



Your health,  
your wellness.

Autumn 2016 | Volume 101 | Issue 5

# Equity

Actors' Equity Association

NEWS

# NOTICE OF SPECIAL NATIONAL MEMBERSHIP MEETING

On Monday, November 7, 2016, Actors' Equity Association will hold a Special National Membership Meeting pursuant to Article 1, Section 4 of the Association's By-Laws. This meeting is being held to certify a decision of Equity's Council regarding proposed changes to the Association's By-Laws.

As Mary McColl's email explained, the Special Membership Meeting originally scheduled for September 12, 2016, was postponed when we discovered that we had not correctly notified members about the meeting. Council met and specifically discussed notification for this very important meeting. Council decided that notice should be sent to all eligible members by email or by US Postal Service for members who don't have registered email addresses with Equity. The Council also committed to further discuss the method of notification of future membership meetings.

As per the Association's By-Laws, the meeting will take place via video conference between New York, Chicago and Los Angeles. The time and locations of the meeting are:

## New York

Monday, November 7, 2016  
2 p.m. EST  
Actors' Equity Association  
14th Floor Council Rm.  
165 West 46th St.  
New York, NY 10036

## Chicago

Monday, November 7, 2016  
1 p.m. CST  
Actors' Equity Association  
3rd Floor Conference Rm.  
557 West Randolph St.  
Chicago, IL 60661

## Los Angeles

Monday, November 7, 2016  
11 a.m. PST  
Sportsmen's Lodge  
The Empire Ballroom  
12825 Ventura Blvd.  
Studio City, CA 91604

The proposed changes to the Association's By-Laws are as follows:

1. To add to ARTICLE VII REFERENDA, the following bolded language:

In all referenda submitted to the membership, the National Council shall, subject to such procedures as it may determine, ensure that differing viewpoints, if any, are included with the materials mailed in said referenda. **Additionally, if the National Council advocates or represents a viewpoint in any communication regarding a referendum submitted to the membership, it shall ensure that differing viewpoints, if any, are also included within said communication, whether written, telephonic, or electronic. Differing viewpoints shall be accepted by the petition of eight council members or 250 members in good standing.**

2. To create a new ARTICLE XI MEMBERSHIP COMMUNICATION, with the following bolded language:

**Any 250 members in good standing may, upon submitting a written request to the Executive Director, obtain the right to communicate via email or mail to all members, or to specific segments thereof. Any associated costs shall be borne by the members submitting the request. Email or mail distribution of literature will be sent by an independent company designated by Actors' Equity that specializes in such communications. Said communications shall be limited to topics that directly affect members and will not contain promotional materials or political endorsements. Individual members may choose to opt out of said communications.**

Any active member in good standing who is not in conflict of interest is welcome to attend the meeting at any of the three locations. You can RSVP online in the Member Portal of the Equity website, [members.actorsequity.org](http://members.actorsequity.org). Please bring your Equity membership card with you to this meeting. We look forward to seeing you on the 7th.

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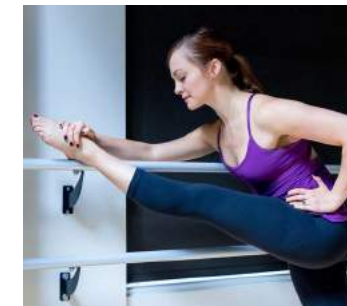
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Got a question or comment? Email  
[equitynews@actorsequity.org](mailto:equitynews@actorsequity.org)





## From the President Autumn Grab Bag

Greetings from beautiful Cleveland, Ohio, where I'm currently, as of this writing, in tech for the national tour of *Fun Home*. Like many of you, I've spent years developing all kinds of projects at many different stages of their evolution; it's a rare and wonderful thing to

sign on to a project that has already been hailed as such an important piece of theatre. It's also rare to tech a show in which your character never leaves the stage, so at the outset here, I want to thank Josh, our intrepid *Equity News* editor, for not putting out a hit on me when I was woefully late delivering this column. Onward.

I know that spring is universally considered a period of rebirth, for lots of valid reasons. But this time of year always feels to me like a new and exciting start. It's probably a relic of the back-to-school days — even though I haven't actually gone back to school for the past [mumbles unintelligibly] years. It's also, obviously, the start of most of our theatrical seasons across the country.

At Equity, we have a number of new initiatives rolling out this fall, too. We're in the process of a large-scale communications project that involves asking what you, the members, need from your union, what you're eager to learn more about and what strategies we can employ to maximize engagement. Please keep an eye on your inboxes; many of you will receive surveys, and I greatly hope you'll take the recommended 15 to 20 minutes to fill out and return them.

Over the summer, we launched the shiny new "Casting Call" portion of our Member Portal, which (among other things) allows members to log in and sign up online for Equity Chorus Calls. If you haven't yet checked it out, please go look at the various features. It's pretty great. In relatively short order, we will also be introducing online signups for Equity Principal Auditions. Our staff is working to perfect the system before it goes live, and we have one more upcoming working group meeting to iron out a few last details. It is my great hope that this will simplify the lives of those who use these auditions regularly, as well as opening up access to members who live outside office cities.

On the political front, you have probably heard by now that the National Council voted in August to endorse a political candidate for the first time ever. By throwing our organization's weight behind Hillary Clinton for President, we feel that we are making a strong statement on behalf of our tentpole issues: the health of unions, arts education and arts funding, LGBT equality, voter rights, civil rights, marriage equality and common sense gun legislation reform. The feedback from the membership was overwhelmingly positive. Just so you know, some Councillors — and later, some members — voiced their desire for Equity to stay out of

political campaigns and focus instead only on social issues. But the majority felt, like I do, that this is far too important an election for us to watch from the sidelines. Over the next few weeks, Council will take up the issue of whether Equity should become more involved in political endorsements; it would certainly allow us to advocate more powerfully for the causes we champion if we had something to offer legislators in return. For now, though, it's just Secretary Clinton, because the Council feels that she is far and away the best candidate to further the mission of our association and work on behalf of the issues that are important to this membership.

Finally, this issue of *Equity News* is heavily concerned with health and wellness, always an important (and sometimes neglected) element in the lives of actors and stage managers. We made major strides in both our SETA and Production Contract negotiations, which led to a drop in the number of required weeks to qualify for health insurance and the much more widespread availability of physical therapy for everyone working on those contracts, among other things. As you read through these pages, please also remember that The Actors Fund is a fantastic resource for services and support that you can't find elsewhere (read more on [page 15](#)). As an Actors Fund Trustee, I can whisper that there are some exciting new developments coming. But I don't want to let the cat out of the bag, so make sure to follow them on Twitter so you don't miss anything. And get your flu shot! This year, thanks to the diligent work of our member Aaron Choi (in conjunction with Central VP Dev Kennedy and the central staff), free flu shots will be available for our Chicago members as well as those in New York and Los Angeles. Equity works!

Oh, and if you want to know more about my life on tour, follow me on Instagram at [@actorsequitypresident](#), or on Twitter at [@AEAPresident](#). Happy fall!

Kate Shindle

## From the Executive Director Watching out for your well-being and safety



In response to those concerns, Equity is concentrating on issues like:

- **Scheduling:** How many performances can a human body handle in one week without injury?
- **Physical therapy:** Our members tell us that in order to go to work every day many must have access to physical therapy. In our last Broadway and touring negotiations, we were able to achieve requirements in our bargaining agreements to provide for physical therapy in the theater as well as treatments on the road.
- **The special needs of dancers:** As productions compete with each other, film and television, computer-generated content and other forms of entertainment, choreography becomes more difficult, challenging the body and creating chronic conditions that require ongoing physical care and personalized maintenance programs.
- **Bullying and harassment:** In the audition process, rehearsal room, dressing room, backstage and even onstage, unions all over the world are recognizing that bullying and harassment create an unsafe work place. Individually and together, international unions are developing programs to provide members with resources that we hope over time will eliminate these issues. This area in particular is so important to tackle because it involves not only physical safety in the workplace, but mental health as well.
- **Mental health:** In an industry in which only 17% of our membership is working in any given week, mental health issues are a significant concern. How can we ensure members have access to existing resources, and what new resources can be created to help in this area of concern?

Life in the theatre is stressful. Whether you are an actor or stage manager that works all the time in the field, or an actor or stage manager that spends most of your time looking for work, taking care of yourself physically and mentally is important. We hope this issue of *Equity News* will provide you with a better understanding of the resources available to you when you are working on an Equity contract, and resources that are available to you outside the workplace.

Mary McColl

This issue of *Equity News* is about the things that affect the health and wellness of actors and stage managers — whether you are at home, in the rehearsal hall or in the theater. And we are not just focusing on your physical health, but on your mental health as well.

Fully staged, live performance productions create an inherently dangerous work environment. Scenic and lighting elements weigh thousands of pounds and not only hang, but also fly over the heads of the artists. Trap doors open unexpectedly and cause actors to fall through, sometimes resulting in career-ending injury. I can go down the list of dangerous conditions: raked stages; mic placement and sound design that cause significant vocal stress; the stress of auditioning; the stress of finding an agent; the stress of figuring out a cut show. The list goes on and on.

Equity was formed 103 years ago because of untenable working conditions that left actors vulnerable, stressed and too often injured. Over the course of these 103 years, your union has worked hard to create contract language that addresses working conditions on stage and in the rehearsal hall and audition studio so that you can be free to create the art that is your work.

To ensure safer work spaces, Equity has worked with various professional organizations and standards programs, creating guidelines for the industry (recognized nationally and internationally) and adding language to our bargaining agreements on the following issues:

- Smoke and haze
- Inclined (raked) playing surfaces
- Stage floor surfaces
- Fall protection
- Falling objects
- Performer flying systems
- Theatrical dust effects
- Pyrotechnic and flame effects

Our sister union, IATSE, also participates in/their members are trained by many of these standards programs. Well-trained union stage hands are key to maintaining a safer workplace for performers. And we all know that stage managers are our first and best line of defense.

Even with our significant progress on these issues, there is still work to do. These initiatives must be updated over time to account for changing technology (a simple example is e-cigarettes and their byproduct glycol, which must be added to our smoke and haze rule). That work continues on a daily basis.

Over the course of my tenure as executive director, I have also heard from members on "quality-of-life issues" that not only impact actors and stage managers at work, but issues that result from work that impact their well-being in their personal lives.



(a)



(b)



(c)

# Equity Works

Theatre News & Notes

In the Eastern Region, Equity hosted its 10th annual Off-Broadway Producer and Stage Manager Networking Event, where 43 stage managers had a chance to speak with 13 Off-Broadway producers in an informal “speed-dating” format. The event allows stage managers the opportunity to learn about hiring practices as well as a chance to present their résumés for future consideration.

Several theaters in the Central Region have renewed their agreements, including **AthensWest Theatre Company** (SPT, Lexington Ky.); **Oklahoma City Repertory Theatre** (SPT, Oklahoma City, Okla.); **Ensemble Theatre Cincinnati** (LOA/LORT, Cincinnati, Ohio); and **CATCO** (SPT, Columbus, Ohio).

**Aurora, Ill.** – Staff in the Central Region achieved a three-year agreement with **Paramount Theatre** that includes a 3% salary increase in each year as well as an additional contract in the second and third years (the company hasn’t increased the number of contracts since 2011). This increase will bring an additional 96 workweeks for members over those two years.

**Berkeley, Calif.** – Congratulations to **Aurora Theatre Company** celebrating its 25th anniversary season. (Photo c)

**Chicago, Ill.** – The **Steppenwolf Theatre Company** is celebrating its 40th anniversary. (Photo b)

**Chicago, Ill.** – *Chick Flick the Musical*, opening at the **Royal George Theatre** this fall, will operate on a CAT 4 contract, employing seven members and adding at least 121 workweeks.

**Houston, Texas** – **Stages Repertory Theatre** transitioned from an SPT 5 to an SPT 6, adding one show to its season as well as an extra 10 contracts.

**Indianapolis, Ind.** – The **Indiana Repertory Theatre** is celebrating its 45th anniversary season as an Equity LORT company.

**Las Vegas, Nev.** – After recent negotiations, the Vegas company of *Menopause the Musical* will now operate on an LOA/Casino Agreement. Any tours of the production will be on a LOA/Per Performance or SET Agreement.

**New Orleans, La.** – **Le Petit Theatre** is a newly bonded Equity company. The theater is moving off of the NOLA pre-paid agreement to a seasonal NOLA Agreement and will add 134 workweeks for members.

**New Orleans, La.** – **Southern Rep** celebrates having the largest Equity cast in the company’s history this season. Its production of *Airline Highway* will feature 10 union contracts and two Equity understudies, adding more than 81 workweeks for members in a single production.

**New York, NY** – Staff was able to negotiate significant pay increases for the following NYC-LOA Contracts: **SoHo Rep.**, transitioned from the Mini Agreement to the NYC-LOA with a 5% increase; **The Target Margin Theatre** and **The Actors Company Theatre** both increased 7% this season; **Urban Stages** increased its salary by 14% and **Red Bull Theater** by 15%; and the **Ensemble Studio Theatre** increased its minimum by 54% for its mainstage series.

**Northville, Mich.** – This season, the **Tipping Point Theatre** celebrates its 10th anniversary. (Photo a)

**Oklahoma City, Okla.** – **Oklahoma City Repertory Theatre** (CityRep) celebrates its 15th anniversary this season.

**Ogunquit, Maine** - The recently negotiated Independent COST Agreement for the **Ogunquit Playhouse** will add one additional Equity actor contract per season in each of the next three years. These additional jobs will create at least 36 more workweeks, generating no less than \$27,972 in salary for the members. (Photo d)

**Rancho Mirage, Calif.** – **Coachella Valley Repertory** has transitioned from an SPT-4 to an SPT-6. The company has also guaranteed 17 contracts over the course of their 2016-17 season (up from five contracts last season).

**Salt Lake City, Utah** – The **Salt Lake Acting Company** has renewed its SPT Agreement with the addition of four contracts for its 2016-17 season.

**San Francisco, Calif.** – **Justice in the Embers** (Storyworks from the Center for Investigative Reporting) is using its first Equity agreement, hiring members on the MBAT 1. Additionally, Equity welcomes the **Roustabout Theater** in Santa Rosa, Calif., to the union family as it operates on an MBAT 1 Agreement.

**Tucson, Ariz.** – Equity welcomes **An Unlikely Muse, LLC** to the union family as it uses its first LOA/Per Performance Agreement for its production that will be seen in various locations across the country.

**University City, Mo.** – The **St. Louis Black Rep** is celebrating its 40th anniversary in the 2016-2017 season.

**Walnut Creek, Calif.** – We welcome **OMG, I love that show!** to the Equity family. The company has become an Equity theater utilizing the MBAT Agreement for its entire season.

## Tracking What You’re Owed

Eastern Region staff recovered over \$600 for members after discovering that they weren’t compensated for five weeks of understudy and specialty payments.

Staff recovered one week’s salary, plus pension and health payments, for a stage manager who was not paid for one week of pre-production. Equity staff identified that a stage manager did not receive his required pre-production pay for two performances. The claim was resolved and the member collected his \$1,776 in salary.

As part of the seasonal clearance process, Eastern Region staff identified 21 days of unpaid vacation accrual for 13 members employed at four different LORT theaters; staff recovered a total of \$3,073 in unpaid salary for these members.

[\[Continued on page 17\]](#)



(d)

### Pictured:

(a) Sonja Marquis and Dave Davies along with union members (back row) Sarab L. Kamoo, Wayne David Parker and Melynee Saunders Warren in Tipping Point Theatre’s *Don’t Dress for Dinner*. Photo by Steve Fecht Photography.

(b) Member Blair Brown and ensemble member Alan Wilder in Steppenwolf Theatre Company’s production of *Mary Page Marlowe*. Photo by Michael Brosilow.

(c) Members Kimberly King and Michael Ray Wisely in *Dear Master* at Aurora Theatre Company. Photo by David Allen.

(d) The cast of the Ogunquit Playhouse’s 2016 production of *The Hunchback of Notre Dame*. Photo by Julia Russell.

(index page) Kimberly King and Michael Ray Wisely in *Dear Master*. Photo by David Allen.



Equity members in Buffalo, Detroit, Los Angeles and New York City gathered to show their union pride, march for fair wages and stand together for Labor Day. On Sept. 5 and 10, 2016, union members marched through their respective streets to showcase the power and strength of Equity. For more photos, please visit Equity's [Facebook page](#).

New York City



Buffalo



Los Angeles



New York City



Los Angeles



Detroit



New York City



Detroit



New York City



Los Angeles



## Capathia Jenkins

Member since 1991



“It was 1991 and I was cast in *Ain’t Misbehavin’* at the Gateway Playhouse in Bellport, NY. Subsequently, I did that show at the Arizona Theatre Company and then at the Alliance Theatre in Atlanta. It seems that, at that time, my focus was all about *Ain’t Misbehavin’* and my Equity card.

I remember getting my card and then just working really hard. *Ain’t Misbehavin’* has a cast of five. In my production, more than half of the cast members already had their Equity cards and had already done the show before. I felt like I was in this “hurry up and catch up” situation. Rehearsal started with a visit to the musical director’s house to learn the first act, and the next day I learned the second act. By the third day I was in the room with the full cast and we were up on our feet, and I was completely in this fog of ‘Oh my, how am I going to do this?’ It was crazy. I worked so hard. So when I think about it, I was working really hard for my Equity card.

After I got my card, I felt like I was part of a legitimate club. I felt really accomplished.

Even today I feel that way. I always say that as actors, we are such a rare breed; we are like a tribe. Because if you are an actor and you’ve been a part of this business for any length of time, you have been paying your dues. You can almost look across the room at another actor or stage manager and without saying a word know exactly what or how that person feels, or you really root for that person when they get the job (even if it means you didn’t). Somebody had to get it and we are all in this thing together. Equity is a wonderful union to be a part of and I’m just really proud — really proud and honored.”



## Christopher Michael McLamb

Member since 2006

“When I had my costume fitting for Lead Bumblebee in my second-grade production of *Anansi the Spider*, I had found my calling to perform! But it took until the first Broadway show I ever saw, Jason Robert Brown’s *Parade*, to know I had to be a part of that brother/sisterhood.

I worked my way through various reputable regional theaters (including the Walnut Street Theatre and the George Street Playhouse) as a TYA artist by day and an understudy/bar-tender/usher/teaching artist by night and on weekends. I earned my points, networked and

watched, listened, learned from all I could — right up until the invited audition one of my networked directors arranged for me.

It was my first time auditioning for a show that could get me my card! I wasn’t asked to stay for the final round of callbacks, and I received no feedback when I wound up riding the train home with the director. After thinking ‘#awkward,’ I figured, ‘Ya done good for your first time out, kiddo! You’ll get ‘em next time!’”

## Alice Ripley

Member since 1989



“In the late ‘80s, I had a newly earned BFA in musical theatre and was living in San Diego, Calif., looking for work as an actor. Des McAnuff, who was then the artistic director of the La Jolla Playhouse, cast me in a show he had penned himself — a musical called *Silent Edward*. The production was on a Theatre for Young Audiences contract, and that fortunate circumstance enabled me to join Actors’ Equity. A TYA contract in 1988 meant waking up at 5 a.m. to meet the company van at 6:30 a.m. in order to arrive at an elementary school by 7:15 a.m. so that we could carry the set from the van to the school’s cafeteria and, doubling as ASMs, assemble the playing area as the kids started lining up in the hall. That TYA contract was the first time I received a paycheck as a professional, and it was thrilling — \$250 a week. (That’s before taxes.) I woke at 5 a.m. bounding toward my destiny. I had finally jumped through the catch-22 window of joining the union that we all know and respect. After I moved to New York City a few years later, Des would cast me in my first Broadway show, *The Who’s Tommy*. But before we came to Broadway, *Tommy* was going to open out of town — at the La Jolla Playhouse. Welcome to the life of an actor!”

## The Old Globe



Photo by Jim Cox

✓ The cast of William Shakespeare’s *Love’s Labor’s Lost*, directed by Kathleen Marshall, at The Old Globe.

We asked the staff at The Old Globe to tell us about themselves. This is what they had to say:

In the 80-plus years since its founding, The Old Globe has become San Diego’s flagship arts institution and one of the largest regional theaters in the country. The theater has a rich history of presenting classics — especially the works of William Shakespeare, whom the company thinks of as its resident playwright. But the Globe also looks to the future, developing new plays and engaging new audiences across the San Diego region. The result is an historic company providing modern San Diegans some of the finest theater in the country.

The Globe was founded in 1935, when a small corps of performers presented short versions of Shakespeare’s plays in the California Pacific International Exposition. In 1937, it became an independent community theater, opening with a production of John Van Druten’s *The Distaff Side*. Craig Noel, a young actor in that company, went on to lead the theater for over 50 years, growing it into an influential, interna-

tionally renowned institution. Now under the direction of artistic leader Barry Edelstein, The Old Globe continues the tradition of excellence established so long ago.

Shakespeare has always been at the heart of The Old Globe. In its beautiful theater under the stars, the company’s annual Summer Shakespeare Festival features two top-notch productions of his plays. The Bard is also well represented with indoor productions, public seminars, free family events and the Summer Shakespeare Studio, a program for high school students.

Shakespeare is also the cornerstone of the Globe’s new Department of Arts Engagement, designed to reach diverse, multigenerational audiences across the community, many of whom do not have regular access to performing arts. Globe for All, a free, annual tour of a Shakespeare production, visits local

(Continued on page 17)

Stay well.  
Stay active.  
Stay healthy.



Photos | Tim Try

Members Jennifer Noble and Jay Ellis, pictured, don't claim to be fitness or wellness experts — but they do regularly take care of their bodies and minds. The two friends spoke about what they do to keep working in this industry and to stay ready for the stage.

**Q Why is taking care of yourself necessary for this industry?**

Jennifer Noble: This industry is unpredictable. One day you have to belt your face off and the next you have to do a jump-split in a dance call. It's almost a prerequisite to take care of yourself physically and mentally so that you can be happy, healthy and ready for anything.

Jay Ellis: Being healthy, fit and viable goes hand in hand with being able to successfully navigate this industry. To comfortably take on the responsibility of performing eight shows a week that calls for a certain level of stamina.

**As a performer, what activities do you do to stay active?**

JN: I'm a class fiend — ClassPass is my jam. I kind of suck at cardio, so I love yoga and barre classes (which definitely do have their own cardio element). I also try to take as many different styles of dance as I can.

JE: I've made the gym an essential part of my routine. I've been lifting weights for a long time, and it has become an integral part of my day. I also ride my bike everywhere.

**Q Outside of work, how do you maintain your well-being? Your mental sanity?**

JN: With the surge in social media networking, this business can be a 24/7 job. I'd be the first to admit that I have a hard time remembering to "turn off" the "business." Go to a park, take a day trip, see friends. Recently I've been encouraging myself to try new things (like indoor rock climbing).

JE: I'm a true believer in all work and all play. As an actor/dancer/singer/rapper, I am lucky that what I do is fun. But in the time that I am not fortunate enough to be slaying the stage game, and instead am slinging the drinks, I have to work hard to stay sane! I am a huge advocate for meditation. I also swarm myself with my NYC family of friends; having their laughter, love and support around me is definitely the best stress reliever in this crazy town.



## In Working Order

Broadway veteran-turned acupuncturist/health coach Tripp Hanson offers his advice to the actor trying to keep his or her business — the body — in mint condition.

By Tripp Hanson

As an actor, a dancer, a singer — more than in any other career, save a professional athlete — your body is your business. If you don't intimately understand what your body needs, and proactively set about providing for that, it's only a matter of time before you'll be out of business!

Harsh? Maybe. But true.



In many ways, professional performers tend to be well above the norm in terms of self-care. The demands of “the biz” (and maybe a little vanity) keep you looking good, performing well, staying in shape. The problem may lie in how you do that.

There's a downside to this need to be on and prime-time ready; looking for instant results, reaching for quick fixes that will get you there STAT. But as often as not, these “fixes” contribute to the problem by neglecting the actual cause while anxiously burying the symptom. It's not your fault. We're conditioned. Our culture has been spoon fed the medical model of “symptom suppression.”

A pill for an ill. As if no

symptoms were the same as vibrant health.

Oops.

Here's a truth bomb: Your sinus condition, your headaches, your tendonitis, your IBS, your indigestion, your muffin top, even some forms of anxiety and depression — these individual issues are all about inflammation. And they point to one root cause that, if dealt with, can put your health back in order.

Ready? It's stress.

More specifically, the fallout of chronic stress — stress without a deadline. That's the kind that leads to running on empty; your vital energy seeping out bit by bit, eventually

leading your body's systems — immunity, stress management, recovery — to burn out.

So how can we avoid stress in show business?

The need to “be ready” to perform well is a stressor all by itself. The big audition; the survival job you work to be available for auditions; on the road away from loved ones for work. All stress and more stress. Not enough work, too much work, the amount of exercise (too much isn't any better than none at all) or the five-day juice cleanse while you're still operating a full schedule, the steroids or antibiotics you're taking to suppress the inflammation, the sugar fix in the afternoon — I don't need to say it again. (But it's all perceived as stress to your body.)

Our bodies were meant to hunt, gather, eat, feast and then lie down for a long nap. That's because our autonomic nervous system has two branches, commonly referred to as “fight or flight” (sympathetic) and “rest and digest” (parasympathetic). We tend to overuse the first, and ignore the latter.

Where's the middle ground?

First, it's important to point out that as performers, it's easy to undervalue the work — it's often fun, so how stressful can it be? But you're no different than an Olympian. You train, prepare, imagine and dream, all for a few specific moments (auditions) that can make all the difference. How you approach those moments shouldn't be haphazard.

So here's how you might go about supporting your body to deliver on demand:

- Get a health coach. Seriously. You want to learn how to nourish the machine.
- Get off the white stuff — sugar, flour, refined carbs. You don't need them, and your body suffers wildly because of them.
- Sleep! Recovery capacity is doubled every hour before midnight.
- Breathe. A meditative practice of following the breath will do wonders for your nervous system.
- Simplify. You don't have to do it all today.

Your body is your business. Treat it like the valuable commodity that it is!

Tripp Hanson, MS, LAc is the owner/founder of Healing Perspective Acupuncture ([healingperspective.com](http://healingperspective.com)) in New York City. Previously, he performed in five Broadway shows: *Crazy for You*; *Kiss Me, Kate!*; *The Boys from Syracuse*; *Thoroughly Modern Millie*; and *The Drowsy Chaperone*. Currently, Hanson is working on an educational platform, PureForm, to help those in this industry access customized nutrition to optimize their performance.

### From the Cover

“We performers tell stories in infinite, demanding ways. Acupuncture enhances my ability to perform by balancing the energetic channels in my body. Also, when injured, our cellular memory in our body tells its own story and sometimes scar tissue and injury can leave you feeling compromised. I have found acupuncture has allowed me to get back to optimal condition when, truly, nothing else worked. Used in conjunction with smart physical training, acupuncture enhances my capability to perform tremendously.”

— Elizabeth Earley

## Listen to Your Stage Manager

Eastern Regional Stage Manager Councillor Ruth E. Kramer offers health and wellness advice for stage managers.

By Ruth E. Kramer



1. Get enough sleep. Get thee to bed. Adequate rest is the prevention and cure for most things that could go wrong with your body. Make it a priority over pretty much anything else other than the work itself or any emergencies that may pop up!

2. Do something every day to keep your personal and business lives on track — whether that amounts to paying bills, sending out résumés for future work, categorizing expense receipts or returning phone calls and emails. No show is more stressful than having a list of overdue personal business a mile long. Deal with at least one outstanding item of personal business every day.

3. Work fun and socialization into your already busy schedule. Give yourself the occasional gift of a social life, even when you're working long hours. There's nothing like going home and saying to yourself, “I did something other than work all day.”

4. As stage managers, we spend a lot of time protecting others around us. Put yourself on the list of people that need protecting.

5. Get your flu shot — every year.

6. At the first sign of pending illness, deal with it. Don't wait until your cold or any other physical issue becomes full-fledged. Whether you use prescription, over-the-counter or

natural meds, jump on it. See a doctor, if necessary. If you're working, you don't have time for illness, and it's up to you to be proactive.

7. As above, be proactive before you feel any symptoms as well. Drink plenty of water, eat regular meals and do whatever you need to reduce stress — be it a massage, a walk, a run or a movie.

8. Another stress-reduction technique: Address the things that are stressing you out. Do that outstanding report or paperwork now, talk to a designer you may have questions for, communicate with your director about your understudies and replacements. Identify what's stressing you out and deal with it. Don't let stress fester.

9. Laugh. A lot. Laughter keeps us hopeful, relaxed and healthy.

10. Learn to value your solitude and your relationships. There's nothing wrong with closing your door and being alone or with your loved ones.

11. Love your colleagues, a lot. Enjoying being at work for six rehearsal days a week or eight shows a week will keep you as emotionally healthy as a full personal life. The workplace should be professional, but enjoyable!

12. Don't get sucked into believing you “always” get sick after tech, after opening or even after the run of the show ends. If you believe that, you will always get sick. Your body does not have to crash and burn, so resist the temptation to let it.

## The Actors Fund — for Equity Members Across the Country

Did you know that as a member of Actors' Equity you have access to a caring community — there to help you in times of need, crisis or transition? That community is called The Actors Fund.

Founded in 1882, The Actors Fund is a national human services organization here to meet the needs of the performing arts and entertainment community with a unique understanding of the challenges involved in a life in the arts. Its services include emergency financial assistance, housing resources, healthcare and insurance counseling, senior care, secondary career development and much more. The Fund provides free and confidential assistance nationally to actors, stage managers, dancers, musicians, stagehands, playwrights and many more. Below is a list of a few services offered to those working in this industry.

### Social Services & Financial Assistance

With respect and understanding, the Fund's professional social workers can offer you help to address a wide array of issues such as HIV/AIDS, women's health, the impact of injury and disability, senior services, and addiction and recovery via counseling and support groups, education, emergency financial assistance and practical help.

### The Career Center

Its career counseling, employment training and job development services can help you find work that can be done while continuing in the industry or while developing a new professional direction. Career Transition For Dancers, now a program of The Actors Fund, helps dancers to thrive during all phases of their careers.

### Health & Health Insurance

They provide personalized health insurance counseling, guidance and enrollment support and referrals to healthcare resources. In addition, a new Health Center for the Performing Arts, in partnership with Mount Sinai, is slated to open in early 2017 in New York City. It will offer primary and specialty care to our community.

(Continued on page 19)

Index page photo by Joan Coates



# Welcome to the Peach State



Photos by Greg Mooney (a,b,c)



Photo by Daniel Pavlis

Photos: (a) Andrew Keenan-Bolger and Sarah Charles Lewis in the Alliance Theatre's 2014/15 production of *Tuck Everlasting*. (b) Kenny Leon's True Colors Theatre's *Smart People* starring members Danielle Deadwyler and Neal Ghandi and (c) Nick Arapoglou and Julissa Sabino in Horizon Theatre Company's *Toxic Avenger*. (d) Kenny Leon's True Colors Theatre's production of *American Buffalo* featuring Garret Gray (left) and G. Valmont Thomas (right). (Index page) Cynthia D. Barker and Anthony Manough in Horizon Theatre Company's *Uprising*. Photo by Jay Bowman.

There's a chance that, at some point in your career, you might work in Georgia — in Atlanta, to be more specific. Not just home to the 1996 Olympics or the busiest airport in the world (since 2000, anyway), Atlanta has an active, engaged theatre scene and is one of Equity's Liaison cities. Whether you're thinking about planting roots, coming through on a tour or gearing up for a possible summer run circa 2017, here are some tidbits about the ATL straight from the members of the Atlanta Area Liaison Committee.

## Working in Atlanta

### On being a member in the city

Close-knit community that is incredibly welcoming and supporting in a theatre scene that's thriving and producing exciting work.

### On what I wish I knew working in Atlanta

Don't forget that EPAs require all members to be seen. Even if theaters are not required to hold EPAs, but offer Equity contracts, ask (ask!) to be seen.

### On the rewards of working in Atlanta

- The positive community, camaraderie and support here. It is a friendly city. We celebrate talent known or new.
- Stage managing *Native Guard*, based on the Pulitzer Prize-winning poetry by former Poet Laureate Natasha Trethewey and directed by Alliance Theatre's Artistic Director Susan Booth.
- Working at Theatre Emory on stage with students.
- Working on a world premiere musical by Hunter Foster and Rick Crom, directed by Lonny Price and choreographed by Josh Rhodes right here in the ATL!

## Around Town

### On places to eat (touristy vs. off-the-radar)

The Varsity and Pittypat's Porch as well as Carroll St. Café and Marietta Diner (also it's 24 hours).

### On where to drink (grab a snack) after a show

Manuel's Tavern ("the best theatre hang in town") and Front Page News is the perfect place to talk about the show afterward.

### On the great outdoors

Piedmont Park, Stone Mountain (which boasts the largest piece of exposed granite in the world) and the Atlanta Botanical Garden.

### On the first thing you should do off the bus

Get in touch with the committee as soon as you get into the city: "We're great tour guides."

### Theater Spotlight - (Continued from page 11)

military bases, libraries, homeless shelters, centers for the elderly, correctional facilities and more.

At the same time, the company knows the importance of developing new work. The Old Globe has a long history of bringing in emerging and established writers to create new works for the American theatrical canon. In the last few years, the Globe has seen its world premieres of *A Gentleman's Guide to Love and Murder*, *The Royale* and *Bright Star* go on to great success on and off Broadway.

The company's relationship with the University of San Diego has resulted in the successful Shiley Graduate Theatre program, a two-year Master of Fine Arts program that annually gives seven talented performers a spot on the company's stages and the tools to take the industry by storm. Every graduate leaves the program with his or her Equity card, and many of these actors have returned, appearing in further mainstage productions.

The company prides itself on being a home for the country's best talent, which includes creating a safe and healthy environment for them. Rehearsals and tech always kick off with safety orientations, and the technical crew goes above and beyond to ensure all precautions are taken to keep theater spaces safe. The Globe also provides massage therapy for dance-heavy shows and offers low-cost yoga classes on-site to all performers and staff members. These features and more ensure that actors and stage managers who come to the Globe know their well-being is the organization's first priority.

The Old Globe is one of the crown jewels of San Diego. From the theater's beginnings as a small acting troupe to the company it is today, the Globe strives to bridge the old and the new, the classic and the cutting-edge, while reaching as many people across the region as possible. It's been 80 years in the making, and the staff and actors that pass through the Globe can't wait to serve the American theatre for another 80 and beyond.

### Index page photo:

Members Kieran Campion and Pascale Armand (foreground) with Kristen Connolly and Jonny Orsini in William Shakespeare's *Love's Labor's Lost* at The Old Globe.  
Photo by Jim Cox.

### #EquityWorks - (Continued from page 7)

Central Region staff secured thousands of dollars in overtime pay for members working on a LORT production.

Staff in the Central Region recovered approximately \$1,500 total for members who did not receive their vacation payouts.

Staff in the Western Region was able to achieve \$5,000 in unemployment payments, \$1,000 in transportation reimbursements and \$3,000 in vacation payments on behalf of members.

Western Region staff was able to recover \$4,659 in media payments and over \$2,000 in vacation payments for members who were working on Stock and TYA Contracts. Additionally, staff recovered \$2,033 in salary and benefits on behalf of eight members working on Special Appearance Agreements.

Western Region staff was able to achieve over \$660 in vacation pay for four members working on an LOA, \$548 in vacation pay for members working on a LORT Agreement and \$1,970 in travel reimbursements for one member working on the BAT Agreement.

**For even more #EquityWorks items, visit the  
Equity News Center in the Member Portal.**

**Want to submit your How I Got My Equity Card story to Equity News?  
Email [EquityNews@actorsequity.org](mailto:EquityNews@actorsequity.org) for details!**

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Steve DiPaola, Administrator

## In Memoriam

*"Were I to die and go to heaven and find it populated by actors, I would not be unhappy."*  
— Playwright Ben Hecht

Loretta Abbott	Steven Hill	Ken Parker
Penelope Allen	David W. Huddleston	Angela Paton
Robert Barton	Rosanna Huffman	Daniel Pollack
Judith-Marie Bergan	Irving Israel	Jack Riley
Toni Bull Bua	Nadia Jakoubek	Eugene Rubenzer
Jane Carlyle	Barry Jenner	Theresa Saldana
Fred M. Caruso	Buck Kartalian	Teresa Savior
Gordon Connell	Sylvia Kauders	William J. Schallert
Fredric W. Cook	Dennis Kelly	Joseph Schulte
Kathy Danzer	Julius La Rosa	Charles Scotland
Rick Delaney	Dana Lorge	Madeleine Sherwood *
Ronnie Claire Edwards	Paul Marin *	David Spielberg
Zelda Fichandler	Garry K. Marshall	Shelley St. Clair
Fyvush Finkel	John McMartin	Carolann Susi
Brian Fowler	Julia Meade	Marvin R. Teicher
Peg French	Christopher Milo	Lou Tiano
Peter Gil	Jim Mohr	Ben Tone
Betty Glover	Keith Moore	James Victor
Lee Golden	John Michael Morgan	William Wesley
Sheri Goldner	Marni Nixon	Gene Wilder
Connie Gould	Panchali Null	Leslie Williams
Michael Graves	Patricia O'Connell	Phillip Williamson
Ann Guilbert	Chuck O'Connor	Ronald Wyche
Patricia Guinan	Stan Page	*Denotes Equity Councillor

Reported between June 1 and Aug. 31, 2016

## Letters to the Editor

### In Remembrance

Two bright lights of musical theatre have been added to the theatrical heavens — my friends Pat Lysinger and Myrna Paris both passed unexpectedly, and surely before their times, in June and July, respectively. Patty and I were on Broadway and understudies in *No, No, Nanette* and I worked with the both of them — Patty in *Vanities* and *Carousel* and Myrna in *Cabaret* — at the Allenberry Playhouse in 1979 and 1992, respectively. They were incredibly talented, good friends, fine women, successful in their pursuits, and will be missed by all those who loved them and worked with them. We will forever remember them.

— Kathleen Conry

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

## 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 area extension:

- 810 Albany
- 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 D.C./Baltimore

Actors Fund - (Continued from page 15)

### Housing

The Fund operates several affordable housing residences in Los Angeles and New York City and also offers resources to learn more about affordable housing opportunities and other housing-related issues.

### Senior Care

The Fund's experienced social workers develop plans to meet each person's unique needs as they reach age 65 and beyond. The Actors Fund's Lillian Booth Actors Home in Englewood, N.J. provides assisted living and skilled nursing care for those who have dedicated a major portion of their professional lives to performing arts and entertainment as well as their immediate families.

### Finances & Managing Money

The organization also provide education and support around cash flow management, credit and debt, savings and investing and financial planning. You can attend an array of free seminars to explore and address limiting beliefs and behaviors around money.

The Actors Fund — Eastern Region  
729 Seventh Avenue, 10th Floor  
New York, NY 10019  
212.221.7300, ext. 119

The Actors Fund — Central Region  
8 South Michigan Ave., Suite 601  
Chicago, IL 60603  
312.372.0989

The Actors Fund — Western Region  
5757 Wilshire Boulevard, Suite 400  
Los Angeles, CA 90036  
323.933.9244, ext. 455

## Save the Date: General Membership Meeting Dates

The following dates have been set for the Regional Equity Membership Meetings:

Eastern Region	Central Region	Western Region
October 24, 2016	October 25, 2016	October 24, 2016
January 9, 2017	January 9, 2017	January 9, 2017
Both meetings will be at 2 p.m. EST on the 14th floor of 165 West 46th Street in New York City.	Both meetings will be at 12 p.m. CST in the Audition Center at 557 West Randolph St. in Chicago.	The Jan. 9 meeting will be held at 12 p.m. PST in the Audition Center at 5636 Tujunga Ave. in North Hollywood.

Western Region members, please note that the October 24th Membership Meeting will be held at I.A.T.S.E. Local 80 Meeting Hall, at 2520 W. Olive Avenue in Burbank, 91505.

**The National Membership Meeting will be held on April 24, 2017, at 2 p.m. EST (1 p.m. CST/ 11 a.m. PST) at the Equity offices in New York, Chicago and Los Angeles. Please continue to check the [Member Portal](#) for updates.**

For members with disabilities who would like to request an accommodation to participate in the Membership Meetings, please contact National Director of Governance Allison Bodwell at 212-869-8530, ext. 318, two weeks prior to the meeting.

## The Falat Basket Project

The Falat Baskets are a tradition, kept alive by the Actors' Equity Foundation, initiated by Stephen J. Falat in the height of the HIV/AIDS crisis. Donations are needed to make this year the best it can be for the people who really need our help. We are filling our baskets with sweatpants, T-shirts, socks, and personal care items, and we are packing toys for the children. We are seeking donations right now of personal care items. If you have any connections to a company that might donate toiletry items, or want to learn more about the project, please get in touch. Reach out to us at our website or call us at 212-869-1242.



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# EquityNews

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## Welcome to our newest members!



On Sept. 26, 2016, new members came together for the New Member Reception in the Eastern Region. Member Capathia Jenkins led the union's newest in a special toast and offered advice on navigating and working in this incredible industry.

