

STOP, STUDY, STRATEGIZE

STOP the advisory referendum

So we can **STUDY** all factual data and finally

STRATEGIZE a workable plan that will benefit all artists.

There is one thing that everybody is in agreement on: the 99 Seat Plan needs to be revised. And the LA Theatre Community is poised and ready to do just that. But we have not been allowed to be part of the discussion to this point.

AEA, instead of providing a healthy dialogue about what is possible in Los Angeles, had put forward a “promulgated” contract (promulgated: “decreed from on high”) which it says will make the LA Theatrical landscape conform to their strategic plan for the future of the American Theatre.

They say they know there are some issues with the new plan, but that they are willing to discuss these issues and perhaps make changes AFTER they have already adopted them. This is, of course, ridiculous. So AEA members must lead their own union to a fair and equitable discussion of what would be fair and equitable.

In order to have the discussion, YOU MUST VOTE THIS PROPOSAL DOWN. If you like the promulgated plan as it is, by all means vote yes. You should always vote your heart, but if you want to see ANY CHANGES at all, YOU MUST VOTE NO.

We cannot have the discussion that everyone in LA has been begging for if this vote passes. It will be a done deal. And there will be no authentic discussion in the future. The only way to guarantee an actual discussion of these issues is to vote this particular proposal down, hope the National Council will actually listen to a vote of its membership, and then start the discussion that should have already happened.

A study of the business models in the 99 Seat Theatres in Los Angeles is already in the works from Claremont College, The Biller Family Foundation, LA Stage Alliance and TPL-LA. The results of the study will be announced in mid-May. That study will be very important in the understanding of what is actually possible in the 99 Seat Theatres.

What’s the rush? Tell Actors Equity Association to STOP the referendum, STUDY the data, and the STRATEGIZE as to how we can all make the LA Theatrical Landscape an even stronger place where all artists are treated equitably.

But if this proposal passes, that will never happen.

Call your friends who are in AEA and tell them STOP, STUDY, STRATEGIZE.

Overview of the Current Issues Regarding the AEA 99 Seat Plan/Agreement

In the mid 80s there were debates, town hall meetings, referendums and law suits regarding what was then called the Equity Waiver. The result of all that was the 99 seat plan. The 99 seat plan is an agreement made by Equity at the insistence of Los Angeles Equity members. It is not a contract with small theatres. Equity leadership wrote the 99 seat plan to spell out the conditions under which Equity would allow its members to volunteer at theatres with 99 seats or less in Los Angeles. The following language is from the plan itself.

(B) The Plan is based on the premise that Plan Theatres utilize the work and talent of Equity members without wage compensation. Therefore, all members rendering services under the auspices of the Plan are volunteers who subsidize the Theatre. Accordingly, the purpose of the Plan is to best protect the interests of the members who volunteer at the Plan Theatres with regard to safe and sanitary issues, the integrity of working conditions other than wages, and to insure that the members will not be economically subsidizing the Theatre beyond donation of their services.

It has been in existence for almost 30 years.

Recently Equity has revisited the plan. It sent out a survey and held a town meeting and last Friday issued their proposed revisions. At the Town Hall leadership spoke of three approaches. Leaving the plan as is, revising it or abolishing it. At the end of the meeting the consensus, articulated by leadership itself, was reform. The proposal issued on Friday was for abolishment.

We believe that, although some reform would be welcomed, the plan has worked. There has been a flowering of theatre here in Los Angeles with many small, inexpensive but world class productions. We have had an opportunity to do what we love and hone our craft. Playwrights have had an opportunity to hone their work that is simply unavailable anywhere else in the United States and some playwrights who never would have had an opportunity to prove their worth are becoming nationally known. We who work in the theatres have used the plan as it was meant to be used. Under the proposed changes many of the most beloved theatres in town would either have to close or close their doors to us.

In addition, the proposal creates an “us and them” split in the membership. Equity actors who already belong to membership companies would be able to continue to volunteer at their theatres but the theatres can't accept new members and no new membership companies can be created. So some of us can continue to do what we love and others will have no outlet. Is it fair that some of us can work while others cannot?

There have been some abuses of the plan. They are infrequent and they can be addressed. The plan can be reformed to eliminate the abuses. Leadership's proposed action is like saying the way to end food stamp abuse is to end the food stamp program.

We urge you to mobilize against these proposals. There must be a middle road. Your voices are our future. Please make sure your dues are paid up and that equity has all the right contact information for you. Call Equity. Reach out to Nick Wyman, the president, and Mary McColl, the CEO. Write the Western councilmembers. Let them know that this proposal is not okay – it's not what they promised.

Attached is a sample letter, an information sheet and a contact list.

Thank you.

CALL TO ACTION

NOW IS THE TIME FOR ACTION!

If you want to save Intimate Theatre in Los Angeles County, you must act now and loudly.

Your union has already said the results of this referendum are non-binding and that they have the power to do what they wish regardless of your opinion.

Show them they may technically have that power, but the union represents YOU. They are YOUR elected leaders and they are expected to follow the wishes of the membership. Don't let them take this away from you.

AEA has admitted that they heard the membership very clearly say "Reform but do not eliminate." And Mary McColl and AEA have chosen to (their words) "make a substantial change to the Los Angeles 99 Theatre Plan which will eliminate the availability of the plan." This is in direct opposition to the wishes of its own membership as expressed at the Town Hall.

We must stop them from making unilateral changes that would affect the entire LA Theatre Community. Tell them that you want changes, but these changes are not workable.

WHAT CAN AEA MEMBERS DO TO SAVE INTIMATE THEATRE IN LOS ANGELES?

1. Pay your dues before March 21st so that you are eligible to vote.
2. Make sure AEA has your correct contact information (snail mail and email) so you get your ballot.
3. Make sure you vote by April 16th at midnight. AND VOTE "NO."
4. If you have ever "produced" under the 99 Seat Plan, make sure that AEA has removed you from the "Conflict of Interest" list, or you will not be allowed to attend the meeting. You must call to make sure you have been removed from the list.
5. Talk to your fellow AEA members and voice your opinion. Most AEA members have no clue what is actually happening here over this issue. Cal your friends, tell them what is happening, express your passion for the 99Seat Plan and ask them to join you in voting "NO." AEA already has been calling their members to lobby on AEA's behalf. They are not allowing Pro99 or anyone else to have contact information of their members, so this is extremely one-sided debate.

Tell people about www.ILove99.org where they can read articles, get information and get useful tools to be able to help Get Out The Vote.

6. Use social media and be on the lookout for I Love 99 Facebook page (coming soon) and other social media outlets where you can invite your fellow union members to join in the fight.
#ILove99 #Pro99

6a. Find a Social Media Strategy document on the www.ILove99.org website. It gives you ways

to shout your message to the twittersphere.

7. Write AEA and tell them how you feel. Address your letter to Mary McColl mmccoll@actorsequity.org and Nick Wyman nwyman@actorsequity.org and include members of the AEA National Council (list attached)

8. Call Mary McColl and Nick Wyman at the AEA offices in NY and in LA to voice your opinion. Call them as often as you like.

9. Keep records of your correspondence.

10. Don't let up. Keep expressing your opinion to the leadership of AEA.

WHAT CAN SAG-AFTRA MEMBERS DO TO SAVE INTIMATE THEATRE IN LOS ANGELES?

AEA IS TRYING RIGHT NOW TO GET SAG-AFTRA TO AGREE TO RECIPROCITY FOR THIS HEINOUS AGREEMENT. DON'T LET THEM DO THIS! WRITE SAG-AFTRA NOW AND TELL THEM HOW YOU FEEL. We are providing another letter to SAG-AFTRA for you to use as a template to let them know how you feel. Send it to Ken Howard and the SAG-AFTRA National Board. And talk to your friends who are in AEA. Tell them of your passion. And tell them to make sure they VOTE NO!

Attached you will find contact information for all the Equity leadership, a sample letter from us, a sample letter to SAG-AFTRA and some letters written by AEA Members to Equity. Please make changes to any of these letters before you send them as AEA is now discounting letters from members because they seem "from a template." It is ridiculous to say that your opinion does not count because you didn't write the entire letter yourself. **DO NOT WAIT!**

AND PLEASE BE CIVIL IN YOUR LETTERS. THE NATIONAL COUNCILORS ARE USING A FEW NASTY REMARKS FROM ANGRY AEA MEMBERS TO DISCOUNT THE HUNDREDS AND HUNDREDS OF LETTERS THEY HAVE BEEN RECEIVING AGAINST THIS PROPOSAL.

WHAT CAN REGULAR OLD NON-ACTORS DO TO SAVE INTIMATE THEATRE IN LOS ANGELES?

Go to www.ILove99.org and download the Social Media Strategy document. And download the images as well. Tell your friends and the world that you want to Save LA's Intimate Theatres.

Tell your local politicians that you support Live Theatre in LA and that you want it to be protected from destruction.

And talk to everyone you know about what is going on. Especially Actors Equity Association members. Tell them to VOTE NO!

SAMPLE LETTER TO AEA FRIENDS AND COLLEAGUES

Dear (Equity Friend or colleague):

I hope you are aware of the changes leadership is proposing for the 99 seat plan. It will severely curtail the vibrant theatre scene in Los Angeles and take away the opportunity for Equity members to work in small theatres. No one forces members to volunteer in these theatres. Some people may not want to work as a volunteer. Those people can always choose not to do so. Some of us find it extraordinarily important to do this work. It feeds our souls and hones our craft. We believe we should have the right to make our own choices.

Recently Equity leadership sent out a survey and held a town meeting and on Friday February 6th, they issued their proposed revisions. At the Town Hall leadership spoke of three approaches. Leaving the plan as is, revising it or abolishing it. At the end of the meeting the consensus, articulated by leadership itself, was reform. The proposal issued on Friday was for abolishment.

We believe that, although some reform would be welcomed, the plan has worked. 60% of AEA members surveyed who had actually worked in the 99 Seat Plan expressed satisfaction with it. There has been a flowering of theatre here in Los Angeles with many small, inexpensive but world class productions. We have had an opportunity to do what we love and hone our craft. Playwrights have had an opportunity to hone their work that is simply unavailable anywhere else in the United States and some playwrights who never would have had an opportunity to prove their worth are becoming nationally known. We who work in the theatres have used the plan as it was meant to be used.

In addition, the proposal creates an *us and them* split in the membership. Equity actors who already belong to membership companies would be able to continue to volunteer at their theatres but the theatres can't accept new members and no new membership companies can be created. So some of us can continue to do what we love and others will have no outlet. Is it fair that some of us can work while others cannot?

Leadership's proposed action is like saying the way to end food stamp abuse is to end the food stamp program.

We urge you to mobilize against these proposals. There must be a middle road. Your voices are our future. Please make sure your dues are paid up and that equity has all the right contact information for you. Call Equity. Reach out to Nick Wyman, the president, and Mary McColl, the CEO. Write the Western councilmembers. Let them know that this proposal is not okay – it's not what they promised.

Attached is a sample letter, an information sheet and a contact list.
Thank you.

SAMPLE LETTER TO AEA

Dear Ms. McColl, (or any other addressee)

I believe in my union and I am proud to be a member of Equity. However, I also believe leaderships' proposed changes to the 99 seat plan are wrong and will not create new opportunities. I think it will severely limit Equity member opportunities and severely damage theatre in Los Angeles. No one forces members to volunteer at under 99 seat theatres. They do it because they believe in theatre, because they want to do it and because there is little to no opportunity for them to work and practice their art and craft in the Los Angeles area.

There have been some abuses of the plan but relatively few and at the Town Hall in January in your own power point presentation you listed three paths forward. Keep the plan as is, reform the plan or abolish the plan. The membership was overwhelmingly in favor of reform and some simple changes to the plan could easily eliminate the very few abuses there have been. You have ignored the membership and put forth a proposal that calls for the abolishment of the plan. You are, in effect, saying the only way to fix food stamp program abuses is to eliminate the food stamp program.

I want you to know I am against the proposed changes and that I will vote no in the coming referendum. I think we can do better and I hope you will choose to help us find a better solution.

Thank you,

Name

Member Number

LETTER FROM SAM ANDERSON TO AEA

I am a long-time Equity member in Los Angeles, and am very familiar with all sides of this question re: 99 seat theatres in LA. I served on the Western Board 20 years ago when the first "waiver war" erupted. I have worked Equity contracts, most recently at the Kirk Douglas Theatre in LA with a 12-character original play, one of the rare ones cast with Los Angeles-based actors. Even in that LORT contract, the only way CTG could produce the show was due to a very benevolent donor whose donation paid the 12-member cast's salaries for the 3-week run. In my time on the AEA Western Board, in addition to discussing the waiver situation, we consistently made concessions to one contract or another because if not, the shows would not have happened (Equity shows). I came to Los Angeles in 1976 to hopefully have a career in theatre, as well as film and television. I knew one person, but I had a college theatre degree and an enormous love of that particular art form so I simply began to audition for small theatre. I had no Equity card yet, and therefore could only go to open calls and wait and hope to be seen. That rarely happened.

I found a small theatre company that not only cast me, but took me in as a member and I stayed for 3 years (Group Rep, run by Lonny Chapman). I began to work at other theatres, I was seen by casting directors who championed me and I found an agent. I began to have a television/ film career that has spanned 35 years. I didn't do the plays in small theatre as a showcase. I did them because of my love of theatre, and because I could be challenged with great roles I couldn't find or get under an AEA contract. Even then, many shows came from New York on a tour, or came with stars.

All these years later, the new joke is: you have to get a television series to star in a play on Broadway unless you're from England.

When I began working, got married and had kids, for practical reasons I had to take the film/TV jobs offered to make a living. My love of theatre never lessened, but because most AEA contracts required a 3-week out and most television jobs come up a day or two before the job starts, I didn't want to burn bridges with an AEA theatre here since there were and are so few, unless I had the money to live through that period of lesser pay while keeping my family going and my twins in school. (In the case of the CTG show last year, while I loved every single minute of it, I lost a considerable amount of money through voluntarily turning down TV and film work through that period.)

My alternative was 99 seat theatre, and contrary to some of the rhetoric I'm hearing, much ascribed to the east coast council, I didn't do it for vanity, I never saw it as a "gym," I never let myself be taken advantage of in any way or I left whatever theatre it was that chose to do that, I was actually paid MORE money in small LA theatre BEFORE the 99-seat plan, because the places I worked or volunteered for almost uniformly gave bonuses if the show was a hit. You gambled along with the company and you shared in the success. In addition, I was proud to play such great plays as David Mamet's EDMOND, in the west coast premiere, which became an AEA contract show during the 1984 Olympics Arts Festival, the west coast premiere of John Guare's BOSOMS AND NEGLECT, and a very long list of similar shows that wouldn't be picked up by AEA producers because they weren't mainstream enough. I worked in several of the reputable companies in Los Angeles and I began each audition with this: I must have an understudy that you trust because financially, I must work in television and film when I can for the paycheck and for my family. My soul however, was kept alive by being

challenged as an actor in these smaller venues that call for "close-up, sleight-of-hand" acting, all of which fed the quality of my TV/film work. So for me and many like me, the tradeoff in money also saved the love of my art. As I began to work at the Road Theatre Co in North Hollywood, I realized I wanted to make a difference in this world of theatre. When I was asked by founder Taylor Gilbert to join her as Co-Artistic Director (which I've now done for ZERO PAY for the past 5 years). I saw the backstage side of production in this world. I have served as a grant writer for my children's elementary and middle school and I began to also use that skill with the theatre. This got me very into the world of the nonprofit, and all the time the theatre's goal was to grow and to keep growing while dealing with the regular challenges of the small nonprofit sector. I never saw or worked for a small theatre operator who had a hidden set of books, and when I hear the standard union -- MY UNION --line of "if you don't have the money you shouldn't produce," I despair at the lack of understanding.

Surely every actor knows that a Becket or an Ionesco piece without stars or a new play with a new writer isn't going to automatically be any kind of hit, though you always hope for it, and you hope audiences begin to trust the company to take them on new journeys and continue to support them and help them grow. When I read "Outrageous Fortune: The Life of a New American Play," produced by New Horizons and Theatre Research, my eyes were completely opened. Even those top-flight playwrights feel they must now commercialize their work or the larger regional theatres won't produce them. Who is left to do that? And who can tell me I can't choose to volunteer, take a small stipend or not, if this is a venue that is smaller than the union is even able to truly negotiate with? Our sister union SAG-AFTRA even has very very low contracts or letters of agreement that allow this for film, and we can't even figure out the world of new media contracts it's such a frontier. But they are working to get all sizes of films, large and small, with many versions of economics produced, many with clear back-end bonuses for their union members while giving them another set of arenas in which to work.

So where in this already-changing world is there room to suddenly make whimsical decisions about companies having to add only Equity members and pay them accordingly after a random date, or say they can't take new AEA members, let them stagnate to the point that every company in LA will be faced with doing "On Golden Pond" or "Sunshine Boys?" And where is that money going to come from if it can't be paid already?The Road does new work, we do it with the help of grants and donations and especially, in-kind donations of scenery, costumes, etc. We have loyal audiences which grow every year, but with a 44-seat theatre, clearly AEA members must see there's not a huge change to become in any way profitable, though we are ever-hopeful.

The Road became a valuable part of the fastest-growing community in Los Angeles -- North Hollywood -- which was made by the city into an official Theatre District, and the then-vibrant Community Redevelopment Agency of Los Angeles, chose the Road and three other theatres to undergo a year-long series of seminars as how to survive and thrive as a non-profit in this growing region. As an offshoot of that, the Road was chosen by the Meta Corporation to participate in a first-of-its kind program: a mixed use residential community of active seniors aged 62 and over whose interest is the arts with a professional non-profit new theatre and theatre company as a part of the complex. An 80-seat theatre sanctioned by the 99-seat plan (and trust me, I wish it could've been big enough to be a contract house but that was not possible yet) was built in the complex and the Road was chosen as the resident company. Our mandate for very inexpensive rent was to create a relationship with the seniors as outreach (also a big part of non-profit work, which is never mentioned in these discussions lately). We

teach them classes, invite them to free previews, discussions, a free Monday night reading series of new works, read their plays and interact with them daily.

As an Artistic Director, I have never mistreated an actor because I am one and I won't. We do not charge dues to the actors of this company. We truly do volunteer together to create what we hope is an ever-growing home, a bigger place in the ongoing conversation of getting audiences back to the theatre, and giving young actors a home. The recent refocus by AEA of a conflict-of-interest between people who run theatre companies and the union has been so disheartening to me personally I can't even describe it. I picture Mark Rylance being barred from meetings as an actor/producer in his own English company.

And given the ongoing lack of print criticism and journalism, small theatres' primary means of getting audiences in to even help pay for the stipends to actors under the 99-seat plan, etc. is the internet. So the latest crackdown on being allowed no video to help get an audience on the internet (from a rather archaic time when the only TV channels were the big 3 networks) and the suggestion that it's illegal because we're "selling it" and not protecting AEA members is beyond short-sighted. All of these things together sound more like an attempt to squash the whole idea of intimate theatre or to say that it's simply not acceptable for AEA members. And our alternative is then what? Wait years for a local AEA theatre to really use local actors more regularly? Think that suddenly people who are struggling to keep new plays alive in the small theatres will immediately have more money to become mid-sized theatres? Those theories are not practical or workable. But honest dialogue, two-or-more sided, is always welcome. I am not the enemy of my own union.

I'm all for growth and change and I am all for unions. But I firmly believe Los Angeles is not New York, nor is it remotely fair to say what I keep hearing that the people who support small theatre are only "99-seat actors anyway."

Nothing could be further from the truth. I've been a deputy, a board member, an actor, a director, a teacher, an artistic director. I've won major critics' and peer awards. I ask that you and your fellow council members listen, really listen without preconceived notions or narrow thinking to continue this dialogue before these unworkable decisions are formalized. This is not about a small group of theatre managers refusing to change --- it's much bigger than that.

I thank you for your reading time and I am more than happy to continue this discussion with you. There are many more of me who I know feel the same way.

Thank you.
Sam Anderson

LETTER FROM BLAIRE CHANDLER TO AEA

Dear Council,

My name is Blaire Chandler and I have been a proud member of Actors' Equity since the early 1990s. Earning my Equity card remains one of my proudest professional achievements. I have always been proud of my association with this Union. I urge the Council to reconsider its plan to decimate the LA 99 Seat Theatre plan.

I am an award winning stage actress. I am one of the rare and lucky ones who have managed to have some very good years financially doing nothing but stage work. You know what kind of work? Safe, commercially viable theatre in huge houses with huge budgets. That is awesome. That is super fun.

You know how I managed to be seen and therefore considered for those well paying roles? By doing edgy, original, creatively daring work in tiny theatres with little budget. By auditioning for directors working in those smaller theatres who went on to direct in big theatres. By being seen doing my art. Every performance is ultimately an audition for another job. Work leads to work.

In the 99 seat theatres here in LA, sometimes there is pay. Sometimes there is not. There are times that a show is so beautiful, or so relevant, or so political that money is the least of my concerns. Believe me, if I have the chance to play a rich, interesting character in a daring, thought provoking play in a tiny little house, I am not being victimized; I am honored.

If actors choose not to work for free, then good for them. They should stop. However, no one, especially not my Union, should be fighting for me to work less. And I am disturbed and concerned that any professional organization that purports to represent my best interest would attempt to curtail my right as an artist to volunteer my talents as I see fit.

By decimating the 99 seat theatre plan, the only victims I see are your own Members.

Respectfully,

Blaire Chandler

LETTER FROM KATHY BELL DENTON TO AEA

I am a long time AEA member, I have served on numerous nominating committees, have pride in my union and do not like or approve of the new plan for Los Angeles small theatre.

Why I like the 99 seat plan now:

Having AEA as a part of every small stage agreement keeps the union alive in a town where it isn't the most important union in town, it reminds actors that Equity equals stage work. It protects AEA members and others from safety abuses, assures we have water, clean spaces and inspires non members to appreciate an organization that shows its care for not only its members but its potential members.

What this new plan does for me:

It costs me money, it costs me work, it eliminates proven methods of gaining employment. ALL THE EQUITY CONTRACT work I have had in Los Angeles has been directly tied to relationships made in small theatre venues prior to my being hired. These relationships came from many different theatre companies and open audition situations which allowed me to meet directors, choreographers, producers that I did not know. AEA now wants to deny me the opportunities I need to meet new theatre artists and obtain work.

What this plan does to AEA members:

I am a member of three companies-one has an open casting policy that elevated its work to the point that it developed three shows that went on to full Equity contracts and kept most of the original AEA actors who developed the work. It will no longer have an open casting policy-in effect denying the opportunity for future AEA members to be a part of any new work developed. Sag-AFTRA members will continue to do small theatre. Even now, they don't realize they should honor AEA rules, in the future they will laugh at those who do.

What this plan does to developing playwrights:

I am currently working with a man who has had a long career as a television writer and due to ageism in that industry finds himself underemployed. He is a long time professional writer but a newly developing playwright. He is paying for a very limited production of his play. He could not afford to do this under the new plan-it is one thing to work on a shoe string-he would be stealing from his kids to mount what would be required once this passes, which means a talented playwright might never develop.

Small theatre did not close-the Ivar, the Henry Fonda, The Coronet, the Huntington Hartford (aka Montalban) or other mid range theatres that did not thrive in Los Angeles.

WE could get into a discussion on art here but it seems you are more concerned with money. Money creates odd things like a national AEA tour of AIDA with a ten day rehearsal schedule. Again-I do not like or want my union to do this. I did not ask my union to do this. This has never been my opinion and I did not ask for these changes.

Yours,

Kathy Bell Denton

SAMPLE LETTER TO SAG-AFTRA

Dear SAG AFTRA Council,

It is my understanding that you are being approached by Equity and asked to forbid members of SAG AFTRA from working in small theaters as volunteers as we have been doing for the last 35 years.

Becoming a member was one of the most important events in my professional life. In the past few years we have had to face many changes and all kinds of new work. I have been very proud of how this union has carefully approached the issues and opportunities new media and significant advances in film making equipment have brought to us and you have made sure we had a fair opportunity to make our own choices.

We have been flexible in a way that Equity is refusing to be. I do not want my opportunity to work in small theaters taken away from me. Every performance is ultimately an audition for another job. Work leads to work but even more important is the satisfaction that I get from doing the occasional theatre production. In the 99 seat theatres here in LA, sometimes there is pay. Sometimes there is only a small stipend. There are times that a show is so beautiful, or so relevant, or so political that money is the least of my concerns. Once in a while it is great to be able to choose to attempt to make something important and not just make money.

SAG/AFTRA has made an institutional commitment to the idea of “incubator contracts” which allow artists to volunteer their talents to a non-commercial project. We are grateful that SAG/AFTRA understands the need for its members to work on intimate projects that are created for love or art.

In his acceptance speech for Best Live Action Short at this year’s Oscars, Mat Kirkby said “Short films are made not with money, they are made with tenacity and lots of favors. Impossible to do it without them. Thank you to Sally Hawkins who donated her incredible talent to us for nothing. This is for you...” The reason we need to be able to do 99 Seat Theatre in LA is the same reason that we need to be able to do short films. No one is forcing me to work in small theatre and if actors choose not to work for free, they can. However, no one, especially not my Union, should be fighting for me to work less. I hope you will understand that representing my best interests does not include curtailing my right as an artist to volunteer my talents as I see fit.

Please tell Equity that you cannot support their proposed changes to small theatre in Los Angeles.

Sincerely,

Your name
Your member ID

Equity Contact List

SENIOR STAFF:

mmccoll@actorsequity.org
sdipaola@actorsequity.org
tcarpenter@actorsequity.org
staylor@actorsequity.org
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The Equity Councilors

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MMoreland@actorsequity.org
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DNicole@actorsequity.org
JRice@actorsequity.org
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