

FALL 2019 | VOLUME 104 | ISSUE 4

Equity NEWS

ACTORS' EQUITY ASSOCIATION

EQUITY ON TOUR

MEMBERS SHARE LESSONS
FROM THEIR LIVES ON THE ROAD

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ActorsFund.org

BROADWAY CARES/EQUITY FIGHTS AIDS

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BroadwayCares.org

ACTORS' EQUITY FOUNDATION

(212) 869-1242

ActorsEquityFoundation.org

ACTORS' FEDERAL CREDIT UNION

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ActorsFCU.com

EQUITY-LEAGUE BENEFIT FUNDS

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#Equity
STRONG





FROM THE PRESIDENT GUN VIOLENCE IS A WORKPLACE ISSUE

We are conditioned to embrace our vulnerability. In addition to the acting, singing and dance training undertaken by the vast majority of us, there is an emotional athleticism that makes it possible for us to work at the highest level. We are used to feeling unstable, and sometimes unsafe, when we climb into the skin of a complicated character. But events in New York's theatre district this summer were a different kind of unsafe.

I heard from countless members after a loud motorcycle backfire in Times Square led to a panic from members of the public who believed there was an active shooter. Those out on the streets rushed into theaters seeking safety. Those inside rushed onstage and backstage. Twelve people were injured. It could have been much worse. Thankfully, it wasn't.

America in 2019 is many things; one of them is unquestionably a nation where people get shot and killed. A nation where children are taught how to hide under their desks and what to do if an armed and deranged intruder is hunting them out in the hallway. A nation where the backfiring of a motorcycle – even in a city as safety-conscious and gun-free as New York – causes thousands of people to stampede in terror.

After the tragic mass shootings in El Paso and Dayton, more than a few of us shared our dread of an active shooter charging into a theater while we're on stage. When I toured the country with the musical *Fun Home* in 2016 and 2017, it was especially vivid for me; some of the best theatre is provocative and challenging. It isn't a stretch to think that a show that most people find powerful and moving could also serve as a magnet, or a trigger, for someone who wants to make a violent statement.

I cannot begin to imagine the pain and heartbreak the families of the victims in Dayton, El Paso and beyond still feel on a daily basis. But I do know that our gun violence problem is traumatizing our entire nation. Our members saw it on vivid display in Times Square. We cannot accept this as normal.

Anyone who works in the performing arts knows that it's a difficult life. But we shouldn't have to enter the stage door living in daily fear of gun violence. That is why for years, Actors' Equity has supported gun violence prevention as well as reasonable legislative reform.

Weeks have passed since the shootings, and Congress has yet to take real action. This is unconscionable.

Our leaders have not taken action, but I will not let them take my hope. I was hopeful after Parkland led to the March for Our Lives. And I was hopeful last year when I saw dozens of major corporations break ties with the NRA after Parkland.

After the Times Square incident, I started contacting other union officers. I believe it is time for labor to step up in a big way. Our nation's gun violence problem is also a workplace problem. In 2016 the number of workers murdered on the job hit its highest number since 2010 – the overwhelming majority killed with a firearm. But more than that, I can't think of a single mass shooting that didn't occur in someone's workplace – from Parkland to Pulse to Las Vegas and too many others to count.

If we are going to succeed and tackle our gun violence epidemic, it will take survivors, activists, workers, unions and forward-thinking corporations that value safe communities all raising our voices in unison. And it seems it will have to happen in spite of our leaders in Washington, not because of them.

As a labor union, we closely regulate the use of prop firearms in a theatrical production for safety reasons. Before the first paid performance of a show, producers must send a detailed form that explains the make and model of the firearm used, what kind of blanks are used, whether the firearm is certified, where the prop firearm is stored and who is in charge of it. Weapons coordinators are required, and the producers must list the credentials of the weapons coordinators.

The unfortunate reality is that we do more to regulate prop firearms than our nation does lethal ones.

It's long past time to change that.

— Kate Shindle

FROM THE EXECUTIVE DIRECTOR

THE ROAD AHEAD



The cover story of this issue focuses on touring – what Equity touring veterans have learned during their lives on the road and what they would pass along to a new member about to embark on their first tour.

I cannot think of a better time to focus on touring than right now.

As you can see from the cover, when you look at the full itineraries of every Equity tour last season, there is no question that work weeks are up. In fact, as I reported at this year's national membership meeting, during the 2017–18 season we had 33 Equity tours on the road. Touring work weeks topped 35,000 and earnings exceeded \$81 million. Both are new high points since the last recession.

Those gains didn't happen by accident and were more than just the national economy recovering. Years ago, Council showed important industry leadership when it initiated the effort to recapture the road for union touring.

We have succeeded by any measure. There's no question that the Short Engagement Touring Agreement (SETA) was part of that success. On average, half the tours during the season are full production contract and half are SETA.

You may have seen in the member portal that we have achieved higher salaries with the new SETA contract that was approved in May. The new contract – unanimously approved by Council – includes a 6 percent wage increase over 18 months, per diem increases and increased load-in payments for stage managers, among other things.

But the biggest gain we achieved was a commitment from the Broadway League to begin work on a new, unified touring contract. This is an idea that took multiple contract cycles to achieve, but we now have an opportunity – one that will require our best long-term thinking and willingness to move beyond outdated business models.

The touring market has continued to change since the first SETA tour. Consider just one example: When SETA was created, one-week engagements were not the norm. Today, most tours are based on a standard one-week schedule.

The opportunity ahead of us is simple: a unified touring agreement can consolidate and ensure we are capturing more tours and providing more touring work weeks with union salaries and benefit payments. Ensuring the financial viability of the actors and stage managers who bring a tour to life means a healthy, viable touring industry.

As a foundation of this negotiation, we will ensure that we are protecting the wages, working conditions and benefits we have achieved with production tours while working to increase opportunities by ensuring our contracts support how the industry works today. Looking at recent touring seasons, there are some medium size markets, such as Albuquerque, New Mexico or even Miami, where there are just as many, if not more non-Equity tours than Equity tours. We believe that shouldn't have to be the case.

I also know that we can approach these new negotiations from a position of strength, and that is because of you. It's not just that we have recaptured part of the market over the last decade.

Hundreds of members volunteered as part of the strike that led to the creation of the show development agreement. You stuck together. And because you came together and spoke with one voice, you achieved a completely new model for show development that will mean more money for actors and stage managers.

That same kind of solidarity will be needed as we work on a new touring agreement. Like with any contract negotiation, you will be hearing from us so we can learn what your priorities are before we go back to the table.

Until then, I hope you will enjoy hearing from your fellow members about their touring experiences.

— Mary McColl



DIVERSITY MATTERS SEEING BEYOND LABELS

A prominent (insert actor, director, casting director) and ally in diversity and inclusion asks me to recommend an “Asian female” for a role they are casting. I’m thrilled that they’ve reached out because a) I love recommending good actors,

b) I know a ton of good actors and c) I know a ton of good Asian American actors. When I ask them to please specify other characteristics needed (other than “Asian” and “female”), what often follows is radio silence.

Can you imagine seeing a casting notice that says: “Seeking White Actress”? Or even “Seeking Middle Aged White Actor”? You’d naturally want to know: “What else do they need to be like? What other qualities does the character embody? How do they fit into the narrative of the play? What specifically about them makes them integral to the story?”

We’re in a label-driven business. Actors are routinely “typed” by how we look, what our vocal range is and what our cultural background, regionalisms, gender identifications (and more) are. Here at Equity, we’ve asked you to go to the member portal and self identify by race, disability and a number of other characteristics. But contrary to the industry practice of “type casting,” Equity’s self-ID initiative is rooted in the big-picture goal of translating numbers into more access to jobs; getting us into the room so we can be fairly considered based on our skills, personal qualities and talents, not excluded because of our

race, presence or absence of a disability, gender identification (and more) – and exposing/getting to the heart of why the latter still happens.

In this day and age when people of all kinds are being pre-judged based on how they might be labeled, I want to challenge us to be our own advocates for mixing up the status quo of stereotyping. I want to challenge us to look beyond labels that we might subconsciously be categorizing others by and lean into a person’s individuality before we assume we can define them by simply knowing their race or age range. Or disability and gender. Or hair color and regional accent. And so on. If we want others to see us for all the multi-faceted talents we possess, we need to start with recognizing them in our friends and colleagues. We are each, after all, the sum of our incredibly diverse and multi-faceted parts.

Even if – especially if – you feel like you are an ally, an advocate, a champion of diversity and inclusion, please ask yourself if you could do a better job at challenging yourself on your own inherent biases and preconceived notions. We all have them. Let’s take them on and dismantle them.

Here’s to heading into 2020 with the most intentional, openhearted and openly mindful inclusion we can imagine.

— Christine Toy Johnson

Christine Toy Johnson is the chair of the National Equal Employment Opportunity Committee.

HOW TO SELF-ID

Actors’ Equity has a history of fighting for diversity, inclusion and the principles of equal opportunity for all who work in the theatre industry. By visiting ActorsEquity.org/SelfID and filling out a short form, you can help Equity fight against hiring bias and discrimination. Completing the form is voluntary, and your individual personal information is kept

confidential from any employer.

The information gathered includes Gender and Transgender Status, Sexual Orientation, Race/Ethnicity, Disability, Veteran Status and whether you are an actor, stage manager or both. While we hope you will choose to self-identify in every category, you have the option of only identifying in the categories you choose.

The self-identification form was developed by Equity’s Diversity & Inclusion Department, in coordination with Equity’s National EEO committee and through collaboration with members. It is also based on guidance for self-identification developed by the Human Rights Campaign, U.S. Census Bureau and the Department of Labor.

#EQUITYWORKS:

EQUITY LEADS IN INTRODUCING BIPARTISAN PERFORMING ARTIST TAX PARITY ACT

Tax fairness has long been a public policy priority for Actors' Equity. But it became more important after the Tax Cut and Jobs Act was signed into law by President Donald Trump in December 2017.

Even before the bill was signed into law, Equity issued several public warnings raising concerns that the law would have the unintended consequence of raising taxes on performing artists.

The bill, "will raise taxes and make it harder for actors and stage managers to maintain their viability in the marketplace," warned Sandra Karas, Secretary/Treasurer of Actors' Equity in December 2017. Those warnings turned out to be all too accurate.

"People sit with me and just break into tears because they don't know what to do," said Karas, who also runs Equity's Volunteer Income Tax Assistance (VITA) program.

Taxes are rarely simple. The problem facing performing artists though, is fairly clear. When the Tax Cut and Jobs Act was passed, it eliminated the Miscellaneous Itemized Deduction provision. This is where most Equity members deducted their ordinary and necessary business expenses, such as agents' and managers' fees, advertising and publicity and travel and audition expenses.

For most taxpayers, the higher standard deduction made sense. But not for Equity members. One Equity member reported owing more than \$4,000 last tax season, after normally receiving refunds. Equity found that members faced tax increases ranging from 9 to 82 percent because they lost the ability to deduct their business expenses.

"Members are feeling unhappy, frustrated and anxious about their work in the business, the ongoing expenses

they have and the financial toll it is taking on them," said Karas.

The Public Policy Committee immediately went to work after the Tax Cut and Jobs Act passed, prioritizing tax fairness. Following that, staff retained a lobbyist and went to Capitol Hill, holding more than 50 meetings with leadership – including President Kate Shindle, 3rd Vice President Ira Mont and Karas. Equity partnered with SAG-AFTRA on the meetings.

On June 5, the bipartisan Performing Artist Tax Parity Act (PATPA, H.R. 3121) was introduced by Rep. Judy Chu (D-CA) and Rep. Vern Buchanan (R-FL).

The bill updates the Qualified Performing Artist (QPA) deduction, which was originally signed into law by President Ronald Reagan. The QPA allows an above-the-line tax deduction for qualified performing artists but has been limited since it was enacted to

a total adjusted gross income of the taxpayer to \$16,000. PATPA would update the deduction to \$100,000 for single filers and \$200,000 for married artists filing jointly.

"We are grateful for the leadership of Representatives Chu and Buchanan as they fight for tax fairness for performing artists," said Shindle.

Since introduction, the bill has gained additional support with 10 total sponsors, including Rep. Elise Stefanik (R-NY), Chellie Pingree (D-ME), Thomas Suozzi (D-NY) and Kendra Horn (D-OK).

Getting a fix passed will not happen overnight. Until then, the Public Policy Committee will continue to push for more members of Congress to sponsor the bill.

"I always take an optimistic approach to the future, and I do with this as well," said Karas. "We've worked hard in both unions to craft a revision to a law that desperately needs to be updated."



Equity President Kate Shindle (second from right), Secretary/Treasurer Sandra Karas (right) and SAG-AFTRA President Gabrielle Carteris meet with Rep. Doug Collins (R-GA) to discuss the Performing Artist Tax Parity Act in November.

ALL IN A YEAR: EQUITY MEMBERS BUSY WITH NATIONAL TOURS IN 2019

Perhaps the only thing harder than making a living on stage or backstage is doing so while touring. And yet, there are now more members doing just that than at any point since the last recession.

With interest in touring only continuing to grow, Equity News sat down with seven tour veterans – a mix that included stage managers, an understudy, principals and chorus – to find out what they have learned from life on the road.

Special thanks to Kevin McMahon, chair of the SETA Committee, for helping to lead the conversation. What follows is their conversation and their lessons, edited for space and clarity.

WHAT WOULD YOU TELL A NEW MEMBER BEFORE THEIR FIRST TOUR?

Kevin McMahon: For me, it's "bring less." You don't need it. If you do need something, you can buy it.

John Atherlay: It's okay not to know the answers; ask questions. And don't try and fake it.

Christine Toy Johnson: I'd pass along some great advice I got from my friend Jose Llana right before I left town. He had just come back from two years on the road with *The King and I* and suggested these top three things:

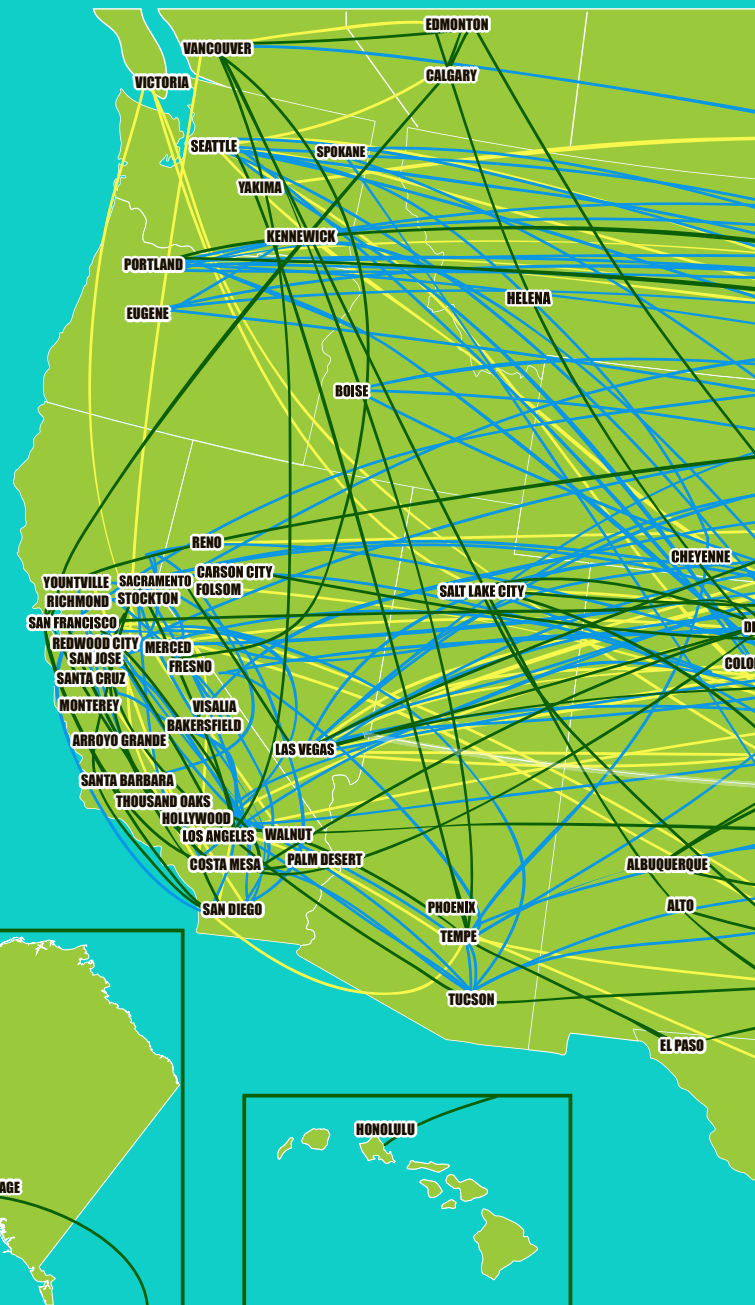
1. Ziploc bags will be your friends. (Now I have reusable ones, and they are my friends.)
2. You don't need that much stuff. You may have a couple of parties where you really want to dress up, but he said he started the tour with five suits and by the end was down to one black blazer, which he used for all press and opening nights.
3. You don't need to lug around gigantic, Costco-sized lotions and shampoos. Normal sizes are good!

Andrew Bacigalupo: Know we're not brain surgeons. It's serious, we're all professionals, but everything doesn't have to get elevated so quickly. There doesn't have to be stress. This is something we want to do, so let's enjoy doing this. There's a lot of pressure to be perfect because everybody's watching, but really, everybody's in this together.

Marina Lazzaretto: It's important to find the things that bring you joy and do them in every city. For me, I plan my workout in every city. I find the places that I want to go to, and that's what brings me joy, and I plan my life around that.

David O'Brien: I go on websites like TripAdvisor to see the top ten things to do and try to do at least one of them in each city; something to get me out of the theater so I don't lose my mind. I would definitely advise new people to take advantage of the cities they're going to, because it's such a great experience to travel the country.

Sid Solomon: I'm a big fan of meeting people. My first Equity job, I spent two years touring with The Acting Company, which is a very different kind of touring model where you're very bus-and-truck, one night here, one night there, in very small towns.



The map represents the tour itinerary of every Equity tour on the SETA or production contract in the 2018-2019 season.

I did everything that I could to try to meet people who lived in those places. Sit down at a restaurant that's known as a place where people from that city go and start a conversation. The country is wide and vast and filled with lots of different kinds of people, and the people in the city are the ones we're there to do the show for. So, every opportunity that I could take to just meet somebody and find out what their life is like felt to me like it enriched my ability to do the work that I was in that city to do.

McMahon: Most of my good memories of my years on the road revolve around the stuff that we did with my friends,

like that the trip on the balloon in Albuquerque with "O'B" (David O'Brien), trips to the dog park with all my dog friends on the road... that's a part of living. That's your life.

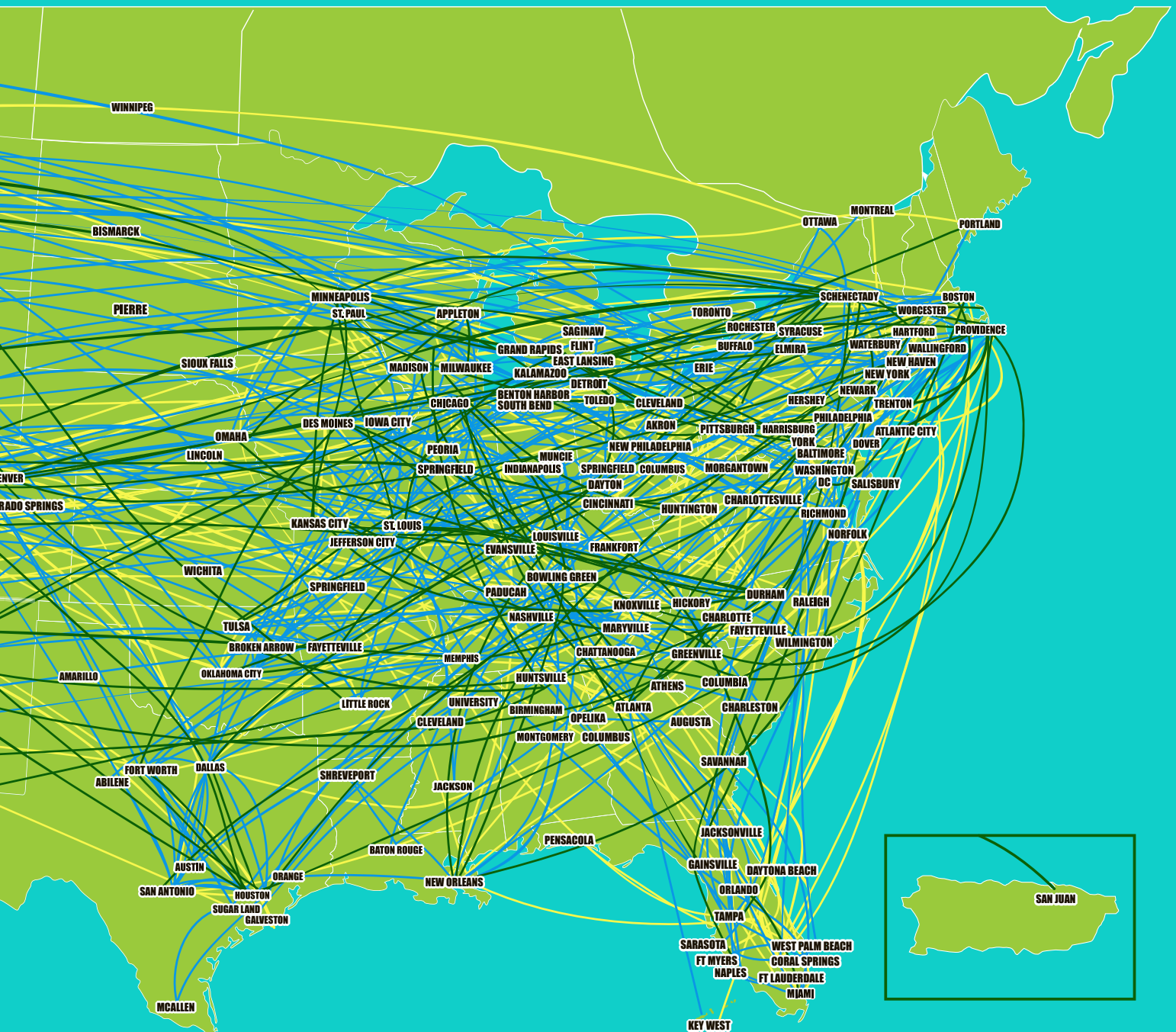
O'Brien: We have 14 dogs on our tour now, Kevin!

HOW DO YOU STAY HEALTHY ON THE ROAD?

Johnson: *Come From Away* is like a 100-minute long sprint, and I find I have to prepare myself in a different way than I have for other shows. As

much as I do love seeing as much as I can of the cities I'm in, I am also very conscious of not having a mindset that I'm on vacation. The only reason I'm away from my home and my husband and my dog for most of the year is to do the show. So I'll do whatever I need to do to be at my optimal energy for the show.

It's all about balance. I am a writer as well, and part of the leadership of Equity and the Dramatists' Guild, and I chair a few committees. I get up at 6:30 or 7 in the morning just naturally. When it occurred to me that I needed to be at my optimal energy 12 hours after I



got up, I realized that I had to really be mindful of structuring my day for both physical and mental wellbeing. It took me months to set up the parameters so that I could do this.

I don't do meetings on Mondays anymore because even if it's a travel day or golden day; it's a day off. I don't do meetings after a certain time in the afternoon because I have to reset my body clock and take a little nap or be quiet. Now I don't really do a lot of things after the show, except for on Sundays, and it seems super boring sometimes, but for me it's all about making sure that I am at my peak performance level at all times. I'm proud to say that (as we speak) I've done every single performance of our run so far.

Lazzaretto: I want to talk about food on the road, because I think it's particularly difficult to feel your best and to perform your best when you're consistently eating out at garbage restaurants. I make it a priority to find a Whole Foods or Trader Joe's in each city. I travel with a plate, a bowl and a kitchen knife so that I can have my normal diet, food that I would eat at home, in my hotel or in my Airbnb. And that helps me maintain my optimal body health for my show.

Johnson: Same. Exactly. It's absolutely vital to do that.

Solomon: It has always been my experience that people who do what we do tend to be creatures of habit. We were touring with a lot of first-time-touring people, and it was really important for all of us to accept the limitations of touring as quickly as possible, to understand that for as much as you have a dedicated routine at home, there are realities to being on the road. The sooner you're willing to figure out how to maintain as much of your routine, as many of the things that make you happy on a day-to-day basis, you should do that. For me, it's light in hotels. I need there to be some light in my room, and I will go back to the front desk and ask for a room with better light.

My health suffered for the first six months of the tour because I'm an outdoor runner. We were in cold weather cities a



Going undercover – Marina Lazzaretto's pup, Gandalf, cleverly in costume as a member of the *Cats* company.

HAVE DOG, WILL TRAVEL

One of the things that makes life on the road a little easier is being able to travel with a pet.

"Right now, we're so fortunate we can even take our dogs to the theater, like we have like six dogs at the theater every day," said Marina Lazzaretto. "They hang out in the dressing rooms. Gandalf even has his own *Cats* costume. I wouldn't tour without him. Like, I can't imagine my life on the road without him. He brings me so much joy and like he brings so much joy to other people at the theater and at the hotel, too."

Caring for an animal on the road can be a challenge. Once Lazzaretto found a good veterinarian in Oklahoma, so she makes a point to stop when she is in the area and take Gandalf to visit the veterinarian they've come to know.

Stage Manager David O'Brien drives himself from stop to stop so that he can travel with his dog, a 55-pound rescue mix. "I actually adopted him on the road," said O'Brien. "My other dog, Charlie, was 15 and passed last year. I was without a dog on the road for about five months. Having one makes all the difference in the world to me."

"A pet can really be the key to everything – making sure that we have the normal thread of joy in our lives," said Christine Toy Johnson, who often travels with Joey, a six-year-old Westie. "How we navigate that, and when we find that is supported by the people we are working with – that is really just everything."

lot, and I had a really hard time adjusting my exercise schedule.

Atherlay: I don't do workout routines very often because my schedule changes at the drop of a dime, so I tend to walk around

a lot. I listen to Sirius Radio, and I just see the different sites. I've been touring long enough that I've seen them all, so I know where to go that gives me peace.

I also tend to find the closest hotel to the

theater so that I can go away between shows or after rehearsal and before the show, so my day is broken up. I'm not spending 12–13 hours in the theater, but maybe four or five, then going away for two hours and coming back. It refreshes my brain and relaxes me a lot.

YOU BRING UP A GOOD POINT. WHAT DOES EVERYONE DO FOR MENTAL HEALTH?

Bacigalupo: We've been talking about mental health on my tour recently. I think, as Christine said, we're not here on vacation. We're not there just to have fun in the city. We're there to do the show. Some people go out after the shows, to this bar or that place with an "always on the move" mentality. I think it's important to realize that I wouldn't necessarily do that while I was at home, so working on the road I don't need to feel the pressure to do that either. It's okay to have time to yourself.

McMahon: I couldn't agree with you more, Andrew. Sometimes you're 50 years old and you feel like you're back in high school with the parties and who didn't get invited to this thing, and you have to step back and like realize, okay this is just for now. This is just this week, and next week we'll be in a different city. It will all be different.

Lazzaretto: For my own mental health, it was important to realize early on in my experience that you don't have to feel like you have to be everyone's friend. If we worked in a normal office, you wouldn't feel obligated to spend all your time with every person you worked with, so it's okay to realize that not everyone on your tour is going to be your friend. You do your work together, and you can be pleasant and nice to each other, but you don't have to feel bad if you're not invited to something. You don't have to be everyone's friend. It's okay.

O'Brien: I'm sober. I've been sober for 29 years, and it has its specific challenges on the road. And that is my staying healthy. A lot of it has to do with having my dog, finding people that aren't in that party mindset. It can be done, but it's much more challenging on the road.

STAGE MANAGERS: HOW IS YOUR ROLE DIFFERENT ON THE ROAD COMPARED TO DOING A SIT-DOWN PRODUCTION?

O'Brien: There's so much more to it on the road, which is why I like being on the road. So much of my career was in New York, and I always found it to be a challenge, especially on shows that did run a long time. I was on *Cats* for five years. Five years in New York is to me tougher than five years on the road. The excitement of going from city to city and being in a new theater and a new environment gives everything a new energy.

Atherlay: I'm with O'B. I much prefer the road. We're in Toronto at



David O'Brien with Jake, his 55-pound rescue mix.

the *Mirvish*, and it's our first theater without a crossover. So we had to go in and figure out what costume changes need to be moved where. And focusing the show where we are – our second stop didn't have box booms, so we had to move everything to the front and deal with the challenge of making it look the same without the same positions, which is very, very difficult.

But I've been around so much, a lot of cities become second homes to me. I know the challenges in Toronto, what we'll have at the Golden Gate in San Francisco, what we're going to have in Cleveland when we get there in a couple of weeks. But it's the challenges I prefer.

Bacigalupo: When you're always moving, there's more of a "we're all in this together vibe," and it's a whole different atmosphere to the show.

WHAT TOOLS DO YOU USE TO GET YOURSELF ACCLIMATED TO A CITY?

McMahon: I always go on Trip Advisor, and there's a new Facebook group I think a lot of us belong to called Tour Talk, where people share advice on cities and actually give tips on hotels, which was very helpful to me on my last tour.

Solomon: I have for a very long time kept a membership to the Walker Art Center in Minneapolis, and they have an extensive reciprocal membership program for not all that much money that gets me free entry into art museums in basically every city. And so early in each week, I would go and find the major art museum in the city. It's usually in the center of town, and it usually has some deep rich history about how it was founded and it tends to be such a part of the civic identity of a city, that it tended to tell me a lot really quickly.

TRAVEL ADVISORY

Beginning in October 2020, travelers in the USA will need to have either a Real ID or passport in order to board a flight. State-issued Drivers' Licenses not compliant with the Real ID Act will not be sufficient. Don't be caught by surprise before your next job out-of-town!

Since the processing of the Real ID may take some time, don't wait until next fall to take action. Learn more about Real ID and travel requirements at [DHS.gov/Real-ID-Public-FAQs](https://www.dhs.gov/Real-ID-Public-FAQs).

Johnson: I eat a 90% Paleo menu, so I will Google "Paleo + [name of the city]" and find the restaurants that fit the bill. There's a small group of us that likes to find a good restaurant to go to on the first night in a city, so I make the reservation and find something that's a treat for all of us. I also start with locating the nearest Whole Foods, because you can do wonders with a rotisserie chicken and a box of salad.

O'Brien: On our tour now, we have a group of people that love to eat breakfast, so we find breakfast restaurants in our cities. It's been great.

Bacigalupo: On every Tuesday or every load-in day, we do a management lunch where company management and stage management go out together. There's a lot of excitement in the days before we to go a city about where we are going to lunch on Tuesday. And then just the stage managers, the three of us, always do brunch sometime in the week, and it's important to us to have the time that's just our department to check in.

Lazzaretto: To me, the people who know the city the best are the locals. I like to find a yoga place in every city, and I talk to the people in class there. They tell me where their favorite restaurant is or what their favorite art museum is, or what else I shouldn't miss.

McMahon: I couldn't agree more. I used to talk to the dressers, and I would research the dog parks and ask the people there what they like, and I've never been steered wrong.

DOES ANYONE HERE TRAVEL WITH THEIR FAMILY?

Johnson: My husband Bruce and my dog Joey travel with me often but not full time. In the first year of *Come From Away*, we had four children traveling with us, five dogs and at least two or three spouses full time. My company has been extraordinary about welcoming all extended family to everything we do, which has been, I think, really essential to the inclusive happy family feeling that we have in our show.

McMahon: For me, my husband Doug and I have a five-week

rule. We had to see each other, physically, at least once every five weeks. That was the absolute rule.

Atherlay: I have three kids. My two boys grew up when I was doing *Beauty and the Beast*, so I was home for them. When I started touring again, we put a map on the kitchen refrigerator. My ex-wife would pinpoint where I was, and when I would call them, we'd talk about time differences and seasonal differences, and I got them to figure out what the country was. Before computers and texts, our communication was phone calls. My daughter, who is now 18, would visit me on the road because her mother's grandmother lived outside of Chicago. Four or five times when I was playing Detroit, they would be driving home from Chicago and stop off to spend the weekend with me, to the point where when she was in first grade, my daughter told everybody at school that her daddy lived in Detroit.

It's about communicating. It's about talking and sending postcards and showing your kids where everything is. And now my daughter is studying theatre management in college.

Bacigalupo: I have a boyfriend that I started seeing last summer, before I started this tour. We didn't get quite to seeing each other every five weeks, but we haven't been apart for more than two months at a time. It's important to have somebody that you can go to who's not involved with the show. It helps to realize there's a world outside the isolated bubble of the tour. I don't think I could have made it through this tour without having someone I could go to as a sounding board who's not really involved with the production.

WHEN YOU HAVE A CONTRACT THAT IS EXPIRING, HOW DO YOU DECIDE TO RENEW OR NOT TO RENEW?

Johnson: For all of us, I think you check the boxes: do you love the show? Are they treating you well, both salary-wise and globally? Are you artistically fulfilled? Kevin, you taught me this. If you have at least two of these three things, it's easy to stay.

I think I can speak for everyone in the *Come From Away* company – we feel so invested in the message of the show. No one ever wants to be out. No one ever wants to not do the show. The people that left didn't really want to leave; they had children going to school or other commitments that they needed to tend to.

For me, the positives outweigh the negatives (being away from home), so it was not a hard decision to stay for year two.

Solomon: Our situation was a little different in that we opened the first national tour the beginning of September and we closed in the middle of August. So the first national tour came to an end, but we knew the show was going to continue on for a second tour on a new contract.



Photo by Matthew Murphy

Christine Toy Johnson (left) on stage with the company of *Come From Away*, First North American Tour.

Once we knew what the details of the contract were, there started to be conversations with the cast about continuing on with our show. If you haven't seen *The Play That Goes Wrong*, it's very intricate. It's complicated. It's very dangerous. And the more people you have who have done it before, the better off you are.

I loved my time on the road. I loved the tour. I loved the show. I love the people. Understudying the show is a particular challenge. I was not in the same kind of physical pain the rest of the cast is on a daily basis, but the mental anguish of not only keeping that show in my head but being prepared for it on a night-to-night basis was its own special kind of thing.

For me, it simply came down to having to be away from my wife and my dog and my family. My whole life is here in New York. Another minimum nine months on the road just wasn't the right choice for me right now. And for me that's actually kind of a big deal. All I ever wanted to do is work. No job is too small, no role is too small. I just want to be doing something all the time. So I'm kind of proud of myself. It was time to look for the next adventure.

Lazzaretto: I think that the number one thing for me as I'm evaluating whether or not I want to continue a contract is: am I still growing as an artist? Am I feeling stagnant? Is there more I can gain from this specific production?

What is the level of my happiness doing this job? Whether I'm going to be happy is the most important.

Atherlay: I look at how I'm being treated. I look at what they offer me to renew. I've been very fortunate so far in that I've been treated very well. I don't believe in just leaving work. It's not in my nature.

Bacigalupo: With stage managers, we don't really have a contract renewal, we're just here until we're not here. I had an opportunity to leave the show for another show earlier in the year, and I felt such anguish about leaving this creative team. I have so much respect for them, and I care about them so much, and they have really helped my career move forward, so I felt a big responsibility to them.

I felt a lot of responsibility for the show. Everybody is replaceable, but I was in the room when the show was created. I know why we're doing this move, not just that we're crossing to this number at this moment. And I think a lot of that gets lost in translation as you pass the show on to another PSM.

O'Brien: The only thing I would say is the same as Marina. I left *Wicked* once because I felt I wasn't as happy, and I wasn't serving the show – I was not doing my best job at that time. I thought I needed to take a break from *Wicked*, and then once the position opened up again, I came back because I realized the show makes me happy. But I will leave a contract if I feel like I'm not doing it justice.

WHEN YOU HAVE A CHOICE FOR HOUSING & TRAVEL, WHAT FACTORS DO YOU CONSIDER IN MAKING THOSE DECISIONS?

McMahon: For me, I'll tell you that Marriott Rewards Points were as important as my 401(k). (*Laughs*) If there was a Marriott, I knew there would be a consistent quality of housing, and they're usually pet friendly.

Johnson: Because we've traveled with so many pets, our company manager has made sure that all of our housing has been pet-friendly. I generally stay with the company because I like to be around them, and I don't like to travel home from the theater by myself. It's most important for me to be really near the theater if possible, because I like to get there early and also go back to the hotel in between shows to rest.

One other thing: the presence or absence of refrigerator and microwave. That's really important too, because otherwise, you know, you can't have your rotisserie chicken and a box of salad if you don't have any place to put them to keep them cool.

O'Brien: I will also look at the company choices and look at ratings, just because where I'm living is so important to me. I will be miserable in a place if my housing is bad.

Bacigalupo: I have stayed at an Airbnb twice on this whole tour in the past year. I get super anxious about Airbnbs – there seems to be a lot of pressure in finding the best Airbnb, the closest Airbnb, the cheapest Airbnb. It's like a full-time job. It's too much stress to figure out, so I've stayed in the company option most of the time. Even if it was a more expensive option, I would still pick the company hotel, because I knew that if there were issues with the room, if the water doesn't work, if there was mold, the company would take care of it.

And I do the same for travel. I know a lot of people do their own travel between cities, but I do Monday load-ins. The stress of a flight delay if I paid for the ticket is a lot higher than if the flight's delayed and the company's paid for it, because if I don't make it to load-in, the company will help to figure it out. That takes all of that stress away from me.

Atherlay: Location is important to me, especially with my schedule. And sometimes the pricing is ludicrous, but it's par for the course. Like Andrew, I've had too many actors spend too much time complaining about the Airbnb: that it's not what they signed up for, it's not what was advertised. I find the hotel is important because it's my peace of mind. If it is a bad hotel, someone's going to take care of it and fix it or move me or upgrade me or something.

Lazzaretto: I feel the same. Proximity to the venue is always top priority for me. I'm one of those people who's splitting my time between the hotels and Airbnb dependent on the length of stay. If we're somewhere for a week, I'm more likely to just choose the closest hotel option. If we're somewhere a little longer, I like to have a kitchen.

HOW DOES BEING IN THE UNION AFFECT YOUR TIME ON THE ROAD? ARE THERE TIMES YOU'VE TURNED TO THE UNION FOR HELP?

McMahon: Speaking personally, I know I was on the phone a lot with my reps. Our tour had a lot of new members on the road, and they didn't understand the rules and working conditions. I was deputy, and I became a teacher for a lot of people about Equity and the contract. The union was incredibly helpful to me in every capacity.

Solomon: Something both being a union member and now being a union officer had me very mindful of on the road was how I interacted with other workers on the road.



From left, David O'Brien, Rick Desloge, Cassie Okenka, Lauren Boyd, Kevin McMahon, Etai Benson, Molly Braverman, and Alaina Hesse from the cast and crew of *Wicked* snap a photo before taking off on a hot air balloon ride in Albuquerque, New Mexico.

Especially when you are living in hotels, taking taxis, going to restaurants – you are constantly interacting with the hospitality industry. And so many of the workers that you are interacting with are unionized workers; sometimes they're workers who are trying to unionize. I did everything I could to be as mindful as possible of being respectful to fellow workers. Whether that was being mindful of appropriately tipping at hotels, or in cities where there's a difference between how people are paid to drive – a licensed taxi as opposed to just getting in somebody's car for Uber – I tried to err on the side of that being mindful to how I was contributing to the way another person made their living.

Lazzaretto: I learned so much about our union and the contracts from Kevin when I was on the road with him. The one thing I like to tell new members in the shows I'm doing is not to be afraid to call the union. It's there to help you and to be a resource. Call your rep, ask them questions. They're all so lovely and helpful and willing to give you the information.

McMahon: Being a deputy also becomes a teaching experience for new members. I took that duty very seriously.

Johnson: One of the things I'm most mindful of is our 401(k). That's an awesome thing that's part of a negotiated contract. I'm especially grateful to be on a long-term job, having a long-term contribution from the employer in place along with my own.

Atherlay: I have a philosophy, and I teach my deputies all the time, that the words in your agreement are as important as the words in your script. I find that Equity has always been very responsive towards me when I do call with an issue.

O'Brien: With *Wicked*, we get a lot of new people, new people to Equity who have just signed their first contracts. One of the things that we started on this tour: when a new person joins, we do a meeting. The company buys them dinner,

MEET THE INTERVIEWEES



JOHN ATHERLAY

John is Production Stage Manager with *The Band's Visit*. Before that he spent two years on a cruise ship. Other touring experience includes *Cabaret*, *Blithe Spirit*, *Porgy and Bess*, *Anything Goes*, *Fela!* and *Man of La Mancha*.



ANDREW BACIGALUPO

Andrew was the Production Stage Manager on the recently concluded *Charlie and the Chocolate Factory* tour. Prior to that, he toured with *Elf: The Musical*, *The Sound of Music* and *Million Dollar Quartet*.



MARINA LAZZARETTO

Marina is an actor currently on the *Cats* tour. Before that, she toured with *American in Paris*, *Wicked* and *Come Fly Away*.



KEVIN MCMAHON

Kevin is chair of the Short Engagement Touring Agreement (SETA) Committee. In addition to serving as a Western Principal Councillor, he toured with *Wicked* for six years and with *Bright Star* for one year.



DAVID O'BRIEN

David has been the Production Stage Manager for *Wicked* on the road for seven years. Prior to that, he did 17 Broadway shows and tours of *Chicago*, *Cats* and *White Christmas*.



SID SOLOMON

Sid toured as an understudy on *The Play that Goes Wrong*. It was his first experience on a commercial tour as an Equity member. He also serves as Equity's Eastern Regional Vice President.



CHRISTINE TOY JOHNSON

Christine is an actor on her second year of the first National/North American tour of *Come From Away*. Previously, she has toured with *Cats*, *Flower Drum Song* and *Bombay Dreams*. She is chair of the Equal Employment Opportunity Committee and an Eastern Principal Councillor.

Sid Solomon (front row, in hat) celebrates Pride with the company of the First National Tour of *The Play That Goes Wrong*.

and the associate company manager and my first assistant stage manager go out and explain everything about the road. Then we have a separate meeting where we talk to them about how to use their deputies. And it's been working really well.

Bacigalupo: In the past two years or so, when I moved to New York, I joined committees and I came to membership meetings. And I think that having the knowledge is such a huge help to understand the bigger picture of what's going on, to understand what the rulebook rules are, what the agreement is. It's so interesting to see the reasoning



behind the things in these agreements. It's so cool what you're doing at *Wicked* to explain this to people, opening up

the agreement and going through it together – I just wrote that down and might steal it for the future. 🏳️‍🌈

#EQUITYWORKS IN AURORA, ILLINOIS

The Central Region won big this summer in negotiating a one-year renewal of the LOA with the Paramount Theatre in Aurora, IL, netting a 6.7% salary increase for members as well as stronger More Remunerative Employment (MREs) protections.

For many years the Paramount relied on Equity guest artists to professionalize their offerings, but in 2011 they formalized their relationship with the union with their first LOA. This theatre is unique in a number of ways: it's owned by the city, and it exists both to anchor Aurora's downtown and to make the performing arts accessible to audiences of all ages and socioeconomic backgrounds. They do big musicals, including developing new work, but they are 40 miles from Chicago and primarily serve the working-class communities of the Fox Valley.

Stage Manager Matthew McMullen, who frequently works at the Paramount, was one of several Central Regional Board members who were involved in the negotiations. "I was pleased with the substantial salary increases that we achieved, especially for Assistant Stage Managers," he said. "I felt that the updated MRE clause created greater

flexibility for members working in TV and Film."

MRE provisions, which enable Equity members to take leaves from productions when higher-paying work becomes available, are particularly valuable in the greater Chicago area due to the prevalence of film and television work there. Under the new agreement, a tighter limit has been placed on which days can be blacked out from MRE leaves – now, the backout is 45 days, which begins with the designer run-through and extends through the second understudy rehearsal after opening. Additionally, MRE buyouts have been restricted to no more than 5 people per show, and such buyouts must be negotiated after the signing of a contract. (That is, the buyout can not be a condition of employment.) Members who might be worried about the loss of the MRE buyout payment should take heart that the salary increase makes up for the lost buyout money.

All in all, this agreement has rocketed forward this year, leaving it well-situated for the next step in the development process: moving off the LOA framework at the end of this one-year agreement and onto a Special Agreement for the following season.

LOCAL LEADERS MEET NATIONALLY

Members representing all 28 Equity Liaison Areas convened in July in Minneapolis, Minnesota for a two-day conference with staff and members of Council to focus on ways to grow leadership capacity and advance the goals of Equity 2020, the campaign to build a stronger national union. The event came two years after a similar gathering.

"I first attended a liaison conference in Atlanta back in 2017 and, in the two years since, the liaison cities, and the liaison chairs, have come to feel like a league of like-minded individuals, all passionate volunteers for their local theater communities," said Greta Grosch, Chair of the Twin Cities Liaison Area.

In addition to Equity President Kate Shindle, who joined via video, the three regional vice presidents attended the full conference. During the Saturday lunch hour, they held a discussion with the liaisons from their region.

"I think it's always valuable to have transparent discussions amongst ourselves," said Central Regional Vice President Dev Kennedy. "The different chairs can see quite tangibly how their concerns overlap, how they share common issues and problems and how they often look to leadership for similar remedies."

For many, the conference was a chance to learn more about Equity's first national convention, which members approved earlier this year during a national referendum.

"We had a really great conversation about the recent changes to Equity's constitution, and the newly established national convention," said Eastern Regional Vice President Sid Solomon. "I think one of the best features of the convention is that there will be delegates elected from each of our 28 Liaison Areas, which we all agreed would only amplify the voices of stage managers and actors living outside our largest cities."

As was the case in 2017, senior staff were on hand to help facilitate training and discussion sessions, including Executive Director Mary McColl.

"Two years ago, it was all about getting people together for the first time. It was more about meeting people," said Roy A. Gross, Liaison Chair for Greater Washington, D.C./Baltimore. "Two years later, we've been working together, hand in hand with staff and each other. There were resources given to us. We already knew each other. We could get down to the business of the union immediately."

Other topics covered during the weekend: Evaluating strengths and areas for growth; helping develop more member leaders; Equity's work on harassment prevention; the technology and tools available for Liaison Committees and how to access them; as well as a brainstorming session on how members can work together to create a healthy theater ecosystem.

"To be in a room with all these people who are so valiantly working in their regions to make change happen, and seeing change happen, it's rather an honor," said Suzanne Clement Jones, Liaison Chair for South Florida.

Western Regional Vice President Doug Carfrae leading a discussion at the 2019 Liaison Conference.

WHAT WE HAVE ACCOMPLISHED

Progress made towards helping members in Liaison Areas since the start of Equity 2020:

1. Restructured business representatives so each Liaison Area has a dedicated business rep.
2. Created a professional organizer role focused on the Liaison Areas.
3. Created email addresses for liaison chairs and updated the member portal with their contact information, with a dedicated page for each Liaison Area.
4. The How to Hire Me Letter is now in the member portal for any member to use.
5. Staff have made more than 90 trips to Liaison Areas between the conferences in 2017 and 2019 to help organizing efforts.
6. Additional content dedicated to Liaison Area events in Equity News including the "Postcards from the Liaison Areas" feature.

The changes are making an impact. Work weeks are increasing: In the most recent Regional Theatre Report, work weeks per member were up 8 percent in the Liaison Areas; 18 of Equity's 28 regions (nearly two-thirds) saw gains in work weeks per member when looking back at last season.

Member-driven campaigns have led to a stronger NEAT Contract in Boston and more local arts funding in the Bay Area, where voters approved dedicated local arts funding.

At the national level, more members from Liaison Areas have been trained to advocate for the National Endowment for the Arts, joining Equity for Arts Advocacy Day in Washington, D.C.

"We've come a LONG way," said Doug Carfrae, western regional vice president for Actors' Equity. "I'm proud that Equity has given our Liaison Areas a greater focus, bringing members from around the country into a closer relationship with their union."



FROM THE SERVICE TO THE STAGE

When you think about members of the military on stage, you might imagine the dancing sailors of *On the Town* or the troubled soldiers of David Rabe's plays. But many of our members have donned real uniforms to serve our country, and in honor of Veteran's Day, *Equity News* asked a few of them to reflect on how these dual careers intersect.

Western region member Cynthia Jones hasn't been a soldier since 1980, but she says the lessons she learned in the army have stayed with her for her whole life, particularly when it comes to navigating career strategy in this business. "The regiment, the precision, the trying your best to be the best ... that competitive nature the military literally 'drills' into you helped me become a better actor and life-long union member," she said. "The absolute unwillingness to ever stop fighting, the determination to keep swinging no matter what, has been essential to maintaining focus on my career."

That learning can go both ways. Western region member Michael Dalager joined the Coast Guard Reserve ten years into his theatrical career and discovered his acting background served him well in uniform. "Both require passion, dedication and repetition in order to execute a mission or perform a show," he said. "I don't 'act' the role of Coast Guardsman, but I do rely on rehearsal and training to prepare for a mission."

Central region member Charles Stransky found his time serving in Vietnam gave him a deep set of experiences to later draw on in his work. "You're dealing with the human experience," he said. "Between being in Europe and being in Asia, I was exposed to different culture, languages, foods, ways of looking at things, and I remain very open to that. That's the actor in me, the artist in me." He also noted that his specific experiences dealing with weaponry and later with PTSD have given him unique understanding that civilian actors might not bring to roles concerning these subjects.

John Concannon, a stage manager in the Eastern Region, also served in Vietnam as a front-line infantryman. Although he had most of a graduate degree in stage management under his belt before deploying, he credits his service with reinforcing

the value of "working together to get the job done," which he sees as a key role for SMs. And after working as an SM for two decades, he found himself working as a civilian at a military university, where the project management skills he honed as an SM served him well. "I think of the two, the experience I have in the theatre and the experience I had in the military, as somewhat codependent," he said.

Western region member Stuart Ambrose reflected on the values shared on stage and in the service: "Commitment, discipline, believing in something larger than oneself – these are all values that the military and the arts share. Both careers also demand more than a little bit of craziness to pursue, and neither is the conventional path."

While it may be relatively uncommon to find veterans treading the boards, soldiers have been a part of the theatre for its entire history. "Stories have been told time and again of veterans, military leaders and soldiers, in just about every play Shakespeare wrote and so many more," Jones reminds us. But could the theatre do better in telling these stories?

Stransky recalled his involvement in a veterans' theatre troupe called Erasing the Distance. "We did a show called Veterans' Voices that expressed how war is extremely traumatizing. Let's be realistic about that. I think we need to express that more." He recalled coming home from Vietnam and being treated like a pariah, but more honest portrayals of the lives of soldiers has helped to bridge the gap between audiences and those who have served.

Concannon pointed out the importance of nurturing the voices of veterans themselves, which Dalager echoed: "Finding and supporting actual veterans who have a story to tell and wish to write it themselves is a way to ensure that veterans' stories pulsate from actual experience."

Visit the member portal to read an additional article by Stuart Ambrose about being "A Musical Theatre Marine" at ActorsEquity.org/MTMarine.

Michael Dalagar sang the national anthem at Game 5 of the 2018 World Series.

A REMINDER ABOUT DUES CHANGES

In September 2017 a referendum was approved by members that made a series of changes to the dues structure. As part of that referendum, starting in November 2019 working dues will be 2.5 percent of gross earnings under an Equity contract, collected through weekly payroll deductions. Gross earnings do not include the minimum portion of out-of-town per diem expense monies.

Basic dues will be \$174 annually starting in May 2020, billed at \$87 twice a year each May and November 2020.

Members now have the ability to pay basic dues in advance using a credit card in the member portal. Discover and American Express were also added as online payment options.

Earlier this year, members also approved a proposal to eliminate the cap on working dues, a change that will become effective in January 2020.

A full schedule of dues and fees can also be found at ActorsEquity.org/Join/Dues.

HOW I GOT MY EQUITY CARD

RASHADA DAWAN MEMBER SINCE 2011



I remember coming home in the middle of a very emotionally exhausting day and heading straight for the bathroom. I was behind on my bills and mortgage. My then-three-year-old daughter was in daycare, and I had no clue how I was going to foot the bill for the months ahead. I had been auditioning for what seemed like anything that called me in, but got no bites. I even went as far as applying to take the Chicago Police Officer exam – since my father was a police officer, I figured that may be something I could explore.

Anyway (this may be TMI, but it's a part of my story so...), I was in the bathroom on the toilet and on the phone with my

friend sharing my life's sorrows and confusions when the line beeped. All I saw was the area code "212." As an actor, you NEVER ignore a "212" number. So, I clicked over and that was when I got the call that would change my life forever. I was informed that after standing in line as number 407, three callbacks and months of no bookings, I was asked to join the Las Vegas company of Disney's *The Lion King*. I remember screaming to the top of my lungs and hopping off the toilet to grab anything I could to write down all of the details. And then I was told that this job came with an automatic Equity membership. I screamed again! No more waiting in long lines hoping some other poor sap missed their appointment so that I could be squeezed in. And needless to say, I didn't go take the police exam either.

...and that's how I got my Equity card.

WINNIE Y. LOK MEMBER SINCE 2005



I attended the University of Southern California, where I received a Bachelor of Fine Arts in stage management. The stage management classes at that time were taught by Jonathan Lee, production manager at Center Theatre Group, and Mary Klinger, one of the production stage managers at Center Theatre Group. They taught us well in the classroom, but we also got ample opportunity for hands-on experience. We went as a class to tape out a rehearsal room floor at the Annex, and we each got to observe tech rehearsal at the Mark Taper Forum for an hour and hear Mary call a show from the booth. Amazing!

After graduation, I worked at many Equity waiver/99-seat theaters in the Greater Los Angeles area. In addition, I got to stage manage several readings for Center Theatre Group's New Plays Initiative. This led to production assistant positions

on *Nickel and Dime* and *Topdog/Underdog* at the Taper. One day, I received a call from Anthony Byrnes and Luis Alfaro, co-producers for new play development at CTG. They were looking for a stage manager for both Taper Too productions of *Sex Parasite* and *Slanguage* that summer of 2004 at the Ivy Substation. I would get my Equity card!

I was ecstatic that they trusted me and believed in me. *Sex Parasite* director Chay Yew also hired me for my next two shows: *M. Butterfly* at East West Players and *A Winter People* at The Theatre @ Boston Court. That next year, I got to work on three of the six shows in the premiere season of the new Kirk Douglas Theatre.

I moved to New York City in 2005 and was blessed to work with producers, directors and companies that continued to believe in me and led me to stage manage my first Broadway show in 2012 – *Venus in Fur* at Manhattan Theatre Club.

It's a journey. And I'm lucky to have so many who helped me along the way. I've tried to give back as much as I can so I, too, can help others grow and get their Equity cards.

THEATRE

SPOTLIGHT

ARVADA CENTER

Theatre and a mountain view – what more could you want? Colorado has seen a population boom in recent years, and with more people comes new cultural opportunities for creative workers and theatre patrons alike. The Arvada Center for the Arts and Humanities, located right outside of Denver, is at the forefront of bringing high-quality musicals and innovative plays to this thriving community, and creating a supportive home for Equity members.

“The Denver market has grown so much in recent years, it makes my job easier having the strength of long-time local artists mixed with new arrivals,” said Producing Artistic Director of Musical Theatre Rod A. Lansberry. “This great combination of creative talent gives me the best of both worlds and keeps our productions fresh and vibrant.”

The Arvada Center began in 1976 as a community center and a place to preserve local history. Forward-thinking citizens expanded the Center, and it soon became one of the top ten most attended cultural attractions in metro Denver and is now one of the leading employers of creative people in Colorado. The Arvada Center has received critical acclaim for its musical theatre productions as well as its stage plays, and it provides a safe and nurturing space for Equity actors

and stage managers, crew members and other artists to create and present world-class productions.

“I just closed my first show at the Arvada Center, and I can’t get over how quickly everyone accepted me into their theatre family,” said Equity Stage Manager Kristin Sutter. “It can be hard being the ‘new kid’ anywhere, but when you’re the stage manager it can be a big adjustment for the entire company. Everyone has welcomed me and my new ideas so openly – they truly treat everyone in the building with the same care and respect as they do the productions themselves.”

With a mix of popular musicals such as *Jesus Christ Superstar* and regional premieres of newer plays like *Small Mouth Sounds* by Bess Wohl, the variety of the Center’s programming keeps audiences as well as potential cast and crew members constantly curious about what is coming next. Last year, the Center commissioned local playwright and Equity member Jessica Austgen to write a brand new play, which culminated last spring with the world premiere of *Sin Street Social Club*.

“I’m eternally grateful to the Arvada Center for commissioning *Sin Street Social Club*,” Austgen said. “Being able to write, revise and rehearse a new play

with a director and actors I know and trust was the ultimate gift to an emerging playwright. It was a symbiotic creative process that could only be achieved in a space of trust and respect.”

Over the past three years, the Arvada Center has cultivated an actor-focused model, the Black Box Repertory Company. With this model, Equity actors get to really dig in and hone their skills playing multiple characters in a season, while building strong connections to both the rest of the company and local audiences.

“The plays are all different but the faces are the same. We are allowed to be creative and messy because we are all in this together,” said Equity actor and 2020 Black Box Repertory Company cast member Kate Gleason. “Some of these people I have known and worked with, and some are new faces, but when we all get in the room at the beginning of the season, we know we are on the same team. It’s a rare and extremely valuable experience, and I feel very lucky to be a part of it.”

Whether you are an actor, a stage manager, an audience member or just someone who likes culture with a view, the Arvada Center celebrates and elevates the human condition, expanding the cultural landscape for everyone who visits them.

Below: Equity members Gareth Saxe and Kate Gleason in *Plaza Suite*. TOC: Member Abner Genece in *Sin Street Social Club*.



BEAUTIFUL PEOPLE OF DENVER

Special thanks to Denver Liaison C. Clayton Blackwell and the Denver Area Liaison Committee for their contributions to this article.

Two things make this area unique: the splendor of the environment and the closeness of the community. There's no other area quite like this one: no matter where you are, the great outdoors invites you to enjoy it. And people genuinely care for one another here. We refer each other for jobs, support productions and show up in times of need. Denver Actors Fund (DAF) is a local, grassroots non-profit that exists to help those who need it; whether it be for medical costs, food delivery or on-site assistance.

WORKING IN THE REGION

WHAT IT'S LIKE TO BE AN EQUITY MEMBER IN THE REGION

Challenging but rewarding. It's competitive – there are only so many Equity contracts offered to local actors in a season, although that number has been growing. It's a smaller market; so members do get to know one another over time.

WHAT IT'S LIKE WORKING IN THE REGION

It's an exciting time to be working in the Denver area; Denver is really solidifying its artistic identity as a Liaison Area. Working here has been a delightful experience. Everyone genuinely cares and wants to do a good job, no matter what the task – very professional.

WHERE YOU MIGHT BE WORKING

Current members of the Liaison Committee have worked anywhere from smaller venues like Cherry Creek Theatre and Vintage Theatre to medium-sized venues like Aurora Fox Theatre to larger venues like Denver Center, Arvada Center, Colorado Springs Fine Arts Center at Colorado College and Theatreworks at the Ent Center in Colorado Springs.



Photo by Michael Ensminger



Photo by Adams VisCom

Above, Equity members Liane Marie Dobbs and Andrea Gross in *Indecent* at the Denver Center for the Performing Arts. Below, EMC Greg Geffard and Equity members Gregory Fenner and Erik Sandvold in *Pass Over* at the Curious Theatre Company. On the Table of Contents page, Equity members Michael Schantz and Marianna McClellan in *A Doll's House* at DCPA.

AROUND TOWN

BEST PLACES TO EAT FOR FOODIES

North County in Lowry. A favorite post-show hangout for theatre folk is the Cap City Tavern in downtown Denver.

WHAT YOU WON'T FIND ANYWHERE ELSE

Green chili, craft beer selection and, of course, edibles.

HOW TO GET INVOLVED

Reach out to our Liaison Chair, Clay Blackwell, and visit the Colorado Theatre Guild website at ColoradoTheatreGuild.org.

BEST WAYS TO EXPERIENCE LOCAL COLOR

Strap on some comfy shoes, fill your water bottle and walk around downtown Denver on any given weekend. If the weather's icky, not to worry; it'll change in about 30 minutes.

THEATRE NEWS & NOTES

Arlington, TX – **Theatre Arlington** has signed a new transitional SPT Agreement.

Chicago, IL – **Steep Theatre** has been newly organized on a CAT Agreement.

Chicago, IL – **Chicagoland Theater Fund** will produce *Children of Eden* next summer at the Auditorium Theatre on a CAT-5 contract with SETA-equivalent salaries. The contract will employ 19 members including two stage managers.

Chicago, IL – **Chicago Shakespeare Theater** has renewed their LOA-TYA with a 6% salary increase.

Dexter, MI – **Encore Musical Theatre** became SPT Category 4 following ten years of Special Appearance Agreements, guaranteeing 52 work weeks for Detroit-area members.

Farmers Branch, TX – **The Firehouse Theatre** has signed a new transitional SPT Agreement.

Garden Grove, CA – **Shakespeare Orange County** has become an Equity theater as a transitional SPT-1 with health insurance.

Los Angeles, CA – The immersive production of **Rock of Ages** has signed a Cabaret Agreement.

Los Angeles, CA – **Theater Planners** has signed a seasonal 99-Seat Agreement.

Minneapolis, MN – **Mixed Blood Theatre** has extended their SPT Agreement with salary increases between 5% and 33%.

Minneapolis, MN – **TigerLion Arts** has renewed their SPT Rider and Touring Addendum. After taking 2018 off, they will be bringing their production of *Nature* to Minnesota, Iowa and Wisconsin, and remounting their successful run in Concord, MA. This engagement will provide approximately 136 workweeks to our members.

Minneapolis, MN – **Trademark Theater**, a transitional SPT, has moved to Phase 3 of the agreement, adding a SM in every show of their season. This will add between 12 and 18 work weeks.

New York, NY – **City Center** has entered into a new Special Agreement to cover Encores!, Encores! Off-Center and other similar presentations. The new agreement includes salary increases of up to 20% over the life of the agreement, additional ASMs, provisions for additional tech rehearsal and dance pre-production work and a swing requirement for runs longer than one week.

Osseo, MN – **Yellow Tree Theatre** has successfully moved off of the SPT Transitional Agreement, and is now a full-fledged SPT.

Peoria, AZ – **Arizona Broadway Theatre** has signed two new seasonal agreements, a transitional Dinner Theater Agreement and a Transitional SPT for their second, smaller theater.

Portland, OR – **The Theatre Company** has become Oregon's newest Equity theater, signing a new SPT Agreement.

San Diego, CA – **Off Broadway Live** is a brand-new SPT and has just completed the first phase of their transitional agreement.

St. Paul, MN – **New Dawn Theatre Company** is currently in its first production of *Crowns* on their new transitional SPT, using five Equity contracts, including a stage manager.

Tacoma, WA – **Tacoma Arts Live** has signed a new transitional SPT Agreement.

Tempe, AZ – **Arizona Regional Theatre** has moved up from using Guest Artist contracts, signing a seasonal SPT Agreement.

Tulsa, OK – **Tulsa Project Theatre** is moving to a full SPT 1 with no fewer than three contracts in each show, providing our members in Tulsa with approximately 16 additional work weeks.

TRACKING WHAT YOU'RE OWED

Central Region staff resolved an issue at a Chicago Area Theatre for the failure to pay transportation to an out-of-town actor. The actor was reimbursed for their full out-of-pocket transportation costs.

Thanks to the work of Central Region staff, a TYA theatre paid \$877 to members who were not paid correctly.

Central Region staff were contacted by an actor who was offered an out-of-town role on the condition they agree to not take advantage of the housing requirement. Staff intervened with the theatre and the actor was provided appropriate housing for the job.

Central Region staff resolved an issue of regarding a LORT transfer rider, resulting in an additional health week and vacation pay for each actor in the company.

An issue of unpaid overtime, extra performances and an underpaid television appearance was resolved by Central Region staff resulting in approximately \$250 for each actor in the company.

Central Region staff discovered a theatre knowingly hiring under ratio in the past two seasons and negotiated four additional Equity understudy contracts for the upcoming season to make up for the hiring failures of the previous two seasons.

Eastern Region Staff was able to secure an additional week of rehearsal for a production that was intending to be on the Stage Reading guidelines. This resulted in a total payment of \$9003.32 in salary and benefits for nine actors, a stage manager and an assistant stage manager.

After Eastern Region staff filed a claim against an Off-Broadway company for an unduly canceled performance, Equity was able to settle the claim which resulted in \$1337.77 in salary and pension for eleven members.

Eastern Region staff determined that a principal actor was

underpaid for duties not specified in their contract and achieved an additional \$140 for the actor.

Eastern Region staff discovered a LORT theatre paying actors a day rate rather than the required consecutive employment rate, resulting in an additional \$425 for the affected actors.

Eastern Region staff recovered \$7,436.40 in underpaid accrued vacation for members.

Two temporary replacements in a Broadway production were not receiving their Principal Understudy increment. Eastern Region staff recovered \$560 for the actors for their combined ten weeks of work.

In the Bay Area, Western Region staff settled a claim with the addition of 11 Equity contracts and additional weeks for ASMs.

Western Region staff resolved a claim on the use of video footage of a rehearsal used in social media, with each of seven actors receiving \$300. In a different media claim, Western Region staff recovered \$3400 for 21 members.

Western Region staff facilitated the payment of over \$7,600 in outstanding vacation payments for members in Arizona, as well as \$2900 in vacation payments for five members in Los Angeles and four weeks of vacation pay for members in the Bay Area.

A breach of audition prohibitions on videotaping sparked a grievance resulting in over \$3600 for 40 members in the Western Region.

Western Region staff recovered \$655 from a missed Chorus Part increment over a whole season.

Western Region staff recovered \$720 for missing understudy payments for six actors as well as a dance captain increment of over \$500.

In response to safety concerns reported by members, Western Region staff worked with a theater to ensure an appropriate inspection and modifications to their stage.

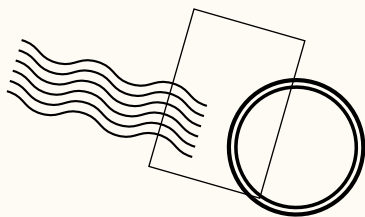
Equity members Tyson Forbes and Jason Rojas in the TigerLion Arts production of *Nature*.



POSTCARDS FROM LIAISON AREAS

NASHVILLE

"The Poor" from the cast of *Urinetown: The Musical* at Nashville Repertory Theatre begged coins from audience members ("Penny for a Pee?") during pre-show to raise money to donate to the organization Charity:Water, which provides clean drinking water to people in developing nations.



Above, Equity members pictured: Galen Crawley, Garris Wimmer, Maria Logan, Rona Carter, Jacob York, Chip Arnold, Sam Whited, Matthew Carlton and Mitchell Ryan Miller.

PHOENIX/TUCSON

The Phoenix/Tucson Liaison Area had an "Equity Night Out" to see *Parade* at Arizona Regional Theater. "Our local Equity members D. Scott Whithers and Seth Tucker were brilliant in the show!" reports Liaison Committee member Gil Berry. "We had over 20 members show up to support Arizona Regional Theater and Equity. This was our most successful Equity Night Out to date."

Equity Nights Out have been a great way for members in the Phoenix/Tucson area to socialize with other members and show support to the producers who are hiring on Equity contracts. In addition to the trip to see *Parade*, recent Equity Nights Out have included *I Am My Own Wife* at BLK BOX PHX and *Kinky Boots* at Phoenix Theatre.

Below, from bottom left: Brenda Jean Foley, Seth Tucker, Maria Amorocho, Lisa Fogel, Sally Jo Bannow, D. Scott Whithers, Gene Ganssle, David Ira Goldstein, Brian Runbeck, Cydney Trent, Kelli James, Debbie Rosenthal, Rusty Ferracane, Elyse Wolf, Tony Hodges, Richard Lockie and Gil Berry.



ACTORS' EQUITY ASSOCIATION NON-MEMBER AGENCY FEE NOTICE & POLICY

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

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

3) Members of Actors' Equity enjoy valuable rights and benefits flowing from membership (as distinguished from the employment rights under collective bargaining agreements). Among the many rights only available to members are the right to attend Equity membership meetings, to speak freely and openly debate issues affecting all members at those meetings; to participate in formulating Equity policies, to influence the nature of Equity's activities and the direction of its future; to nominate and vote for candidates for office in Equity; to run for office; to fully participate in development of contract negotiating proposals; to vote to accept or reject proposed contracts – thereby ensuring your active participation on issues central to your life as a working member of the theatrical profession.

4) Under the law, you also have the right to choose not to be a member of Actors' Equity. In that circumstance, you will not enjoy the rights and benefits of membership described in the paragraph above, including the right to attend membership meetings, to run for office, to vote in union elections, to participate in the formulation of bargaining proposals, or to ratify contracts.

5) A non-member has the right to object to paying any portion of union dues or fees – referred to as "agency fees" for non-members – that are expended on activities unrelated to collective bargaining, contract administration, or grievance adjustment, or for activities which do not implement or effectuate the Union's duties as a representative.

6) Equity will treat a request for "financial core" status as a request to resign from, or remain a non-member of, Actors' Equity Association, as well as an objection to paying any portion of agency fees which are used for expenditures not devoted to representational activities. Upon such a request, you will have no membership rights in Actors' Equity.

Equity's current agency fees objection policy works as follows:

a. To become an objector, a non-member who is represented by Actors' Equity shall notify the National Director of Membership in writing (by mail or email) of their objection.

b. Agency fees payable by non-member objectors will be based on Equity's expenditures for those activities undertaken by Equity to advance the employment-related interests of the employees it represents. These "chargeable" expenditures include but are not limited to expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; meetings and communications with employer representatives; meetings and communications with employees represented

by and/or members of Equity and staff related to employment practices, collective bargaining provisions, and other matters affecting work-related interests of employees represented by and/or members of Equity; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or meetings; governing board meetings, Equity business meetings, and other Equity internal governance and related expenses; union administration, litigation and publications relating to any of the above; and education and training of members, officers and staff to better perform chargeable activities or otherwise related to chargeable activities; overhead and administration related to or reflective of chargeable activities.

Among the expenditures currently treated as "non-chargeable," which non-member objectors arguably are not required to support, are those spent for community services; lobbying; cost of affiliation with organizations other than Equity; recruitment of members to the Union; organizing; publications, litigation and for overhead and administration to the extent related to arguably non-chargeable activities; and members-only benefits. The most recent Audit Report indicated that approximately 86% of Equity's expenditures were devoted to representational activities.

c. The reduced agency fees of non-member objectors who pay fees directly and not via checkoff will be calculated and will be reflected in their respective agency fee bills.

d. Non-members and new employees will be given an explanation of the basis for the reduced agency fees charged to them. That explanation will include a list of the major categories of expenditures deemed to be "chargeable" and those deemed to be arguably "non-chargeable" and an accountant's report verifying the breakdown of "chargeable" and arguably "non-chargeable" expenditures. Non-member objectors will have the option of challenging the calculation of the reduced agency fees before an impartial arbitrator appointed by the American Arbitration Association, provided they provide written notice to the National Membership Department postmarked no later than thirty (30) days after they have been provided the above information. Moreover, any objecting non-member is permitted to challenge the calculation during the thirty (30) day period starting the first day in the month after this Policy is (annually) published in Equity News.

e. If an objecting non-member presents such a timely challenge, Equity shall place an amount equal to at least the fair share percentage of agency fees received from the non-member or employer on behalf of the non-member in an interest-bearing, separate escrow account. If the arbitration decision does not require any payments by Equity, the amounts that have been held in escrow related to the challenges that were the subject of the arbitration may be returned to Equity. Equity will consolidate all objections that have been received in any given year in one arbitration proceeding, which will be held in or about February of the next year. Equity will provide an impartial arbitration proceeding through the American Arbitration Association and will pay the administrative costs and the arbitrator's fees. The challenger will be responsible for any fees associated with their representation in the hearing.

f. If you elect to be a non-member, and subsequently decide that you wish to join (or re-join) Actors' Equity Association, you will be required to apply for membership. Actors' Equity, however, retains the sole discretion to determine whether or not you will be admitted into its membership. Should such a membership application be approved, you will be required to pay an initiation fee at the then current rate and union dues uniformly imposed on all members.

7) In so called "right to work states," employers and unions may not enter into contracts containing union security clauses. As such, this notice is not applicable to performers who are not required to pay union fees under a collective bargaining agreement.

8) Equity reserves the right to change the policy set forth above.

IN MEMORIAM

Reported July 1, 2019 to September 30, 2019

*Equity Councillor

When he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
— William Shakespeare, *Romeo and Juliet*

ROBERT M ACKERMAN
JULIE ADAMS
LAURA ADDAMS
C. RENEE ALEXANDER
BARBARA ALTZ
DONALD ANSELL
RALPH BATMAN
KAREN BEAUMONT
HIGH BENNETT
JON PETER BENSON
SHIRLEY BERRY
IVY BETHUNE *
ROSEMARIE BOWE
DONALD BRADY
PANDORA BRONSON
P.J. BROWN
KATE RANDOLPH BURNS
SUGAR CONSTANC CAIN
DEB. CECELIA-JONES
JO CHESLEY
DIMITRI CHRISTY
JAMES COELHO
ZAIDA COLES
JOHN CORENSWET
JANE COURTNEY
GAIL CRAMER
JAMES CROFWELL
TAMARA L. CURRY
TAMARA DANIEL

JEFF DAVIS
BILL DE LAND
BABY JANE DEXTER
ELEANOR DIRRANE
GARON DOUGLASS
BILLY E. DRAGO
CHRISTINA DZENYUY
EDWARD J EGAN
TOM ELLIS
STEFAN FISCHER
PETER FONDA
DOROTHY FRADERA
BOB FRANCIS
RICHARD E FRAZIER
BURRY FREDRIK-GERBER
ALICE GOLD
VALERIE HARPER
HUGH HARRELL III
THOMAS J. HATTEN
BOB HEITMAN
ANN HILLARY
LINDA L HILLEGASS
TERRY HINZ
TODD HISSONG
MITZI HOAG
CHRIS HOLT
CHRISTOPHER HORTON
BOB HUTTON
KATHIA JANE

ARTE E. JOHNSON
NOAH KEEN
ROBERT KEMPF
E. KATHERINE KERR
PAUL LABOSSIERE
CONSTANCE LENNOX
CHIP MAC QUEEN
SPIRO MALAS
VANESSA MARQUEZ
BERNARD J. MARSH
JAY MC MANIGAL
JONATHAN MC MURTRY
BENNETT E. MCCLELLAN
JAN MERLIN
ROBERT MILLI
WILLIAM CHARLES MITCHELL
BERNARD MIXON
RON NASH
JOY NELSON
PHYLLIS NEWMAN
JOHN PAUL NICKERSON
KIP NIVEN
JAMES EDWARD NIXON
JOHN OLEARY
JOANN PALAIA
JOHN PAUL-DAVIS
SCOTT PEARSON
JIM PECK
CLIFFORD A. PELLOW

BARBARA PERRY
ROD PILLOUD
HALE PORTER
JAMES A. SANDERSON
LAUREN SCOTT
AMY LOUISE SEBELIUS
JACK SHEEHAN
ANNE SHERMAN
NAOMI BEN SHERWOOD
D.L. SHRODER
PEDRO SILVA
JAY J. STEMMER
VERONICA STONE
ERIC L. SUMMERS
ELIZABETH FONG SUNG
EVERETT L SUSCO
HARRY MILTON SWITZER
JOHN M. THOMPSON
RIP TORN
BILL TRUMPOLD
DOLORES VANISON
DAVID VAUGHAN
JUDITH WEBB
RICHARD WESP
KEN WHITES
DEAN WHITWORTH
JENNIFER L. WINKLER
HARRY "WINNIE" WINTHROP

IVY BETHUNE (1918-2019)

Beloved character actress and former Equity Councillor Ivy Bethune died of natural causes on July 19, 2019 at age 101 in Woodland Hills, California. Throughout her life, Bethune was a devoted mother, wife, activist, and actress.

She was born on June 1, 1918, in Russia, as Ivy Vigder to Sonia and Irving Vigder.

Bethune worked until age 92, with a career spanning more than 60 years. She began her acting career in New York in 1945 with radio shows including *Superman* and *My True Story*. She went on to work in New York theatre. Her role in the national tour of *Rhinoceros* brought her to Hollywood. Bethune was known for roles in *Back to the Future*, *Get Smart*, her recurring role as Miss Tuttle on *Father Murphy*, *Star Trek: The Next Generation*, and *Who's The Boss?* as well as many more television and film appearances.



Ivy Bethune

She also performed in many of Southern California's theatre and repertory houses, including South Coast Repertory, La Mirada Theatre, Westwood Playhouse, Coronet Theatre, Theatre West and Colony Theatre.

Bethune served on the National

Council of the Actors' Equity Association, chairing the Western Equal Employment Opportunity Senior Performers and Women's committees. She also served on the Western EEO Performers with Disabilities and the 2006–2013 Western Regional Nominating committees, as well as both the National and Western EEO and Membership Education committees. She also served on the Los Angeles board of AFTRA and was head of several committees for the Screen Actors' Guild. Her union work included founding a Tri-Union Diversity Celebration in 2003, which in later years was named the Ivy Bethune Tri-Union Diversity Awards.

She is survived by her son-in-law Sean Feeley.

Bethune was preceded in death by her daughter, actress Zina Bethune. She was twice widowed having been married to William Charles Bethune and Stuart Lancaster.

WELCOME NEW EQUITY COUNCILLORS & BOARD MEMBERS

At the Eastern Regional Board meeting on October 10, the Board nominated candidates to be placed on a ballot for Adam Green's vacated Principal Councillor seat. Per the replacement Councillor election procedures, Council voted for the candidates and Richard Topol is the new Principal Councillor from the Eastern Region.

At the Central Regional Board meeting on July 8, the Board nominated candidates for Malcolm Ewen's vacated Stage Manager Councillor seat. Council elected Katherine Nelson for the position.

The 2019 Central Regional Non-Councillor Board election concluded on October 2, resulting in the election of Kelsey Brennan York as a new Stage Manager Board Member. A replacement election in the Central Region was also held for two CRB Non-Councillor Principal seats. At the Central Regional Board meeting on October 7, the Board took nominations for two Principal seats and one Chorus seat. Rebecca Prescott and David C. Girolmo were elected.

Leah Morrow was deemed elected for the Chorus seat on October 7.

STATEMENT OF OWNERSHIP, MANAGEMENT & CIRCULATION

(All Periodicals Publications Except Requester Publications)

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

Signed J. V. DeMichele, Comptroller

SAVE THE DATE! UPCOMING MEMBERSHIP MEETINGS

January 13, 2020 &
September 14, 2020
2 pm ET / 1 pm CT / 12 pm PT

All meetings will be held in the Regional Offices. Please visit the Member Portal for further information and any changes.

Members with disabilities who would like to request accommodations to participate in the Membership Meetings: please contact Governance Associate Alexander Curran at 212-869-8530, ext. 327, two weeks prior to the meeting to make arrangements.

If you would like to present a resolution at an upcoming membership meeting, please note that the resolution must be submitted in writing to Equity at least two weeks in advance of the meeting. All motions that will be discussed during the Membership Discussion Period will be posted in the Member Portal one business day prior to the Membership Meeting. Resolutions for the Winter Regional Resolutions for the Annual Membership Meeting must be submitted to National Director of Governance Allison Bodwell at ABodwell@ActorsEquity.org by December 30, 2019.

EquityNEWS

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