOAs) – two developing theatre contracts. Combined, these accounted for nearly 48,000 work weeks this season, remaining fairly stable from the previous season.

Looking to contracts that are

Theatre (CAT) contract declined by 4.7%, but it accounted for 17% of the total work and remains an important source of employment to Actors in the Chicago area.

In the Western Region, work on the Western Civic Light Opera (WCLo) contract and Bay Area Theatre (BAT) contracts increased by 12.2% and 27.3%, respectively.

Overall, work weeks have



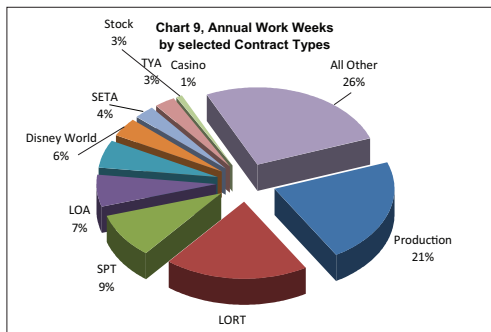
part of the past decade (and prior), a recalibration – perhaps temporary – may have occurred as a response to the changes in the global and national economies.

Prior to moving on to a study of earnings this season, a final look at employment is offered in Chart 9, which shows the portion of overall work weeks held by the largest of the employment generators. It is

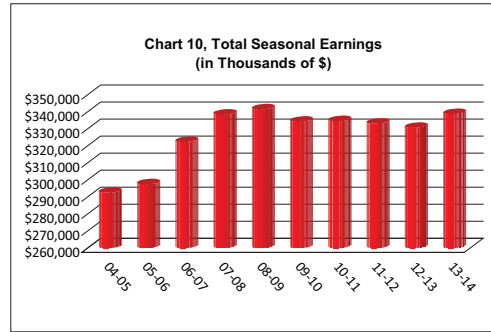
the second highest total in Equity's history.

Looking to earnings over the past ten seasons in Chart 10, after two seasons of decline, earnings recovered this year and increased by 2.4% over last season. Over the entire decade, they have increased by just under 16%.

Turning to a much narrower period, Table 11 depicts earnings for this season and the



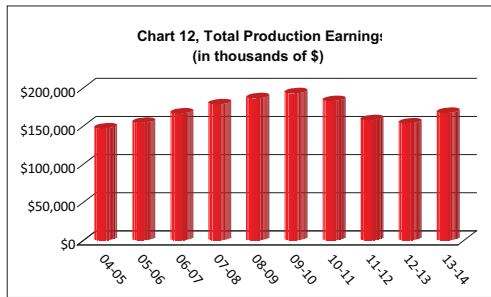
important and unique to specific regions, in the east the Off-Broadway contract continues a resurgence that ironically began during the difficult economic times of the past few seasons. In addition to the emerging work normally associated with this contract, the Off-Broadway arena has also provided continued life to shows that have successfully concluded runs on Broadway. Consequently, work weeks on this contract increased by 21.3% this season and by an astonishing 116% since the



**Table 11  
Seasonal Earnings Summary**

Season	2013-14	2012-13	2011-12	2010-11
<b>Total Seasonal Earnings</b>	<b>\$338,681,573</b>	<b>\$330,590,097</b>	<b>\$333,031,199</b>	<b>\$334,559,463</b>
Median Member Earnings	\$7,463	\$7,100	\$7,256	\$7,382
Eastern Earnings	\$264,643,519	\$257,431,938	\$252,426,578	\$247,095,465
	<b>78.1%</b>	<b>77.9%</b>	<b>75.8%</b>	<b>73.9%</b>
Central Earnings	\$34,220,503	\$31,094,902	\$33,088,312	\$35,858,429
	<b>10.1%</b>	<b>9.4%</b>	<b>9.9%</b>	<b>10.7%</b>
Western Earnings	\$39,817,551	\$42,063,257	\$47,516,309	\$51,605,569
	<b>11.8%</b>	<b>12.7%</b>	<b>14.3%</b>	<b>15.4%</b>





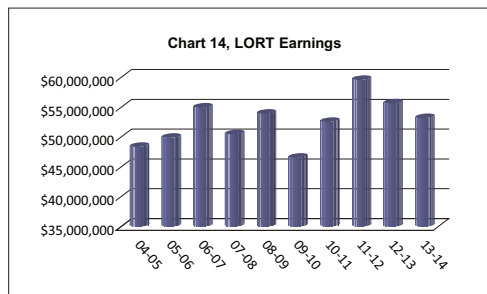
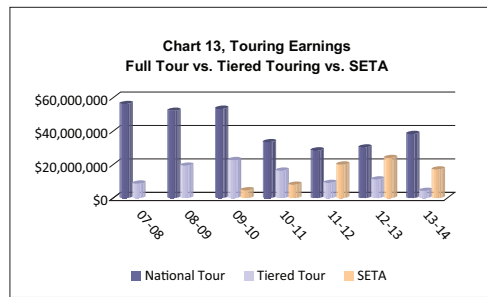
the 2011-2012 season, when they hit their high for the decade, they have declined by about 11%.

Table 15 provides the broadest view of member earnings, outlining the totals for each contract type in each region. Earnings under the Production and LORT contracts have already been highlighted for their importance, since just about two-thirds of all member earnings nationally in the season occurred on these two contracts. Further, when the Small Professional Theatre contract, Letters of Agreement, the SETA, Off-Broadway and Disney World, are added to Production and LORT, those seven contract areas are the source of 85% of the member earnings.

Studying Table 15 from a regional perspective, the Production contract is by far the largest earnings generator in the Eastern Region because of Broadway. However, in addition to LORT, the Off-Broadway and Disney World contracts (two large earnings sources mentioned above) are also unique to this region. In the Central Region, LORT is the largest source of earnings for members, but the region-specific CAT contract is also quite important. The Dinner Theatre contract is also a large source of Central Region earnings since most of the theatres actively producing under this contract are located in that region. In fact, LORT, CAT and Dinner Theatre provide just under 48% of the total earnings in the region. In the Western Region, the LORT contract is far and away the largest source of member earnings with 47% of the total income for members in the region. Even with its diminished work weeks, the Casino contract contributes the next largest segment of member earnings in the west, followed by the Letters of Agreement and Small Professional Theatre contracts. Together, these four areas generate 77% of the regional earnings.

Table 16 provides a relative view of earnings, showing not only the totals by contract, but also placing those earnings side by side with work weeks for each area. Finally, this data is used to provide the average member earnings per work week for each contract type.

It is interesting to note the relationships between the percentage of overall work weeks a contract type generates and the earnings it produces. For example, while the Production contract accounts for just over 22% of the total work weeks, it creates more than 49% of the total earnings. Additionally, its average earnings per work week of \$2,588 are the highest. In contrast, the SPT contract accounts for 9.3% of the work weeks, but only 3.8% of the earnings. Consequently, while generating a good deal of work – the third highest amount of any contract – the \$470 average



earnings per work week on the SPT contract are in the lower range.

Studying the last column of Table 16 helps create an understanding of how millions of

dollars of earnings on various contract types translate to and impact the lives of the members working in each area. That brings us to Chart 17, which illustrates how many members

have earnings under Equity contracts that fall into nine different dollar ranges. This season, 81 members earned more than \$200,000 for their work in Equity's jurisdiction, and 1,626 – or about 9% of all the members working – earned more than \$50,000. Yet, more than four times that number earned \$5,000 or less.

**Membership:**

The drill-down on member earnings at the conclusion of the last section provides a good segue into a brief look at member demographics.

Table 18 provides a snapshot of members in good standing (those paid up in initiation fee and basic dues) at three points in time: this season, and the seasons five and 10 years ago. There has been an increase of 7.7% in members in good standing during the 10-year period, synonymous with the membership growth that occurred in the ensuing years. The number of members living in the Eastern Region grew by 10% over the past decade, but because of the growth in overall membership during the same

**Table 15**  
Seasonal Earnings, 2013-14  
by Region & Contract Type

	Earnings						Total	% of Total
	Eastern	%	Central	%	Western	%		
<b>Production</b>	<b>\$161,676,157.44</b>	<b>61.1%</b>	<b>\$5,782,555.92</b>	<b>16.9%</b>			<b>\$167,458,713.36</b>	<b>49.44%</b>
Point of Organization	\$124,152,148.37	46.9%					\$124,152,148.37	36.66%
Tiered Tours	\$4,314,264.58	1.6%					\$4,314,264.58	1.27%
Full Tours	\$32,448,194.91	12.3%	\$5,782,555.92	16.9%			\$38,230,750.83	11.29%
Developmental Lab	\$761,549.58	0.3%					\$761,549.58	0.22%
<b>Resident Theatres (LORT)</b>	<b>\$26,741,443.53</b>	<b>10.1%</b>	<b>\$7,636,664.22</b>	<b>22.3%</b>	<b>\$18,809,194.04</b>	<b>47.2%</b>	<b>\$53,187,301.79</b>	<b>15.70%</b>
LORT Rep	\$1,873,656.53	0.7%			\$5,193,093.72	13.0%	\$7,066,750.25	2.09%
LORT Non-Rep	\$24,867,787.00	9.4%	\$7,636,664.22	22.3%	\$13,616,100.32	34.2%	\$46,120,551.54	13.62%
Small Professional Theatre (SPT)	\$6,339,478.90	2.4%	\$3,200,472.19	9.4%	\$3,271,200.09	8.2%	\$12,811,151.18	3.78%
Letter of Agreement (LOA)	\$5,802,576.13	2.2%	\$2,079,202.25	6.1%	\$3,895,645.81	9.8%	\$11,777,424.19	3.48%
<b>Short Engagement Touring (SETA)</b>	<b>\$17,059,811.32</b>	<b>6.4%</b>					<b>\$17,059,811.32</b>	<b>5.04%</b>
Stock	\$4,527,291.24	1.7%	\$1,246,254.98	3.6%	\$1,006,143.69	2.5%	\$6,779,689.91	2.00%
COST	\$2,349,907.11	0.9%			\$389,993.86	1.0%	\$2,739,900.97	0.81%
COST Special	\$227,141.67	0.1%					\$227,141.67	0.07%
CORST	\$1,357,296.72	0.5%	\$151,107.34	0.4%			\$1,508,404.06	0.45%
MSUA	\$146,920.86	0.1%	\$1,095,147.64	3.2%	\$198,104.72	0.5%	\$1,440,173.22	0.43%
RMTA	\$446,024.88	0.2%			\$418,045.11	1.0%	\$864,069.99	0.26%
Special Agreements	\$1,998,812.02	0.8%	\$3,097,051.19	9.1%	\$2,216,257.70	5.6%	\$7,312,120.91	2.16%
Young Audiences (TYA)	\$2,322,757.34	0.9%	\$677,773.88	2.0%	\$788,264.83	2.0%	\$3,788,796.05	1.12%
Cabaret	\$1,265,585.99	0.5%			\$132,032.81	0.3%	\$1,397,618.80	0.41%
Guest Artist	\$1,998,452.20	0.8%	\$584,463.82	1.7%	\$1,284,747.93	3.2%	\$3,867,663.95	1.14%
Special Appearance	\$1,161,485.78	0.4%	\$540,571.33	1.6%	\$640,834.17	1.6%	\$2,342,891.28	0.69%
University Theatre (URTA)	\$1,181,586.37	0.4%	\$524,797.99	1.5%	\$383,453.33	1.0%	\$2,089,837.69	0.62%
Dinner Theatre	\$858,531.42	0.3%	\$3,961,537.88	11.6%			\$4,820,069.30	1.42%
Dinner Theatre Artist	\$115,162.00	0.0%	\$4,029.80	0.0%	\$97,254.00	0.2%	\$216,445.80	0.06%
Casino					\$4,580,315.07	11.5%	\$4,580,315.07	1.35%
Midsize	\$19,762.50	0.0%			\$94,425.50	0.2%	\$114,188.00	0.03%
Special Production	\$5,013.84	0.0%					\$5,013.84	0.00%
Business Theatre	\$105,704.00	0.0%	\$68,000.00	0.2%			\$173,704.00	0.05%
Workshop	\$330,230.94	0.1%					\$330,230.94	0.10%
Staged Reading	\$149,988.06	0.1%					\$149,988.06	0.04%
Royalties	\$2,193,755.29	0.8%					\$2,193,755.29	0.65%
Filming and Taping	\$137,730.02	0.1%					\$137,730.02	0.04%
Off-Broadway (NYC)	\$10,075,511.44	3.8%					\$10,075,511.44	2.97%
NYC-LOA	\$1,233,501.13	0.5%					\$1,233,501.13	0.36%
Mini (NYC)	\$651,659.68	0.2%					\$651,659.68	0.19%
ANTC	\$1,435,580.31	0.5%					\$1,435,580.31	0.42%
Transition	\$302,944.67	0.1%					\$302,944.67	0.09%
New England Area (NEAT)	\$1,031,536.62	0.4%					\$1,031,536.62	0.30%
Disney World	\$13,784,477.35	5.2%					\$13,784,477.35	4.07%
Orlando Area (OAT)	\$136,991.00	0.1%					\$136,991.00	0.04%
New Orleans (NOLA)			\$95,621.11	0.3%			\$95,621.11	0.03%
Chicago Area (CAT)			\$4,721,506.78	13.8%			\$4,721,506.78	1.39%
Western Light Opera (WCLO)					\$1,490,937.09	3.7%	\$1,490,937.09	0.44%
Hollywood Area (HAT)					\$111,150.42	0.3%	\$111,150.42	0.03%
San Francisco Bay Area (BAT)					\$926,896.04	2.3%	\$926,896.04	0.27%
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)					\$88,798.37	0.2%	\$88,798.37	0.03%
<b>Regional % of Total</b>	<b>78.1%</b>		<b>10.1%</b>		<b>11.8%</b>			

**Table 16**  
Average Earnings per Work Weeks  
by Region & Contract Type, 2013-14

	All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
<b>Production</b>	<b>\$167,458,713</b>	<b>49.4%</b>	<b>64,708</b>	<b>22.1%</b>	<b>\$2,588</b>
Point of Organization	\$124,152,148	36.7%	44,749	15.3%	\$2,774
Tiered Tours	\$4,314,265	1.3%	2,342	0.8%	\$1,842
Full Tours	\$38,230,751	11.3%	16,759	5.7%	\$2,281
Developmental Lab	\$761,550	0.2%	858	0.3%	\$888
<b>Resident Theatres (LORT)</b>	<b>\$53,187,302</b>	<b>15.7%</b>	<b>57,288</b>	<b>19.6%</b>	<b>\$928</b>
LORT Rep	\$7,066,750	2.1%	6,208	2.1%	\$1,138
LORT Non-Rep	\$46,120,552	13.6%	51,080	17.5%	\$903
Small Professional Theatre (SPT)	\$12,811,151	3.8%	27,266	9.3%	\$470
Letter of Agreement (LOA)	\$11,777,424	3.5%	20,214	6.9%	\$583
Short Engagement Touring (SETA)	\$17,059,811	5.0%	11,500	3.9%	\$1,483
<b>Stock</b>	<b>\$6,779,690</b>	<b>2.0%</b>	<b>7,695</b>	<b>2.6%</b>	<b>\$881</b>
COST	\$2,739,901	0.8%	3,223	1.1%	\$850
COST Special	\$227,142	0.1%	294	0.1%	\$773
CORST	\$1,508,404	0.4%	2,020	0.7%	\$747
MSUA	\$1,440,173	0.4%	1,332	0.5%	\$1,081
RMTA	\$864,070	0.3%	826	0.3%	\$1,046
Special Agreements	\$7,312,121	2.2%	10,039	3.4%	\$728
Young Audiences (TYA)	\$3,788,796	1.1%	8,052	2.8%	\$471
Cabaret	\$1,397,619	0.4%	2,338	0.8%	\$598
Guest Artist	\$3,867,664	1.1%	7,824	2.7%	\$494
Special Appearance	\$2,342,891	0.7%	8,089	2.8%	\$290
University Theatre (URTA)	\$2,089,838	0.6%	2,345	0.8%	\$891
Dinner Theatre	\$4,820,069	1.4%	5,688	1.9%	\$847
Dinner Theatre Artist	\$216,446	0.1%	301	0.1%	\$719
Casino	\$4,580,315	1.4%	2,278	0.8%	\$2,011
Midsize	\$114,188	0.0%	169	0.1%	\$676
Special Production	\$5,014	0.0%	3	0.0%	\$1,671
Business Theatre	\$173,704	0.1%	259	0.1%	\$671
Workshop	\$330,231	0.1%	355	0.1%	\$930
Staged Reading	\$149,988	0.0%	348	0.1%	\$431
Off-Broadway (NYC)	\$10,075,511	3.0%	15,351	5.2%	\$656
NYC/LOA	\$1,233,501	0.4%	3,483	1.2%	\$354
Mini (NYC)	\$651,660	0.2%	1,351	0.5%	\$482
ANTC	\$1,435,580	0.4%	2,760	0.9%	\$520
Transition	\$302,945	0.1%	1,136	0.4%	\$267
New England Area (NEAT)	\$1,031,537	0.3%	2,540	0.9%	\$406
Disney World	\$13,784,477	4.1%	16,974	5.8%	\$812
Orlando Area (OAT)	\$136,991	0.0%	457	0.2%	\$300
New Orleans (NOLA)	\$95,621	0.0%	371	0.1%	\$258
Chicago Area (CAT)	\$4,721,507	1.4%	7,844	2.7%	\$602
Western Light Opera (WCLO)	\$1,490,937	0.4%	1,264	0.4%	\$1,180
Hollywood Area (HAT)	\$111,150	0.0%	229	0.1%	\$485
San Francisco Bay Area (BAT)	\$926,896	0.3%	1,833	0.6%	\$506
Urban Broadway Series (UBS)					
Modified Bay Area Theatre (MBAT)	\$88,798	0.0%	360	0.1%	\$247

each year. The current initiation fee – also in effect since 2002 – is \$1,100.

A fourth source of income that has grown significantly over the years is the rent that Equity collects on the land which it owns in Times Square, New York City. Equity's national and Eastern Region offices are in the building sitting on that land and, as the value of real estate in New York City has increased, so too has the value of that land. The land rent collected in the 2013-2014 fiscal year was \$1.24 million, and as a result of an additional deal created between Equity, the building owner and a neighboring building owner several years ago, the value of this land will grow even more significantly in future years. In addition, this deal enabled Equity to build a new state-of-the-art audition center in its New York building at no cost to its members.

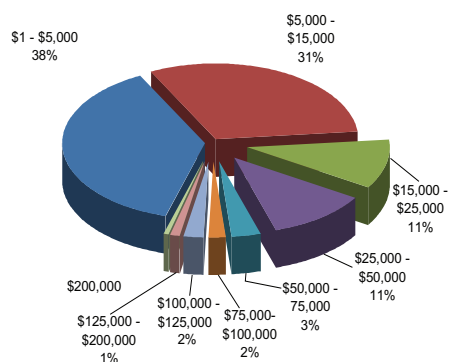
**Chart 22** depicts basic dues income over the past 10 years. Despite two small dips during the period, basic dues income has largely maintained an upward trend due to the Association's growing membership.

Working dues income over the past 10 years is depicted in **Chart 23**. This form of income is a function of member earnings on Equity contracts. While these dues grew steadily prior to the recession, they have now largely remained stable in the years since.

Initiation fee income over the past ten years is illustrated in **Chart 24**. This form of income is a function of new members joining each year. As noted earlier, membership grew at an accelerated rate for several years during the period – leading to higher initiation fee income in those years – and now is growing at a more typical rate reflected in the more steady initiation fee income of the past several years.

On the expense side, the greatest segment is represented by payroll and fringes to the staff in all four of Equity's offices that enable the union to provide extensive services to its members. Office expenses account for the next largest segment. The real estate holdings in New York discussed above have certainly enabled Equity to control these costs while maintaining over 50,000 square feet of space in the

**Chart 17, Members with Earnings by Selected Dollar Ranges**



time period, the portion of the membership living in the Eastern Region remains little changed. The Central Region saw a 21% increase during the same time in the number of members living there, while the Western Region saw a modest 4% decline; both regions, as a result, had changes in their regional apportionments of the

membership. Fewer members began the process of joining the Association this year than did five and 10 years ago, but the number of new members remains strong.

**Table 19** provides gender and ethnicity counts of the members in good standing. This information is provided voluntarily and some members

choose not to do so.

**Table 20** lists the 10 cities with the largest populations of Equity members. The cities and their standings have remained the same over the past ten years, and all have seen growth in population of no less than 12%. The city with the largest increase in Equity members – growth of nearly 44% – is Orlando, followed closely by the Washington D.C./Baltimore area and Philadelphia.

**Finances:**

**Charts 21A and 21B** illustrate income and expenses for the Association in its last fiscal year, which concluded on

March 31, 2014. The union has a two-tiered dues structure that has remained constant since 2002, the last time a dues increase was asked of the members. All members in good standing pay basic dues of \$118 per year. In addition, members working under an Equity contract pay 2.25% on their first \$300,000 of gross earnings per year as working dues. Basic dues account for approximately 30% of the union's income while working dues account for approximately 42%. The next largest source of income derives from initiation fees paid by new members joining the Association

**Table 18**  
Membership Summary

Season	2013-14	2007-08	2003-04
<b>Members in Good Standing</b>	<b>42,405</b>	<b>42,165</b>	<b>39,368</b>
Eastern Region Members	26,911   <b>63.5%</b>	26,420   <b>62.7%</b>	24,512   <b>63.2%</b>
Central Region Members	4,020   <b>9.5%</b>	3,607   <b>8.6%</b>	3,333   <b>8.5%</b>
Western Region Members	11,474   <b>27.1%</b>	12,138   <b>28.8%</b>	11,523   <b>29.3%</b>
<b>New Members</b>	<b>2,148</b>	<b>2,740</b>	<b>2,382</b>

**Table 19,  
Race, Ethnicity and Gender, 2013-14  
Active Membership Counts**

Race or Ethnicity	Male	Female	TOTALS	
<b>No Record</b>	<b>3,740</b>	<b>3,602</b>	<b>7,365</b>	<b>17.4%</b>
African American	1,353	1,298	2,651	7.6%
Asian American	340	457	797	2.3%
Caucasian	14,592	14,734	29,326	83.7%
Hispanic American	538	476	1,014	2.9%
Muti-Racial	553	632	1,185	3.4%
Pacific Islander	14	9	23	0.1%
American Indian	22	22	44	0.1%
<b>Ethnic Counts Only, Sub-Total</b>	<b>17,412</b>	<b>17,628</b>	<b>35,040</b>	
%	<b>49.7%</b>	<b>50.3%</b>		
<b>Grand Total</b>	<b>21,152</b>	<b>21,230</b>	<b>42,405</b>	
%	<b>49.9%</b>	<b>50.1%</b>		

center of the theatre district in Manhattan. In addition, Equity's purchase of an office building in Chicago's vibrant West Loop area in 2009, and another in the NoHo Arts District in Los Angeles in 2012, will enable the Association to further control office costs for years to come as well as provide audition centers in both these locations.

Finally, **Chart 25** shows the value of the Association's investment portfolio over the past ten years. Several points are worth noting. First, despite the horrible market losses in 2008, the value of the investments fully recovered during the following year. Second, the value of these investments increased by approximately \$2.7 million over the 10-year period even while Equity was taking more than \$12 million from this portfolio to invest in the purchase and

rehabilitation of a building in Chicago and another in Los Angeles. So, at the conclusion of the fiscal year, *in addition* to a nearly \$25 million investment

portfolio, Equity owned three valuable real estate assets. These assets and investments help make Equity's financial position very secure.

Table 20, Membership by Major Cities	2013-14
New York	18,795
Los Angeles	8,481
Chicago	1,829
San Francisco	1,143
Philadelphia	1,057
Washington D.C./Baltimore	1,055
Boston	970
Orlando	713
Minneapolis/St. Paul	510
Seattle	470

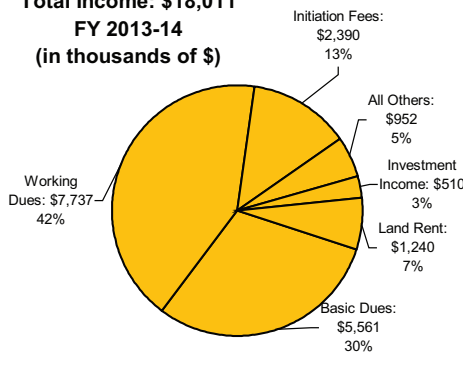
While the past several years have not been easy ones, the results of this past season show the remarkable resilience of Actors' Equity Association and the industry in which its members work. Though buffeted by many factors over the past six years, employment and earnings have retained stability and have shown strong results in some areas. While these are uneasy times economically speaking, one thing remains certain: Actors' Equity Association will continue to adapt as necessary to ensure the well-being of its members who exemplify professionalism as actors and

stage managers in the theatrical industry.

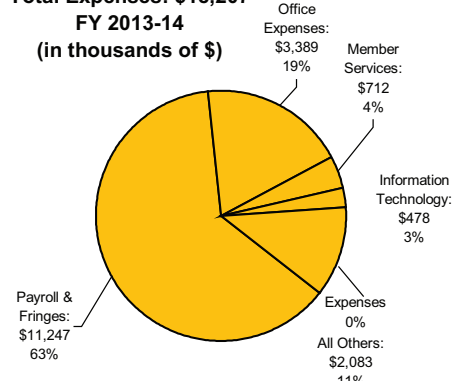
Many thanks to Joey Stamp, who worked on this report for the first time, for organizing data from varying sources and for providing valuable editing. Thanks are also due to Chris Williams, who worked on this report for many years, for his continuing assistance and advice. Appreciation is also extended to Doug Beebe for his work collecting the raw employment and earnings data and to John Fasulo and Joe DeMichele for their work on the Membership and Financial data.



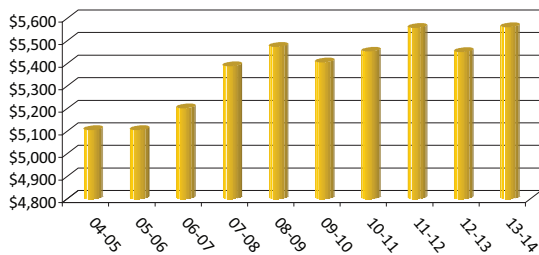
**Chart 21A,  
Total Income: \$18,011  
FY 2013-14  
(in thousands of \$)**



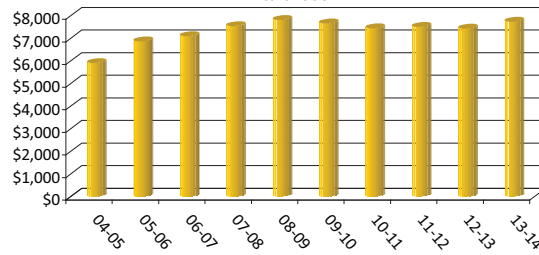
**Chart 21B,  
Total Expenses: \$18,207  
FY 2013-14  
(in thousands of \$)**



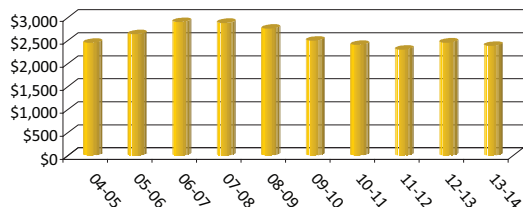
**Chart 22, Basic Dues Income  
(in thousands of \$)**



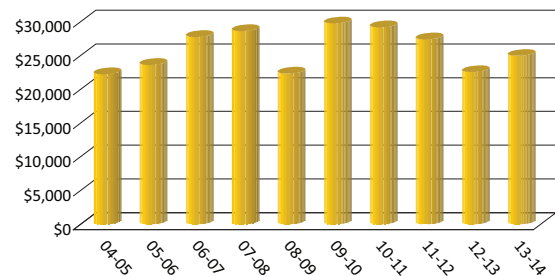
**Chart 23, Working Dues Income  
(in thousands of \$)  
9/7/2005**



**Chart 24, Initiation Fee Income  
(in thousands of \$)**



**Chart 25, Portfolio Market Value  
(in thousands of \$)**





## Theatre Spotlight

(continued from page 3)

the marketing, the management and theatre development. We want to inspire them to become leaders early on, instead of viewing the arts purely as entertainment. We want to show them that this is a business. Our young people need to know that



From *I to r*, Ronald Conner as King, Anthony Irons (nominated for a Best Supporting Actor Jeff Award) as Stool Pigeon and Marc A. Rogers as Mister in Congo Square's production of *King Hedley II*.

philanthropy is important, and that it also can be a viable career.

In order to be successful with our membership and our education programs, we are tasked with being more than a theatre company. We must act as an institution that is clear in our purpose, and after 15 years, we understand that in addition to delivering world class theatre productions, we have a duty to

share what we have learned. This is our legacy.

Our relationship with Actors' Equity and all it represents for us is important, and we're delighted to share a bit of our brain trust and vision for a sustainable future for Congo Square with this readership. We hope, through this dialogue, to begin to develop equitable partnerships that help

to create a more level playing field among larger and smaller organizations. We hope to support the voices that lead toward greater equality across the theatre landscape. As a professional theatre company, we need our union's support and opportunity to extend the conversation into this space. This story is to be continued at Congo Square.

## 2015 Rosetta LeNoire Award Nominations

(continued from page 5)

Luther Goins at 312-641-0393, ext. 237 or [Igoins@actorsequity.org](mailto:Igoins@actorsequity.org).

• All nominee supporting documentation, including the submission form, is limited to ten pages. (Any nomination over ten pages will be edited down to ten pages by Actors' Equity.)

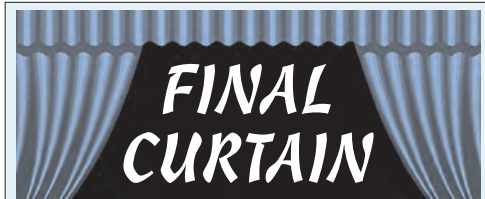
• All electronic nominations (including the submission form) should be submitted via email to [RosettaLeNoire@actorsequity.org](mailto:RosettaLeNoire@actorsequity.org).

• All hard copy nominations (including the submission form) should be mailed directly to Luther Goins at:

Rosetta LeNoire Award Nominations  
c/o Luther Goins  
Actors' Equity Association  
557 West Randolph Street  
Chicago, IL 60661

The deadline for receipt for all nominations (including the submission forms and all nomination materials) is Friday, February 13, 2015. The award will be presented at Equity's Annual Membership Meeting on Friday, April 10, 2015.

For more information, contact Luther Goins at 312-641-0393, Ext. 237, or email [Igoins@actorsequity.org](mailto:Igoins@actorsequity.org).



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

— Playwright Ben Hecht

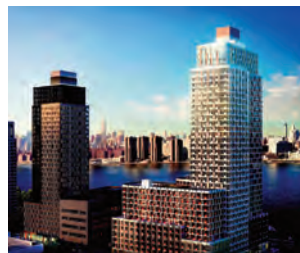
Terri Allen	William Garon	Laurens Moore
Gregory Alynn	Lois Geary	Sanford Morris
Mark Angevine	Linda Gerard	Trinity P. Murdock
Kay Arnold	Stefan Gierasch	Ed Nelson
Constance Asbury	Molly Glynn	Jerry L. Nelson
Tony Aylward	Gail Grate	Georgia Neu
Lauren Bacall	Gerta Grunen	Madonna Niles
Robert S. Barmettler	Richard Harrison	Elizabeth L. Norment
Paul Barry	Sumi Haru	Elizabeth Pena
Bill Bartholomew	Eddie Heim	Jetti Preminger
Skye Mccole	Sarah Marshall Held	Timothy Rice
Bartusiak	Tana Hicken	Joan Rivers
Francine Beers	Maurine Holbert	Jerry Rodgers
Polly Bergen	Geoffrey Holder	Ron Rudolph
Robert Black	Jan Hooks	Janet Ryan
John Brandon	Sara Lee Howell	Donald E. Saddler
Stockton Briggie	Frances Ingalls	Ted Schwartz
Michael Martin	Amanda Jeffries	James K. Seibel
Brown	JMichael	Marian Seldes
Ron Bruncati	Jack Kandel	Mark Shannon
Richard Bull	Robert Karlin	Billie Shaw
Terry M. Cain	Nafe E. Katter	James Shigeta
Robertson Carricart	Charles Keating	Vivienne Shub
Richard Casey	Don Hood Keefer	Robert Stocker
Russell L. Chaney	Adrienne Kent	Marcia Strassman
Zachary A. Charles	Vernon Kidd	Elaine Stritch
James N. Clark	Richard Kiel	Dean Strop
Brian Colbath	Dana Krueger	Linda Terri
Gina Collens	John Bernard Kuntz	Ed Udovick
Louise Contella	Richard La Verne	Lois Viscoli
Mervin Crook	Eddie Lawrence	Bob Vogel
Julia Curry	Diane Leslie	Susan Jane Walker
Steve Curry	Mauricio Leyton	Jack Walsh
Cindi Bulak Dalessio	Christine Lightcap	Brad Waters
Niklos Danos	Dennis Lipscomb	Robert L. Williams
Akiva David	Joan Lorring	Robin Williams
Garth Dawson	Victoria Mallory	Iva Withers
John Derrick	Terry Marone	Sati Word
Jay Devlin	Randal Alan Martin	Bernie Yvon
Dustin Dubreuil	James Mathers	(Reported between
J. Lee Flynn	Michael McCarty	07-15-2014 and
James Garner	Robbin Miller	11-15-2014)

## Affordable Housing Opportunity in Long Island City

**H**unter's Point South Living, a dynamic new housing community located on five acres in Long Island City, Queens, will be available for occupancy starting spring 2015 with affordable, rent-stabilized apartments (studios, 1, 2 and 3-bedrooms) for low and moderate incomes.

Both websites have extensive FAQs covering each step in the application process. If you still have questions after utilizing the websites, call the developer, Related Housing, at 646-392-8756.

Assisting Related Housing with outreach, the Actors Fund



will be holding public informational sessions for the arts and entertainment community. Please check the Actors Fund website ([www.actorsfund.eventbrite.com](http://www.actorsfund.eventbrite.com)) for more information.

For more information, visit the official Hunter's Point South Living website [www.hunterspointsouthliving.com](http://www.hunterspointsouthliving.com). To apply — no later than Monday, December 15, 2014 — visit the website, [www.nyc.gov/housingconnect](http://www.nyc.gov/housingconnect).

Be aware that Actors' Equity Association is in no way affiliated with this property. The union is simply providing information to its members regarding this unique opportunity as a courtesy.



### IN MEMORIAM

Dear Editor:

We all lost a good friend with the recent passing of Michael McCarty. I had known Mike since his earliest days in the business, watching him hold forth as Christy of Christy's

Minstrels in *The Stephen Foster Story* in Kentucky through some forty years of Broadway and regional successes including *Amadeus*, *42nd Street*, *Oklahoma!*, *Mary Poppins* and many others. We remained good friends for over 40 years and I

never once ceased to be amazed at his personal generosity, his professionalism, work ethic and overall love of the theatre that now must do without his talents. We will miss you.

— Jack Wann

## Letters to The Editor

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

## Applications Being Accepted for Roger Sturtevant Musical Theatre Award

**T**he Roger Sturtevant Musical Theatre Award, given under the auspices of the Actors' Equity Foundation, is available to current Equity Membership Candidates (EMCs) who have demonstrated outstanding abilities in the musical theatre field.

The \$1,000 award is presented to one male and one female EMC and is based on a recorded audition, written recommendations and a completed application. A panel of judges, including actors/members of the Actors' Equity Foundation and members of the Casting Society

of America, select the recipients. The panel strictly adheres to the principles of non-traditional casting and actively encourages actors of all cultural backgrounds to apply.

Applications are available at [actorsequity.org](http://actorsequity.org). Submissions are accepted from Jan. 1 through March 15, 2015. The award was established in 2005 and is supported by donations from friends and family of noted casting director Roger Sturtevant.

For more information, contact Joan Glazer at 212-869-1242 or email [jglazer@actorsequityfoundation.org](mailto:jglazer@actorsequityfoundation.org).