

"The greater the artist,
the greater the doubt.
Perfect confidence is granted
to the less talented as a
consolation prize."
—Robert Hughes

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First Membership Meeting of the 2012-2013 Season

will be held on

- Monday, October 8, 2012 – Central Region (6 pm)
- Monday, October 8, 2012 – Western Region (6:30 pm)
- Friday, October 12, 2012 – Eastern Region (2 pm)

The **Central Regional Meeting** will convene on Monday, October 8, 2012 at 6 pm in the Member Center at the Equity Building, 557 West Randolph, 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 Meeting** will convene on Monday, October 8, 2012 at 6:30 pm at

Theatre West, 3333 Cahuenga Blvd. West, Hollywood, CA

The agenda will include:

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

The **Eastern Regional Membership Meeting** will convene on Friday, October 12, 2012 at 2 pm in the

Council Room on the 14th Floor of the Equity Building, 165 West 46th Street, New York, NY

The agenda will include:

- Presentation of the Paul Robeson Citation.
- Membership Discussion Period in accordance with the By-Laws. (A sign interpreter will be present on request.)

Future Membership Meetings will be held on Friday, January 11, 2013 in the Eastern Region and Monday, January 14, 2013 in the Central and Western Regions. The Annual Meeting will be held on Friday, April 12, 2013 in all Regions.

Tom Carpenter is New Eastern Regional Director/ Assistant Executive Director

Thomas Carpenter has been hired as Eastern Regional

Director/Assistant Executive Director and General Counsel. Tom joined the Equity staff in late August, quickly immersing himself in the day-to-day operations of the Eastern Region.

"I have tremendous respect for Equity's proud history and traditions," said Tom. "Growing up, my parents took my sister and me to the theatre and I remember to this day the excitement I felt when the house lights dimmed and the show was about to start. Now I have the opportunity to work on behalf of this talented membership and I'm very excited to be part of the Equity family."

As the Eastern Regional Director, Tom will oversee the region's operations, collective



Tom Carpenter.

Tom also has a strong background in copyright law, and as live performance increasingly intersects with recorded media, his expertise will be instrumental as Equity develops new strategies to protect the intellectual property rights of its members. His years of experience in the government affairs arena will be valuable as Equity develops a solid and achievable public policy agenda.

"We are so pleased to have Tom join our staff," said Mary McColl, Executive Director. "His breadth of experience and his leadership skills complement our existing staff and support our mission. Tom is quickly becoming the 'go-to' guy for our Eastern Region."

Mr. Carpenter most recently worked as the Assistant National Executive Director and Chief Labor Counsel for SAG-

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bargaining and contracts and will lead the New York and Orlando staffs. He will also serve as lead staff for the Union's Public Policy efforts. He is a member of Equity's executive team and, as General Counsel for Equity, Tom will oversee arbitrations and manage the Union's relationships with external legal counsel for labor relations.

Organizing Department Restructured Area Liaison Affairs, Outreach Now Included

Equity's Organizing and Special Projects Department, under the direction of National Director Flora Stamatiades, now includes the Committee on Area Liaison Affairs (CALA) and Outreach and Career Development.

The reassignment of CALA and Outreach and Career Development offers opportunities for greater inclusion and participation among the membership. Organizing has been identified as an important piece in Equity's long-range strategy plan process. The expansion of this department will help bolster that goal.

"This is an exciting first step in our organizational restructure and is important," said Executive Director Mary McColl, "because it speaks directly to Equity's core mission of service to our

members. We will see an increased growth in member outreach and advocacy at a national level."

In addition to working closely with Ms. Stamatiades on a variety of initiatives, the Liaison chairs will continue to work with their respective Regional Directors. Tom Miller, Director of Outreach and Career Development, will report to Ms. Stamatiades and continue his work in the areas of outreach, Eastern Member Education, Equity Membership Candidates and career development.

Equity Continues Organizing Efforts

Organizing continues to be an important area of focus for Equity. The Organizing Department and the Organizing Committee have worked steadily to identify areas of the theatrical industry that can be brought into the Equity family. Significant inroads have been made with producers, especially those who traditionally have not used Equity agreements, to attain the

first-time contract. The most recent achievement was the signing of the non-Equity tour of *Dr. Seuss' How the Grinch Stole Christmas! The Musical*, scheduled to play the Wang Theatre in Boston and Madison Square Garden in New York City. (It should be noted that this producer did not produce the Broadway company.) A cohesive plan to address cruise ships is in development.

Developing a Communications Strategy Results in Day-Long Seminar: "The Business Behind the Show"

Actors' Equity Association hosted a free, day-long seminar entitled "The Business Behind the Show" for casts of Broadway and commercial Off-Broadway shows, and members of the Council in late July. More than 40 members attended, all of whom participated in a follow-up survey designed to gather additional input about what members would like to see from the Union as a way to make Equity stronger.

The idea of hosting a seminar developed as an offshoot of Equity's strategic planning efforts and in response to members' call for greater communication about important topics. The purpose of this seminar was to provide members a deeper understanding about the business side of theatrical productions and demystify the economic and artistic decisions that producers, presenters and general managers face when working on a production.

"We have heard from the membership that they would like

us to broaden our communications with them. We decided to provide a service that would be of benefit to the membership, and in return ask for participation in a survey that would give us a better understanding of what that might look like," explained Executive Director Mary McColl. "The responses to that survey will help us shape our overall communications strategy for the future. This was a 'test run' but successful and we will be working on how to provide these opportunities more broadly across the country."

"The Business Behind The Show" is a seminar created and

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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

Tom Carpenter

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AFTRA, where his portfolio of responsibilities included oversight of legal work supporting collective bargaining and organizing, as well as oversight of the Government Affairs and Public Policy Department. Prior to the merger of SAG and AFTRA, he served as AFTRA's General Counsel and Director of Legislative Affairs. Early in his career Mr. Carpenter was Legal Counsel for Teamsters Local 705 in Chicago. He received his Juris Doctor from Chicago-Kent

College of Law and his undergraduate degree from Northwestern University.

"There are tremendous new challenges on the horizon for the men and women who make the theatre their life-long careers," said Tom. "In my career, some of the most rewarding work I've done is to help organize new work and negotiate strong contracts for performers and other media professionals. I'm especially excited to be able to continue those efforts here at Equity."

Originally from Ohio, Tom resides in Brooklyn, NY with his husband David Slivken and four rescue dogs.

Looking for Affordable Housing? The Actors Fund Can Help.

Gotham West Set to Open in NY; Survey Underway to Determine Need in Rahway, New Jersey; New Units Proposed in LA

Are you looking for affordable housing? The Actors Fund can help all Equity members prepare to find it. The Fund is also planning to expand its current housing facilities, adding a new venue in Midtown Manhattan and gathering information about developing a project in Rahway, New Jersey

Housing Seminars

To begin your search, attend The Fund's "Finding Affordable Housing in NY" seminar. Learn who's eligible and how to apply for the City's many affordable and middle income residences and what landlords are looking for in terms of credit scores, rental histories, earnings and tax returns.

Hear about some of the best opportunities becoming available in 2013, such as Gotham West, a 1,238-unit residence that will occupy an entire city block in Hell's Kitchen, with 250 low income and 432 middle income units. Applications are now available at www.West45Lottery.com.

Housing Resource Center

The Fund's online Housing Resource Center provides information on affordable housing, roommate opportunities, temporary housing, tenants' rights and housing court.

Housing Bulletin Board

The Fund's online Housing Bulletin Board allows members to post housing availabilities and search for places to live. If you are looking to for a sublet, a roommate, something temporary or permanent, check it out.

Actors Fund Buildings

The Actors Fund has two affordable housing facilities in New York City: The Dorothy Ross Friedman Residence in Midtown Manhattan (which houses The Fund's Al Hirschfeld Free Health

Clinic available for anyone in the performing arts who is uninsured), and The Schermerhorn in downtown Brooklyn (which includes a 2,000-square foot performing arts center). Visit www.actorsfund.org/housing to download an application.

Actors Fund Housing Development Corporation (AFHDC)

AFHDC is working to develop more affordable, supportive and senior housing for the performing arts community and is currently conducting a survey in the New York City/New Jersey region to help gather information for the development of affordable artists' rental housing in Rahway, New Jersey. Visit www.rahwayartistshousingsurvey.org to take the ten-minute survey and you'll help make this building a reality. Your responses are vital and will assist in determining project financing, design, amenities, and more.

Los Angeles

In Los Angeles, AFHDC has joined forces with Artspace to develop 100 units of affordable housing in the downtown area for the arts and entertainment community. The proposed "Broadway Arts Center" would offer affordable artists' housing, performance and exhibition space, and support for the street's historic theatres. This project has attracted foundation support, including a grant from MusiCares, and is part of the LA Department of Cultural Affairs initiative to support the development of the Broadway Cultural Quarter. You can download the preliminary reports about the project at www.actorsfund.org/AFHDC.

For more information, visit www.actorsfund.org/housing, or call 212-221-7300, ext. 19.

Behind the Show

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presented by the Commercial Theatre Institute, an organization formed in 1982 to train future producers for commercial Broadway, Off-Broadway and touring productions. CTI director, and producer himself, Jed Bernstein, assembled movers and shakers among Broadway's producers, general management and touring presenters. Speakers included Tom Viertel, partner, Scorpio Entertainment; David Richards, partner in Richards/Cliaman Inc.; Rich Baker, President of Fox Associates; and Maggie Brohn, partner, Bespoke Theatricals. Each presenter focused on an aspect of the industry from the production side – "What does a producer do? What does it take to be good at it?" (Bernstein); "How are shows capitalized? How do producers get paid?" (Viertel); "Sample Show Budgets- New York" (Richards); and "The Economics of Broadway Touring" (Baker and Brohn).

"What a great opportunity for CTI and Equity's leadership to come together to paint a rich picture of how the business behind the show really works," said Mr. Bernstein. "It was terrific to have so many working actors attend the seminar and gratifying to give them an inside look at what producers, presenters and general managers do."

The Equity members in attendance learned first-hand about the essentials of producing, and how a producer

evaluates a production, whether it involves moving a production or developing an idea for a show (your own or someone else's). Several presenters talked about the financial considerations of a production, from the capitalization aspect and strategies to entice potential investors, to the nuts and bolts of a show budget, including how it is developed, budget lines and what each line represents throughout the life of a show. Speakers also revealed little discussed items that are taken for granted within the day-to-day operations for a show, including the number of pages Playbill provides for a producer; the additional revenue stream of the credit card operations; and how costs are divided between the producer and the theatre owner.

The topic of the road was a candid and enlightening examination of the challenges a presenter and a producer both face. The domino effect of balancing the needs of both sides and its final impact on the actors was frankly discussed. The speakers also revealed that some antiquated financial requirements still find a place in the budget discussion. Also discussed was the meaning of "success," including what makes a show successful and how success is measured.

At press time, the results of the communications survey taken in the days following the seminar were still being reviewed. "We will look at other ways to reach out to our members so we can gather more information about what is important to them," said Ms. McColl.

A LOOK BACK

75 Years Ago

September 1937

• The September issue of Equity's official publication reports that the new American Federation of Radio Artists (chartered by the Four As on August 27) "is off to a grand start." It is further noted that the Federation has acquired a National Board "which has, in turn, elected officers to serve to the first National Convention in November 1938; has appointed its executive officers; has set up locals in New York, Los Angeles, Chicago and San Francisco, and is preparing to establish others elsewhere; has a membership of approximately 2,000; a temporary office at Equity Headquarters, and a working treasury..."

• Actors' Equity, Chorus Equity, the American Guild of Musical Artists, Screen Actors Guild and the American Federation of Radio Artists sign an Interchangeability Agreement, making it easier for members of each organization to move from one type of activity

to another and to pay reduced dues and initiation to other unions if the member is in good standing with his/her parent organization.

50 Years Ago

September 1962

• The 19th season of Equity Library Theatre (the Equity-sponsored showcase theatre group) opens with Councillor Earle Hyman starring in *Mr. Roberts*.

• Equity lists 106 Franchised Agents.

25 Years Ago

September 1987

• Actors Federal Credit Union reports it is offering free checking and a Visa credit card.

• Career Transition for Dancers sets its first major fundraising event with Agnes de Mille as Honorary Chair.

10 Years Ago

September 2002

• Equity creates a new position of National Director, Organizing and Special Projects.

• Nashville becomes Equity's 24th Liaison city.



ACTORS'
EQUITY
ASSOCIATION 1913

EQUITYNEWS

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

Members Unite to End Alzheimer's; Walks Planned in Four Cities

Equity and SAG-AFTRA members, friends and families will be participating in walks in New York; Los Angeles; Washington, DC; and Hollywood, Florida as part of a National Walk to End Alzheimer's sponsored by the Alzheimer's Association.

Nancy Daly, former AEA Councillor and member of SAG-AFTRA, founded Actors Unite to End Alzheimer's (AUEA) in 2011 in honor of her mother. One hundred rank-and-file members across the country joined the team, raising more than \$23,000. In January, 2012, Nancy received a personal letter from President Obama praising the dedication and success of the team and their commitment to their fellow actors and families who are living with Alzheimer's.

"The foundation of this team has always been to take care of our own," said Nancy, whose mom died of Alzheimer's on May 8, 2012. The work of the team has become her greatest legacy to her parents. "I would love for this team of 100 actors to become 150 or even 200 and

more this year. I had no idea there was such a need for this until I led the 5K in LA last year and saw many actors run up to us as they saw our union signs. 'I'm an actor, too. Can I walk with you?' I'm so glad my friends did this for us.' We were walking in glory," she says.

To join or support Actors Unite to End Alzheimer's SAG-AFTRA/AEA, copy the links below to each of the four walks and you will be linked directly to each team's page. Everyone is welcome.

- New York City** – Sunday, October 21 – alznyc.org/ActorsUnite
- Washington DC** – Saturday, October 27 – act.alz.org/goto/ActorsUniteDC
- Los Angeles, CA** – Sunday, November 4 – act.alz.org/goto/ActorsUniteLA
- Hollywood, FL** – Saturday, November 10 – act.alz.org/goto/ActorsUniteHFL

(Editor's note: For Nancy Daly's personal account, "Living in Twilight: A Daughter's Alzheimer's Story," visit Equity's website, www.actorssequity.org.)

Provost Addresses Illinois Arts Council; Supports Funding, Advocacy for the Arts

Central Regional Director Christine Provost spoke at a recent Illinois Arts Council (IAC) hearing about the importance of the arts in the state. The purpose of the hearings, held over two days in Chicago and Springfield, was to gather input and ideas from organizations, artists and the general public as the IAC develops its 2013-2020 Strategic Plan.

"We need the help of the public to ensure the Illinois Arts Council addresses the needs and aspirations of the people we serve," said Shirley R. Madigan, IAC Chairperson. The Illinois Arts Council serves the people of Illinois through a variety of grants and services geared to support the arts sector, arts education and to foster creativity and working artists.

Ms. Provost opened her testimony by reaffirming Equity's strong support for public funding for the arts at the city, state and federal levels. She said: "In our state, there are currently 50 Equity

theatres that employ Equity members. That means our members can live and work in their chosen profession here in Illinois." Provost went on to talk about E. Faye Butler, describing her as a "nationally recognized actress who has chosen to stay in Illinois



Christine Provost.

because our state supports the arts, and theatre in particular."

She outlined the economic contributions the arts provide in a community and pointed to urban renewal as an example

By Nick Wyman

I missed the television coverage of the Olympic marathon. I missed most of the Olympic coverage – I was busy running my own marathon: the Acting Career Marathon. Right now I'm in good stride: performing an Off-Broadway play, about to start rehearsals for a Broadway musical. Sweet. Of course, a couple years ago (2010: the Year Employment Forgot) I hit the wall, in marathon parlance. I wasn't running, I was crawling – crawling toward my pension, as I joked.

Running or crawling, I am clear that I have been unbelievably lucky. Yes, I have some skills, but my success also rests upon a number of fortuitous encounters as well as a variety of factors (my size, my coloring) for which I can take little credit. This business is a challenge. Success is so unlikely that I frequently use the metaphor of a lottery (and I sometimes wonder whether the college students investing tens of thousands of dollars in a Theatre major might not get a better financial return from lottery tickets).

The Cynic's Guide to Acting says that the two best paths to success in this business are to have a trust fund or to be the offspring of a very famous actor. If you have foolishly bypassed both these routes, I have further advice. To save yourself from an old man's tendency to repeat himself, simply re-read my columns about running your career as a business ("Earn Your MBA"), how to choose what work or "work" to target ("The Five C's" and "Work, Art and 'Work'"), how to build your future ("Three Requests"), and how to accept your current place in the business and how to acknowledge yourself for the success

of how impactful the arts can be when supported. As an example, she explained that First Folio spends more than \$100,000 of its \$400,000 annual budget on goods and services within five miles of the theatre.

In her speech, Ms. Provost dramatically illustrated how Equity theatres can make a positive impact within communities. For example, Teatro Vista gives voice and a home to Latino actors, playwrights, directors and designers, while Erasing the Distance takes true stories about people affected by mental illness and creates shows that educate the public.

Deb Clapp, Executive



Make Your Own Luck

you already have ("Thank You" and "Mosaic").

Although I admit that luck plays a large part in our careers, "luck is the residue of design," as well-known stage manager Branch Rickey said. Musical comedy star Louis Pasteur said "Chance favors the prepared mind." "Make your own luck" is a catchphrase. Psychologist Richard Wiseman has found that "lucky people generate good fortune via four basic principles. They are skilled at creating and noticing chance opportunities, making lucky decisions by listening to their intuition, creating self-fulfilling prophecies via positive expectations, and adopting a resilient attitude that transforms bad luck into good." My columns are my effort to help you to make your own luck by designing a career, designing a life that keeps you connected with Theatre for as long as you desire to be connected.

Now the business tends to erode that desire in many actors to the point where they throw in the towel: "I'm sick of not making money, I'm sick of not getting a chance to practice my craft, I quit." I just had lunch with a young friend who came to New York with a theatre degree wanting nothing more than to do Shakespeare for a living. The business met him with total indifference, and after eight years tending bar rather than tending to the Bard, he has taken a regular 9 to 5 job. Perhaps he will come back to acting; perhaps this will be a hiatus. My wife (who is, as I am the first to tell anyone, the best actor in our family) took a hiatus after her run in *Angels in America* on Broadway because with three kids, we needed at least one parental presence at home. Now that all three kids are in their

20s, she is weighing a return. I hope she does come back – if it is what she wants.

We do this business because we love it. It rarely loves us back. Stage managing and acting onstage are but a part of the mosaic of our life or of our livelihood. If this part of your mosaic has become too frustrating and unrewarding to tolerate, consider letting it go. If you must, pack your suitcases, close the door on the business of show and, with our blessing and understanding, continue your search for fulfillment and remunerative employment elsewhere. Or perhaps pack just an overnight bag and take a hiatus – as song-and-dance man Robert Frost says, "I'd like to get away from Theatre awhile/ And then come back to it and begin over."

As cheerleader-in-chief, I want to encourage you to stay the course. As the NY Lottery says, "Hey, you never know." And, unlike the Olympics, the medals don't just go to the top three finishers; in a sense, each of us carries the medal we have already won: our Equity card. Run your career as best you can, and know that your elected leaders and a defined benefit pension will be there to cheer you at the finish.

Your elected leaders are doing their damndest to improve our collective and individual odds. We, too, are buying our tickets, checking the numbers, scratching off the symbols, hoping for success. Those lottery tickets are part of the mosaic of our lives. Let us design this mosaic with intelligence, optimism, tenacity, fortitude, and a prepared mind. Let us make our own luck. Here's hoping you create as long and lucky a life in the theatre as I have been blessed to have.

Director of the League of Chicago Theatres, was also on hand at the Chicago hearing. The League represents more than 230 member theatres in the Chicago area. Ms. Clapp spoke of the investment in the arts, underscoring that the "arts are at the core of what makes a community not just livable, but vital."

Another speaker was Ra Joy, the Executive Director of Arts Alliance Illinois, a statewide arts advocacy and service organization representing over 22,000 arts advocates and hundreds of cultural organizations across all artistic disciplines. Mr. Joy made several recommendations, including

the launch of a statewide Creative Economy Council; reinvigorating arts education in the state; pursuing arts-based community development; and expanding funding. He closed his testimony by urging the IAC to "Be Bold," and "put a plan in place that...positions Illinois as the national leader in cultural policy and creative business development."

The dozens of individuals who spoke at the hearing all agreed that funding and advocacy for arts is vital for the arts and the creative sector to continue to grow and thrive in the state of Illinois. The IAC 2013-2020 Strategic Plan will be available in November, 2012.

THEATRE SPOTLIGHT

Eastern Region

Shakespeare Theatre of NJ Celebrates The Big Five-Oh!

The Shakespeare Theatre of New Jersey, the state's largest professional theatre dedicated to Shakespeare and other world classics, is celebrating its milestone 50th anniversary this season. Founded in 1963 in Cape May by Equity members Paul Barry and Philip Dorian as the New Jersey Shakespeare Festival, the company was invited to take up residence at Drew University in Madison, New Jersey in 1972 so it is also celebrating that event's 40th anniversary.

"From the founding of 'The New Jersey Shakespeare Festival' in Cape May, to the move to Drew University in 1972, to the opening of the new F.M. Kirby Shakespeare Theatre in 1998, and now to our 50th Anniversary, our audiences have applauded, cheered, and supported this venerable

institution every step of the way, and for that we are immensely proud and grateful," says Artistic Director Bonnie J. Monte, who has been at the theatre since



(L to r) Jim Hopkins, Brian Cade and Kevin Isola in *The Liar*. (Photo: © Gerry Goodstein)

1991.

Co-founder Philip Dorian also expresses his gratitude: "To have participated in the founding of a theatrical institution that has lasted 50 years is a source of great pride. To have maintained a loving



Erin Partin as Isabella (c) pleads with Sean Mahan (I) (Antonio) as Lindsay Smiling (the Provost) looks on. (Photo: © Gerry Goodstein)

relationship with Paul Barry and Ellen Barry, Paul's professional as well as personal partner, for all those years is an equally rewarding source of warmth.

And to see 'our Festival' still flourishing, is icing on the cake. Here's to 50 more."

Today, the theatre serves 100,000 adults and children annually through its productions and education programs. Its Main Stage productions

are presented in the 308-seat F.M. Kirby Shakespeare Theatre in Madison from May through December. In the summer, an Outdoor Stage production is added at an open-air amphitheatre in Morris Township, and throughout the

year, the Shakespeare LIVE! Educational touring company performs at schools and venues throughout New Jersey, Connecticut, Pennsylvania and New York.

Equity member Erin Partin has been working with the Shakespeare Theatre of New Jersey for 11 years and is "proud to call it an artistic home. Under the leadership of Bonnie J. Monte and her dedicated staff, the theatre has blossomed into one of the top the country has to offer. It is truly an example of what a remarkable regional theatre can be. They educate and develop the minds of their audience by offering a rich tapestry of classics, and their dedication to the growth and education of young artists is outstanding. I feel so fortunate to come back year after year and play on their 'boards.' I must also mention that to find such an incredible theatre this close to Manhattan is a gift. The city is never more than

a short train ride away. I hope to find myself back for many more years to come."

"I never could have predicted what a godsend the Shakespeare Theatre of New Jersey would be for my career when I accepted my first (Equity card-earning!) job there over 14 seasons ago," says Equity member Greg Jackson. "Since that fateful day I've had the good fortune to play a plethora of incredible roles, from the classical and contemporary canons as well as having the invaluable experience of working with an amazingly diverse and talented array of actors, directors, designers and administrators. The success and expansion the theatre has enjoyed under the unwavering vision of Bonnie Monte has been inspiring to behold. Within this wonderful place I have met some of my dearest friends and collaborators, found representation, connected with other theatres (both in NY and regionally), and experienced some of my most thrilling artistic triumphs—all within an easy, hour-long commute from Penn Station. The Drew campus in Madison is a bucolic oasis where I can escape the city grind and focus on my craft in some of the finest works the theatre has to offer. The audiences are appreciative, engaged, insightful and discerning. The productions are top-notch, the feeling is one of family, and the sense of mission at STNJ is palpable—from the main stage to the outdoor stage to the educational and outreach programs and throughout the community of artists. I count myself extremely lucky to be called a company member."

Central Region

Tulsa Theatre Goes Equity

After three seasons in existence, Tulsa Project Theatre (TPT) has officially "gone Equity," and will be using a Tier 1 Small Professional Theatre Contract. This has been the theatre's goal since it first presented an outdoor production of *The Rocky Horror Show* for Halloween 2009. Since August 2011, TPT has been the resident theatre company for Assembly Hall in the Tulsa Convention Center. "Having a home in a space like that gave us a full season to show we could meet Equity standards and do it in a facility that met its expectations," said Todd Cunningham, Tulsa Project Theatre Executive Director/Producer.

"Tulsa has a rich history of supporting the arts. For more than 60 years, our community has maintained a symphony orchestra, a ballet company, an

opera company, and many smaller arts organizations. While the city boasts of several theatre troupes, none of them was an Equity company. This seemed out of balance and needed to change," Mr. Cunningham continued. "Our mission from the start was to bring Equity to Tulsa. Most everyone else had some sort of union representation. It was time for



Jonathan Gilland in *Joseph and the Amazing Technicolor Dream Coat*.

tulsaprojecttheatre

Actors and Stage Managers to have the same benefits.

"Working toward the goal of Equity affiliation caused Tulsa Project Theatre to up our game," Mr. Cunningham said.

"Everyone wins in this scenario. Our company is stronger. Our talent is happier. And, most importantly, our audiences should expect quality entertainment."

One of the happy actors is Equity member Jonathan Gilland. "I am honored to have seen Tulsa Project Theatre come to life over the past few years," he says. "While I'm not originally from Tulsa, I did graduate from the University of Tulsa and was able to

watch as this company went from nothing but a hope and a dream to what it is today. I've been in several productions with this company over the past few years in different stages of my career—with no contracts, Guest Artist Contracts, and finally, for the first time ever with TPT, an Equity contract.

"One of the things I love most about Tulsa Project Theatre is how young they are," he adds. "TPT is still in this wonderful stage of creatively dreaming and still reaching for the stars. Their energy and drive is unlike any theatre I've ever worked at. Of course there have been setbacks and troubles, but what young theatre company hasn't experienced that. The thing that validates their existence is that they get right back up and try again. Isn't that what it is all about? I myself am an extremely young actor and only got my Equity card last year.

Tulsa Project Theatre has done nothing but embrace and support me through all of my career choices. It is a company that I love coming back to time and time again. Although New York City has become my home, it is so wonderful to have the opportunity to come back to Tulsa with work through TPT. They have made a vow as a company to bring quality theatre to Tulsa and it makes me proud to work with them time and time again.

"Just as I have grown and moved forward in my career, I believe the same is true for Tulsa Project Theatre. I think their joining the Union will not only allow them to grow and move in the direction that they have been dreaming of, but also help other local groups grow, creating a stronger performing arts community in Tulsa."

Looking to the future, musical theatre will remain the company's focus, but there are plans to include non-musical productions as well and to initiate collaborative efforts with the community and state and local universities.

Western Region

Bigger is Better in Denver

In 1972, Donald R. Seawell, a Wall Street lawyer and Broadway producer, fulfilled the dream of philanthropist and Denver Post owner Helen G. Bonfils when he conceived the Denver Performing Arts Complex. The Complex would eventually become the largest performing arts facility under one roof in the world.

The first piece of the puzzle was the 2,700-seat Boettcher Concert Hall opened in 1978. By 1979, the Denver Municipal Auditorium had been renovated, two cabaret spaces had been added and the Helen G. Bonfils Theatre Complex opened with four theatres. The Denver Center for the Performing Arts' Denver Center Theatre Company (DCTC) found a home in the Bonfils Complex and opened on New Year's Eve with three simultaneous productions—*The Caucasian Chalk Circle*, *Moby Dick* *Rehearsed* and *The Learned Ladies*.

In its more than 30 years, the Denver Center Theatre Company has mounted 375 productions, 167 readings of new works, 125 world premieres and 21 commissions and, in 1998, in recognition of its body of work, it received the Tony Award for Outstanding Regional Theatre.

"Denver Center Theatre Company relies on highly gifted and accomplished professional actors—and of course that means AEA members," says



Kathleen McCall and John G. Preston in *The Taming of the Shrew*. (Photo: Vicki Kerr)

Artistic Director Kent Thompson. "We're committed to making their experience here as fulfilling as possible—from taking care of them to making sure they have enough rehearsal time to great production support. After all, on the night of a performance, the actors' work is what carries the show."

The actors recognize and appreciate this.

"I've had the great good luck of performing in 36 productions at the Denver Center Theatre Company over the past two decades," says AEA member Sam Gregory. "What struck me 20 years ago and what remains true today is the Company's commitment to excellence. I have consistently been amazed and humbled by the extremely high standards of professionalism and artistry evidenced in all aspects of production. A lot of the effort goes unseen by the public, but is greatly appreciated by the resident and guest artists alike. In rehearsal, for example, I have asked for a prop, say a dagger, and within the hour, stage

management has arrived with five daggers to choose from. There are too many examples of this kind of 'above and beyond' work to mention, but they are evidence of the kind of professional environment consistently provided by the DCTC. As a major LORT theatre in the state, the Denver Center provides a varied and exciting season of 11 plays each year. Audiences are treated to everything from Shakespeare to never-before-seen musicals and plays. There's also a New Play Summit, which helps develop five new plays each year. I am proud to be considered a member of such a top notch AEA theatre company."

AEA member Drew Cortese is a newcomer to the Denver Theatre Center. "When I was coming out of grad school, the head of our program offered us an apology for having trained and prepared my class for acting company work at a time when acting companies themselves were vanishing from the American theatrical landscape," he says. "Actors had

little choice but to transform themselves into artistic mercenaries, bouncing from theatre to theatre to hone their craft and leaving them at the mercy of an audition cycle that might only yield two shows per season. To have Kent Thompson add me to the Resident Acting Company at the Denver Center has been an absolute blessing. The consistent work, this amount of stage time across a variety of genres and character types, is something you can only have within a company—and that's to say nothing of the benefits of working with the same artists over and over again. Here at DCTC, we've got the advantage of having played the game together already, allowing the veteran players to assume their leadership roles as leading actors on and off the stage and to mentor rookies like myself on how one forges a life,

Center opened its doors. She headed off to college to study theatre and hoped that someday she could come home to work. "Having been a professional actor for many years I finally got my wish and have been thrilled to be a part of a resident company that maintains such a high standard of excellence. The theatres, four in total, are state-of-the-art, beautifully equipped spaces that allow an incredible experience not only for the audience, but also for the actor working there. But more than the space, a theatre gets its heart and soul from the staff, crew, designers, directors and actors that inhabit it. It finds its vision from the Artistic Director and works its way through the company. The vision at the DCTC is inspiring, challenging, exciting and rewarding, whether we are re-examining a classic or giving voice to a new work. And



Sam Gregory and the cast of the DCTC production of *Two Things You Don't Talk About At Dinner*. (Photo: Terry Shapiro Photography)

imaginary or otherwise, in this insane business."

AEA member Kathleen McCall was born and raised in Colorado and remembers being in high school when the Denver

one of the greatest joys for me has been to see focus placed on women playwrights and women directors over the past seven seasons. To say I am blessed is an understatement."



HEALTH & WELLNESS

Central Region SM Shares Health Tip

Central Region Stage Manager Carole Jo Bradley, a contestant in the recent AEA-Union Plus Health & Wellness Video Contest, shares this health tip on zen and the art of stage management:

"The number one way I stay fit is through practicing meditation. Wellness of my mind leads to fitness in my body and in all of my affairs. During meditation, I contemplate the

truth of who I am, and know that I am connected to all life. I am more than my resumé, my body, or current show. I use meditation to train myself to see beyond my current set of circumstances. It is proven to reduce stress—the number one cause of all 'disease'—and meditation is free. I also use the tools of affirmative



Carole Jo Bradley.

prayer, visioning, and spiritual laws to facilitate inner healing. For the last seven years, this daily practice has kept me in peak performance, while stage managing. I only wish I realized its value when I first started calling shows—25 years ago."

The 1919 Strike

By Peter Royston

In July of 1913, the New York Review editorialized, "An actors' union...is doomed to failure...Every actor considers himself the nonpareil of his own line and wants a larger salary than any other competitor. Therefore to regulate pay and form of contract would be an impossibility, because on these questions no set of actors will stand together."

Even beyond the many concrete reasons for its founding, Equity had to fight against *perception* in its early days: perception from outsiders that performers were so full of pride that they would never unite in common purpose, and the perception from many actors that the very *act of acting* was no mere job to be put on the same level as unionized carpenters and steamfitters. The Strike of 1919 secured for Equity a place at the table of organized labor, and for its members the first fair and standard contract that they had ever known. But more than these considerable achievements, the 1919 Strike strengthened the idea that acting was not just an ephemeral avocation. Acting was a profession; acting was *work*.

Alfred Harding began his book, *The Revolt of the Actors*, with the very Biblical sounding chapter, "As It Was In The Beginning," and, indeed, the stories of the conditions that Equity was formed to fight against take on a very Biblical quality today: stranded actors wandering the wilderness, working in squalid conditions, actors rehearsing for months for free only to play for two or three performances, actors working under a "Satisfaction Clause" which left their employment under the absolute whim of a manager. Bizarrely, salaries were halved during the weeks before Christmas, Holy Week and Election Week (!)

Attempts at organizing were tried. The Actors' Society was formed in 1896 with the naïve mandate of working only with

"responsible managers," ignoring the fact that more and more independent managers were being enveloped by the growing Theatre Syndicate. The Society proved so ineffective that in December of 1912, one hundred members met to decide whether to continue or dissolve. Although the mandate came down to disband the Society, some felt the need to continue the fight, despite the fact that, as Harding wrote, "every previous actors' association had been wrecked



"No More Pay, Just Fair Play." Marie Dressler and Ethel Barrymore during the 1919 Strike.

by factional fights or by the hostility of the managers."

A committee was formed to plan for a new, hopefully stronger, association. The new group took on a name which encompassed what they were fighting for: "Actors' Equity."

The comedian Francis Wilson, Equity's first president, was realistic about this new venture's chances, but chose to see the glass half full: "I have seen so many of these attempts start and fail – but I am an optimist and am always willing to try once more." This could have been the union's motto during those early days – trying, failing, and then trying again.

This undaunted



clear: Equity had to become affiliated with the ever-growing organized labor movement. But perhaps Equity's greatest challenge in these early years was the perception from many of its own members into the nature of acting itself. For them, acting could not be put on par with unionized labor. As historian Sean P. Holmes wrote, many actors believed that "(a)s an art form that depended for its effect on engagement with emotions and the illusion of spontaneity...acting was incompatible with the values of objectivity and rationality at the heart of the emerging professional cultures of the early twentieth century." Or as actor Blanche Bates said in a speech, "We are not laborers with calloused hands...and what we have is something that cannot be capitalized. What we give cannot be weighed or measured."

What Mrs. Bates was ignoring was the fact that the actors' work was indeed being capitalized, weighed and measured in equations that often left them broke and in the

determination is remembered today. New Orleans Liaison John Bostic says, "I am constantly amazed at not only the courage but the vision of the early union members. It seems to me that somehow they understood that if their craft was

Equity. It all went off without a hitch and, it must be said, without much fanfare. Equity's first years were full of small skirmishes; it was a time of "feeling our way" as Edwin Arden later wrote in Equity Magazine. But the storm clouds



AEA members rally for affordable healthcare at the New York City Labor Day Parade in 2010.

to continue to grow and remain a viable and healthy profession that they were going to have to change the established system not only for them but for those who followed them."

On May 26th, 1913, 112 people crowded into the Elks Hall in the Pabst Grand Circle Hotel to officially found Actors'

were gathering and soon would break. By 1917, an agreement has been reached, but few managers actually used it. The contract is very fair, a manager told Francis Wilson. When will you start using it, then? asked Wilson. "When you make me," the manager replied.

For Wilson, the future was

cold. Fred Niblo seemed to answer Mrs. Bates when he stated, "It is not art to get up at four o'clock in the morning and catch a train. It is not art to travel in a vile-smelling day coach all day – a day coach so old and terrible that railroad companies only keep it to haul actors in...It is downright labor."





Former AEA Eastern Regional VP Kate Shindle addresses the "We Are One" Rally in Los Angeles in 2010 to support collective bargaining rights.



In 2009, Philadelphia AEA members rally against a proposed Pennsylvania entertainment ticket tax that would negatively impact theatres.

How could the wild, irrational heart of theatre be brought to the bargaining table?

In the spring of 1919, the new managers' group, the Producing Managers' Association (PMA), announced that it would not recognize Actors' Equity. In July, the contract between Equity and the Producers expired, and Equity laid out its demands: recognition of the union, better rehearsal pay, an eight performance week, and pay for holidays and Sundays. The managers dug in their heels and the lines were drawn.

On August 1st, 1,500 Equity members met at the Hotel Astor, and in an overwhelming vote, pledged to stick with Equity and its new affiliation with the American Federation of Labor. A week later, it was voted that no member would work for any

popular songs to the crowds on Broadway streets, including this version of George M. Cohan's war-time hit "Over There":

"So beware, have a care
Just be fair, on the square,
everywhere.

For we are striking, yes, we are striking
And we won't be back till the managers are fair."

(Ironically, Cohan was Equity's most vocal critic, vowing to never sign an Equity contract!)

- Eddie Cantor, along with



In 2011, Central Regional VP Dev Kennedy and AEA Executive Director Mary McCall go to Madison, Wisconsin with other AEA members to support collective bargaining rights for public and private sector workers.

fellow comedians W.C. Fields, Ernest Truex and Frank Fay, would pretend to stall his car in front of still-open theatres. "We pretended to be fixing the car and clowned around until the prospective ticket purchasers were attracted by us," he said, "We entertained them so well on the street corner that they



The Women of Equity bound for Wall Street, 1919.

willingly missed the show inside."

On August 19th, Equity staged a massive benefit performance before a sold-out crowd at the Lexington Avenue Opera House. With W.C. Fields playing master of ceremonies, acts included Marie Dressler, the first president of the newly formed Chorus Equity, staging a 150 chorus girl dance number in just a few minutes, Lionel and Ethel Barrymore, Eddie Cantor, and a final cry from the heart based on Marc Antony's funeral oration for Julius Caesar: "Will you stand up and show that you are with us and join in our cry of Equity! Equity! Equity!"

As August bore on, more and more Unions responded to this call and refused to cross Equity's picket line. As Sean Holmes wrote, "The other theatrical unions' decision to back the actors shifted the balance in the theatrical power struggle decisively in favor of the actors."

The strike had spread to Chicago, Boston and Washington, D.C. 37 productions had closed, 16 had had openings prevented and \$3 million had been lost by the producers. The challenge that

had been thrown at Francis Wilson's feet – "When you make me" – had been strongly met. On September 6th at 3 am, the managers signed a five-year contract. Equity had grown from a membership of 2,777 at the beginning of the summer to 14,000 as the new theatrical season began.

managers I know desire nothing more than the 'simple' things that we see 'average' people achieve: the ability to provide for ourselves and our loved ones while doing work that is meaningful and valued." Tom Helmer, former Councillor, and Philadelphia Liaison Chair, concurs: "We all get a paycheck under a union contract that require the same federal and state deductions for Social Security, Medicare, taxes, Unemployment Insurance...because we are 'employees,' not 'independent contractors.'"

Many see echoes of 1919 in today's tensions between employers and unions. "These are particularly perilous times for unions," says Abner Genece, San Diego Area Liaison, "Those who would destroy what has been built for all who labor have gained traction in a growing atmosphere of social and economic anxiety...All labor is being hunted. Equity is not exempt." As member Janine DiVita described when she joined protesting Wisconsin state union workers in 2011 after their collective bargaining

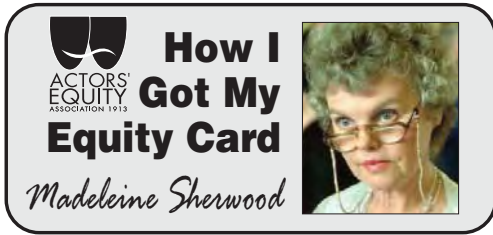
The 1919 strike was a passionate demand for respect from a profession that many, including many actors, saw as too enlightened to be compared



(Front l to r) Western Regional Director Mary Lou Westerfield, Joe Voves; (back) Don Mueller, Richard Ostlund and Clarinda Ross march in Los Angeles to support marriage equality.

to "common" unionized workers. All that changed after 1919. Shelly Gaza, Denver Area Liaison, says, "If anything, I feel like most AEA Members today feel the complete opposite from that. So many actors and stage

powers were stripped: "Whether we want to face it or not, we must stand up for ourselves in times like these because once unions are attacked in one state, it is just a matter of time before our own union is threatened."



By Madeleine Sherwood

(Editor's note: On March 12, 2012, Madeleine Sherwood wrote the following to Equity News: "A short while ago I was put on an In Memoriam list by Ensemble Studio Theatre. (They have since apologized.) I decided I had better surface. To the best of my knowledge, I am not dead, just very deaf. I live in my family home in the Laurentians in Quebec. I will be 90 on November 13, 2012."

"I have always enjoyed our AEA News, especially 'How I Got My Equity Card.' For years I wanted to write for that column myself, especially after reading Ruth Gordon's account in Equity, which said it so beautifully:

"I wanted to be an actress in 1912; I want to be an actress today. That walk from the darkness backstage through the door or opening to the scenery where I make an entrance into the bright lights with that big dim mass out beyond, which bursts

into applause, then the first terrifying sound that comes out of my throat, which they describe as a voice, but that first instant it is the siren of terror and intention and faith and hope and trust and vanity and security and insecurity and bloodcurdling courage which is Acting! Ruth Gordon 1896-1985 Yeah!")

Osceola Archer directed a play for Equity Library Theatre. Everyone loved and respected Osceola. She was a devotee of live theatre. I read for her and was told "You have so much energy and enthusiasm, the part of the Mexican girl is yours." The rest of the cast was all people of color. They called me the blond Mexican. They liked my fire. Lucky for me. That was about 1950 and I was able to join Equity and get my card. This was way before I created the role of Abigail for Arthur Miller in The Crucible, then Cat on a Hot Tin Roof and Sweet Bird of Youth with Elia Kazan.

As soon as I got to New York,

I pounded the pavement like hundreds of others, looked for auditions in Backstage, and waited for the paper each week to come out. Receptionists were mostly kind-hearted as I handed in my 8 x 10 glossy and knew they would probably dump it in the wastebasket, but they would all smile sweetly and say, "Nothing today, Madeleine."

I've been a member of Equity for 50+ years and on Equity Council (1983-1993) as well. My friend Conard Fowkes called me Madame Contrarian, then kindly switched it to "Catalyst."

Being a member of Actors' Equity has given me the opportunity to do the work I love the most.

I lived for 50 years at 32 Leroy Street in the Village, and from Day One, I loved working in New York City. Now I am happy to be home in Canada. Long live live theatre.

Madeleine Sherwood played Mae/Sister Woman and Miss Lucy in both the Broadway and film versions of Tennessee Williams' *Cat on a Hot Tin Roof* and *Sweet Bird of Youth*. Other Broadway productions include *The Night of the Iguana*, *Invitation to a March*, *Arturo Ui*, *Do I Hear a Waltz?*, *Inadmissible Evidence*, and *All Over*. On TV, she played Reverend Mother Placido to Sally Fields' Sister Bertrille in *The Flying Nun* from 1967 to 1970.

Ocean State Theatre Grows and Knows "How to Succeed"

Good news! Ocean State Theatre, an LOA-LORT company in Warwick, Rhode Island, will be moving into a new space to produce year-round. Pictured are cast members from OST's recent production of *How to Succeed...* (Back row, l to r: A'Lisa Miles, Derek Johnson, Matthew Rickard, Erik Keiser,

Steve Gagliastro, Tony Triano; front: Caroline Listul, Kate Ferdinandi, AEA Eastern Regional VP Melissa Robinette, and Morgan Rose). The company is run by Equity Members Amiee Turner and Joel Kipper. The show was directed by AEA Member Lennie Watts and choreographed by AEA Member Chris Saunders.



INITIAL THIS!

By Jim Bernhard

ACROSS

- 1 Imogene of comedy
- 5 Boast
- 9 Lug
- 13 Nobel-winning Danish physicist
- 14 Barrett of gossip
- 15 Break down a sentence
- 16 S. (actress)
- 19 Corp. boss
- 20 Cape in Antarctica
- 21 Extreme degree
- 23 C. (actor)
- 29 Syllable before "Na Na"
- 30 Letters before Victor
- 31 _____con
- 32 La la preceder
- 33 Govt, disaster agcy.
- 35 Last president commonly known by his initials
- 37 Twangy
- 39 F. (actor)
- 43 Hindu group
- 44 Chinese chairman
- 45 Mont Blanc and Jungfrau, for example
- 47 Initials before F at the end of the work week
- 48 Extinct bird
- 51 Q-U link
- 53 MGM's lion
- 54 N. (playwright)
- 57 Annie in "Oklahoma!"
- 58 Garden supply company
- 59 Latin bandleader Edmundo
- 61 W. (playwright)
- 68 "_____ Good Boy Deserves Favor" (Stoppard-Previn play)
- 69 Dinner at eight or breakfast

at Tiffany's?

- 70 Choir garment
- 71 Beige and wheat
- 72 Concordes for short
- 73 Pitcher

DOWN

- 1 Brit, hon,
- 2 Alley of old comic strip
- 3 It was played by 59 Across
- 4 Commedia dell'_____
- 5 Bikini top
- 6 CD attachment
- 7 "Lend _____" (1948 Broadway revue)
- 8 "Everything in the _____ (Giles Cooper-Edward Albee play)
- 9 Seraglio
- 10 MGM's "_____ Gratia Artis"
- 11 Entertainment org. for the mil.
- 12 Deighton or Cariou
- 15 Character
- 17 Frost
- 18 Stubby of "Guys and Dolls"
- 21 Notation on checks that bounce
- 22 "The Gift of _____" (O. Henry story)
- 24 Carol Burnett's alma mater
- 25 Musical by Pearson, Maltby, and Shire
- 26 "There's nothing to it!"
- 27 Hiked
- 28 Falstaff's princely friend
- 34 Play by Yazmina Reza
- 36 Def _____ (hip-hop record label)
- 38 "Gotcha!"

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68						69				70		
71						72				73		

- 40 Take another walk down the aisle
- 41 Theda the silent vamp
- 42 Play by Terence Rattigan
- 43 Mid.
- 46 Jack of "Flower Drum Song"
- 49 Table scraps
- 50 Leigh Hunt's Abou's tribe
- 52 Preposition on some traffic signs
- 55 Workers in the garden
- 56 Dostoyevsky's "_____ from the Underground"
- 60 Shrek, for example
- 61 "Quiet on the _____"
- 62 Roe
- 63 Stouthearted ones in "The New Moon"
- 64 Yoga accessory
- 65 Freeman and Pacino
- 66 Vigoda, for one
- 67 "La _____" (song by Charles Trenet)

(answer on page 9)



NATIONAL NEWS

San Francisco

“Mixed Relief” Reading Showcases Members, Labor-Event Benefits Actors Fund

The Bay Area Advisory Committee (BAAC) developed and hosted a staged reading of *Mixed Relief* as part of Laborfest on July 23, 2012. Presented at The Lorraine Hansberry Theatre in San Francisco, proceeds from the event went to The Actors Fund.

The script, provided free by Support Women Artists Now (SWAN) and directed by AEA Member Phoebe Moyer, combined actual reporting with a fictional accounting of women artists of the WPA and the impact of government funding on arts and women. Characters, primarily women, included Eleanor Roosevelt, Dorothy West, Anzia Teezierska and Wendy Wasserstein, among others.

The cast, crew, designers and house staff were all Equity members and the reading by BAAC was the first of what is hoped to be many showcase opportunities for members in the Bay Area.

“The purpose of the event was not only to participate in a labor event but also to provide members with outlets to practice their craft and be seen in this



The cast of Mixed Relief: (front, l to r) Daniel Olson, Valerie Weak, Ray Renati, Brian Herndon, Cassidy Brown, Nancy Madden, Aaron Wilton; (rear) Kelly Ground, Lauren Bloom, Cathleen Riddley, Marie Shell, Terresa Byrne, Susan Soriano, Safiya Fredericks, Jessica Powell and Dawn L. Troupe.

time of downsizing and limited performance opportunities,” said Kelly Ground, Councillor, member of the Western Regional Board and Chair of the Bay Area Advisory Committee. “Members were able to perform for the public as AEA artists (often overlooked) and in turn raise funds for a good cause. Laborfest, as the only labor-type event held annually in the San Francisco Bay Area, was a means to be pro-active and show Equity in a positive light to fellow labor unions and the general public. Informational

materials for Equity and The Actors Fund were available in the lobby during the reading and at the mixer reception following the performance.”

In its first ever endeavor and with limited time, all elements donated (including the theatre), BAAC and the local members were able to raise \$720 for The Actors Fund. BAAC hopes to provide more such showcase opportunities for Members in the future and is developing a Spring New Works Event for Women’s History Month.

Chicago

“Merchant” is Concerned

First Folio Theatre’s cast of *The Merchant of Venice* used the final week of their record-

setting run to support Season of Concern, the Chicago area charity which provides

compassionate care to those in the theatre industry who are experiencing the effects of catastrophic illness, including HIV/AIDS. With a post-show appeal from Equity actors

Michael Goldberg (Shylock) and Michael Joseph Mitchell (Antonio), the cast raised \$1,209.62. First Folio Theatre, located in Oak Brook, Illinois, has been collecting annually for Season of Concern since the theatre was founded in 1997.



East Haddam, CT

“Carousel” Cast Holds Real Nice Cake-Bake

The cast of the Goodspeed Opera House production of *Carousel* in East Haddam, Connecticut raised \$700 for Broadway Cares/ Equity Fights AIDS with a bake sale at the matinee and evening performances on August 15, 2012. The event was in celebration of the 100th anniversary of the birth of chef Julia Child. Led by Equity members Ronn Carroll (the Starkeeper) and James Snyder (Billy Bigelow), the cast invited audiences to “Have a Real Nice Cake-Bake” in honor of Ms. Child’s centennial while promising to “bake our buns off” for BC/EFA. Ms. Child herself



Ronn Carroll and James Snyder in *Carousel*.

(looking a bit like Mr. Carroll) made an appearance at the intermission of both shows, encouraging audiences to taste an incredible assortment of goods, indeed some from her cookbook. “We think Julia would have been proud,” Mr. Carroll said. “Even at 100 she still provides fun and inspiration for us all.”

Whitefield, New Hampshire

Weathervane Theatre Rededicated; Celebrates 47th Anniversary

The Weathervane Theatre is celebrating its 47th anniversary in 2012 in a restored and rededicated facility. A fire on October 10, 2011 destroyed the original structure, most recently used for dressing rooms, storage and the Scene Shop. In a letter, Equity President Nick Wyman acknowledged the rededication as a time to celebrate. “The story of the fire and how everyone pulled together to rebuild and keep the Weathervane Theatre alive and flourishing is inspirational,” he

wrote. Equity also issued a proclamation congratulating the Weathervane, the only professional alternating repertory theatre in the country producing seven rotating productions in an eight week season, “on the occasion of the rededication and in honor of its 47 years of theatrical and cultural contributions.” Equity also paid tribute “to the extraordinary members of the community who made this landmark rededication and season possible.”



Cutting the ribbon on the site where the original building joins the new lobby and dressing room/greenroom/wardrobe wing.

New York

Free Health Fair, Flu Shots Planned

A free Health Fair sponsored by Better Wellness and You (BWAY) and The Actors Fund will be held from 10 am to 3 pm on Thursday, October 11, 2012 in the Council Room on the 14th Floor of the Equity Building, 165 West 46th Street. There will be free flu shots (Members must register by 2:30 pm), plus

screenings and bodywork along with information on health insurance and nutrition. Free mammograms for uninsured women age 40 and older will be provided at a later date by the Project Renewal Scan Van Program. To make an appointment for a mammogram, call 800-564-6868.

New York

Dancers Respond to AIDS at Fire Island Festival



Dancers Responding to AIDS returned to the Fire Island Pines for an 18th year on July 20-22, 2012 with its signature event, *Fire Island Dance Festival*.

Performing were 32 members of 11 dance companies, including Ballet Hispanico, MOMIX and Parsons Dance, as well as Australian Ballet principal artist Yosvani Ramos, tap dancer Jared M. Grimes and (1) a host of Equity dancers appearing in a special performance of *Plain Gold Ring*, created for the Festival by Tony Award-winning choreographer Rob Ashford.



Ashford's contemporary dance, featuring eight Broadway Equity members: Helen Anker, Marty Lawson, Mayumi Miguel, (2) Tony nominee Karine

Plantadit, Charlie Sutton, Ryan Watkinson, (3) Charlie Williams and Samantha Zack, highlighted the program performed on an outdoor stage set against the sunlit waters of the Great South Bay.

The three sold-out performances drew a record-breaking crowd of more than 1,000 and raised \$374,000 for DRA, bringing the cumulative event total over the last 18 years to \$2.9 million. Hats (and shirts) off to (4) the extraordinary Equity dancers who participated in what *The New York Times* called "one of the twelve best events of the year."

For more information about Dancers



Whitefish, Montana

Montana's Alpine Theatre Raises Funds For BC/EFA

The Alpine Theatre Project's production of *Little Shop of Horrors* in Whitefish, Montana raised \$2,200 for Broadway Cares/Equity Fights AIDS with a one-night-only cabaret performance spearheaded by Equity member Nicholas Ward, the "voice" of the plant, Audrey II. "To be honest," said Nicholas, "we were drinking at one of the local bars on a Monday night and thought it would be great to put together a fundraiser for BC/EFA rather than just hangin' around. Everyone got really excited about it." With the help of a strong social marketing push, Alpine's 500-seat theatre was sold out! Cast members autographed and sold show posters, adding to the evening's



The cast of *The Merchant of Venice*.

grand total. "We were so proud to do something that was bigger than ourselves," said Nicholas. Artistic Director and Equity member Betsi Morrison agreed, "When my husband (and *Little Shop* director) Luke Walrath and I moved to Montana from New York ten years ago, BC/EFA was such a big part of our lives. It was very special to be a part of it all again here!" Local audiences gave rave reviews.

"\$2,200 may not be a lot compared to shows in bigger towns," said Mr. Ward, "but for a small theatre in Montana it's pretty amazing. We were all very proud of ourselves and happy to help such a fantastic organization." BC/EFA funds two AIDS service organizations in Montana: Lewis and Clark Country AIDS Project in Helena and Open Aid Alliance in Missoula.

San Francisco

Membership Meeting Set for October 22

The San Francisco Bay Area Fall Membership Meeting will be held on Monday, October 22, 2012 at Berkeley Repertory

Theatre. The doors will open at 6 pm for a reception and mixer, with the meeting to begin at 6:30. Visit the Equity website,

www.actorsequity.org, for information on the agenda and guests.

New York

Equity Member Wins Week of Free Car Rental in Union Plus Contest

Equity member Sierra Rein of New York City is one of five lucky winners of a week of free car rental with Union Plus. She was randomly selected from more than 12,600 participants in the Union Plus Car Rental contest.

Sierra says she has a few trips in mind to use her prize. "We may take an Anniversary drive outside of the city and get away from it all for a day. I'm also in a vocal group, Marquee Five, and we sometimes need transportation to out-of-town gigs. This prize might help lower our travel costs," she says.

Union Plus gives Union members several options to save, such as on car rentals. "We sometimes forget that our Unions give us premiere access to savings we never thought were possible and Union Plus is a good place to start," Sierra says. For my fellow actors, this can mean savings to go towards their career materials, training, health and general peace of mind."



Sierra Rein.

Union members are eligible for a Union Plus discount of up to 25% on car rentals. To take advantage of the best rates under this program, reserve online at UnionPlus.org/CarRentals. AEA members in New York City and Hoboken, NJ can also visit this website to learn about savings with the Connect by Hertz car sharing program. For information on all Union Plus programs, visit www.UnionPlus.org.

New York

Back 2 Back, Baby!!

By Kim Travis
Manager,
Equity Softball Team

Thursday, August 23, 2012 turned out to be a beautiful day to win a championship. That's right, Equity, your Broadway Show League team, has won the League championship—again.

Undefeated through the playoffs, and needing only one win for a second consecutive title, Equity's motto became "One and Done!" These champions epitomize the word Team.

Dog fight or walk in the park, they stick together. They pick each other up, cheer for, worry over and genuinely care about one another. From the players to

the coaches to the cheerleaders and the fans, this group represents AEA with dignity, honor and true sportsmanship.

The championship game was an absolute thriller. Tied 5/5 going into the bottom of the 8th, and knowing Jujamcyn had the top of their line-up coming up, we knew we had to score some runs. We strung four hits



Equity's championship softball team.

together to go up 8 to 5. Then, in the top of the 9th, with stellar defense and perfect pitching by Greg Salata, we shut them down. When we got the last out, pure joy and mayhem ensued.

Everyone watching agreed, this was one of the most exciting finals in recent BSL history. And we are thrilled to bring another championship home to Actors' Equity.



Greg Salata on the mound.

New York

“Broadway Barks 14” Finds Forever Homes For Furry Friends

Cuddly canines and furry felines filled Shubert Alley on July 14, 2012 with the return of *Broadway Barks*, the annual pet adoption event that benefits New York City’s



animal shelters while spreading the message of the importance of spaying and neutering. *Barks* founders (1) Bernadette Peters and Mary Tyler Moore welcomed dozens of fellow Broadway stars and thousands of animal lovers to the 14th edition of the event, which is produced by Broadway Cares/Equity Fights AIDS.

(2) Broadway legend Angela Lansbury helped kick-off the festivities by praising the impact *Broadway Barks* has had over the years. “Thanks to

your generosity, over the last 14 years forever homes have been found for hundreds and hundreds of wonderful dogs and



creatures.”

Surrounded by tents and tables from 27 New York area shelters, more than 40 actors currently appearing on Broadway served as special pet escorts for the afternoon as they introduced adoptable and adorable dogs and cats. Among those lending a hand were Bebe Neuwirth; Andrew Rannells and Rory O’Malley (*The Book of Mormon*);

Audra McDonald and Norm Lewis (*The Gershwins’ Porgy and Bess*); Megan Hilty and Angelica Huston (TV’s *Smash*); Jeremy Jordan (*Newsies*); Adam Chanler-Berat, Celia Keenan-Bolger and Matt Saldivar (*Peter and the Starcatcher*); Michael McGrath and Judy Kaye (*Nice Work If You Can Get It*) and dozens of others.

(3) Steve Kazee, Tony recipient as leading actor in a musical for *Once*, said it had



shows and watch,” said Kazee. “I’m so happy I get to finally be a part of this wonderful afternoon and help out.”

“I’m so happy that the Broadway community embraces *Broadway Barks* each year,” said Bernadette Peters at the end of the event. It is a sweet day for us all, but especially for the (4) animals that find wonderful homes, many of them with folks working right here on Broadway!”



For a full story, more pictures and a list of participating shelters go to broadwaycares.org

been a lifelong dream of his to help out at *Broadway Barks*. “When I was doing *Spamalot* right there at the Shubert, I’d come out between

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Letters to The Editor



Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 175 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members’

employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors’ Equity Association.

IN PRAISE OF THE ACTORS FUND

Dear Editor:

I’d like to take a moment to recognize an employee of The Actors Fund, Amy Wilder, and a member of Equity’s Washington, DC/Baltimore Liaison Committee, Barbara Callander, for their amazing efforts at obtaining financial assistance after my devastating injury.

Over the years, I had heard of the work of The Actors Fund and never imagined that I would become a recipient of its generosity. Rest assured that your contributions to The Actors Fund go to an extremely worthy cause—namely, helping fellow actors around the country who find themselves in distress.

With respect and appreciation,

Monica Lijewski

IN MEMORIAM

Dear Editor:

Doris Faye, a talented ventriloquist, entertainer, comedienne, musician, TV producer, accomplished singer and Aunt extraordinaire, passed away on July 3, 2012.

She frequented the Equity office in midtown, always enjoying meeting and greeting friends there. She brought joy to many children in the 1950s and 60s producing the *Bozo the Clown Show* (also creating the character of Princess Ticklefeather), *Wonderama* and the *Johnny Jelly Bean Show*. Ms. Faye entertained the troops in WWII and as a ventriloquist, she appeared on the Paul Winchell Variety Show with her beloved “Sunflower,” was cast as Mазeppa in the first National Tour of *Gypsy* and appeared on Broadway in *Hellzapoppin’*.

A beautiful red-head, she was a spiritualist, philosopher and a very gentle and loving soul. Her joy when she would play piano and sing was great fun and inspiring to everyone who was in her presence. She had a wonderful outlook on life—believing in peace, prosperity, perfect health and positive thinking. The heavens became a little brighter because another star is among them.

Susan Edwards Martin
Los Angeles, CA

(Photos: James Zelinski and Valerie McBride)