



**STAGE
DIRECTORS AND
CHOREOGRAPHERS
SOCIETY**

NEWSLETTER

VOLUME 63

NOV/DEC 2011

**THE ZELDA
FICHANDLER
AWARD**

BLANKA ZIZKA

2011 Recipient

your source for important notifications of all Union matters

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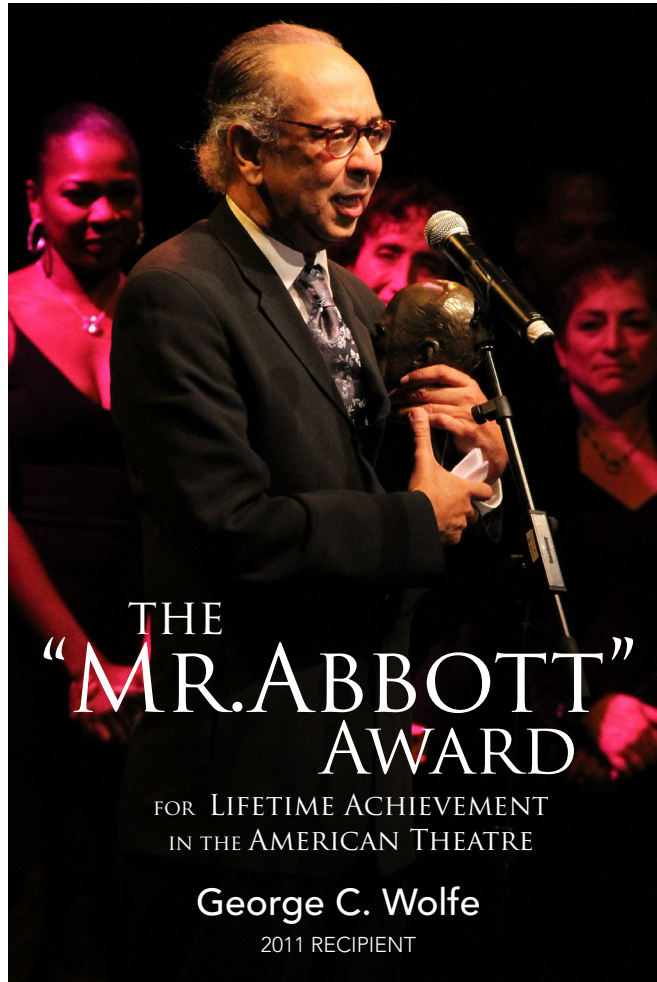
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On Monday October 3, 2011 the SDC Foundation proudly awarded the "Mr. Abbott" Award for Lifetime Achievement in American Theatre to visionary Director **George C. Wolfe**.

Margo Lion and Daryl Roth co-chaired the "Mr. Abbott" Award Committee and Wendy Orshan and Jeff Wilson of 101 Productions donated general management services. The Tribute performance, written by John Guare, was directed by SDC Member **Jack O'Brien**, choreographed by Member **Hope Clarke** and musically directed by Jeanine Tesori. Jim Parsons acted as MC.

In addition to raising funds for SDCF, honoring George and bringing together many of the friends and colleagues who have populated his varied career paths, the event introduced the new SDC Foundation **George C. Wolfe Fellowship**, which will enable recipients to expand their capacity for and access to new ways of working. Look for guidelines to be posted in 2012.



Composer/Lyricist Jeannine Tesori + GCW



GCW + longtime friend and collaborator Tony Kushner



S. Epatha Merkerson + GCW



Our "Mr. Abbott" Award presentation to **George C. Wolfe** was made possible by the generosity of the following members of our theatre community who DONATED their time, talent, and services for the event. Thank you.

101 Productions: Wendy Orshan, Jeffrey Wilson and staff

ABC Home

Actors' Equity Association and the Theatre Authority

Batwin & Robin Productions

Larry Carpenter

Carroll Music

Jonathan Cerullo

Hope Clarke

Carol Fineman

Jules Fisher + Peggy Eisenhauer

John Guare

Benjamin Endsley Klein

Jack O'Brien

Tech Production Services

David Rockwell

Brian Ronan

Paula Scher

Sound Associates

Jeanine Tesori

WorldStage/Scharff Weisberg

And to the many actors, musicians, stage managers and production assistants who volunteered that evening. Huge thanks to all of you!



Tonya Pinkins during the Tribute.



Ruben Santiago-Hudson + Bill Sims performing in the Tribute. Photo by Tristan Fuge.



Bobby Cannavale during the Tribute.



Jeffrey Wright presenting the "Mr. Abbott" Award to GCW
Past "Mr. Abbott" Award recipient Gordon Davidson + GCW



Co-Chairs Margo Lion + Daryl Roth with GCW at the pre-reception.



Abbott photos by Bruce Glikas.



THE ZELDA FICHANDLER AWARD



Left to right: Richard Garner, Blanka Zizka, Zelda Fichandler, Michael Halberstam; Second row left to right: Jonathan Moscone, Howard Shalwitz, D. Lynn Meyers

At Arena Stage in Washington D.C. on the 24th of October, SDCFoundation presented The Zelda Fichandler Award to Philadelphia Member and Wilma Theatre Artistic Director **BLANKA ZIZKA**.

Also honored was Distinguished Finalist **Howard Shalwitz** and the Finalists **Richard Garner**, **Joseph Haj** and **D. Lynn Meyers**. Speakers at the event included: **David Dower** of Arena Stage, SDCF President **Karen Azenberg**, and Members **Tom Moore**, **Jonathan Moscone** and **Ethan McSweeny**. Ms. Zelda Fichandler also attended and gave a beautiful speech. The event included a theatrical presentation written and directed by **Jennifer Nelson**. Member **Halo Wines** served as MC.



Halo Wines and Zelda Fichandler



Jonathan Moscone



Blanka Zizka



Karen Azenberg and Tom Moore



“They didn’t call us and we came.”

Zelda Fichandler

Fichandler photos by Michael Butcher.

UPDATE ON CONTRACT NEGOTIATIONS

by MAURO MELLEN, Director of Contract Affairs

BROADWAY

SDC and the Broadway League have held several sessions in September and October negotiating a new multi-year contract. SDC Co-Chairs **Susan Schulman** and **Walter Bobbie** are leading the talks on behalf of the Union membership.

The SDC-Broadway League collective bargaining agreement expired on August 31, 2011 and was extended through the end of October.

THEATREWORKS/USA

The Contract between SDC and the largest theatre for young and family audiences expires December 31st of this year. There are plans to negotiate a new multi-year agreement in the coming months. SDC and Theatreworks/USA have enjoyed a fruitful and stable relationship for almost twenty years. Theatreworks tours to at least 44 states across the United States every year and their Independent Producer Agreement has been the model contract for other successful young audience theatre companies in the recent past.

RMT REGIONAL MUSICAL THEATRE

The SDC/RMT Contract will expire February 29, 2012. The signatories of this Agreement are Pittsburgh Civic Light, Sacramento's California Musical Theatre and Theatre Under the Stars in Houston, TX. This Contract is also referenced and utilized through Independent Producer Agreements by approximately eight theatres throughout the country including Reprise, Lyric Theatre of Oklahoma, Casa Manana, and Musical Theatre of Wichita among others.

LORT LEAGUE OF RESIDENT THEATRES

The SDC/LORT Agreement expires April 14, 2012. LORT is the largest arena representing about seventy-eight theatres in the country and employing approximately 30% of SDC membership over the life of the previous contract. Dates to negotiate a new multi-year Agreement are already scheduled to take place April 27th, 2012 through Thursday, May 3rd, 2012.

We will keep you posted on the progress of these negotiations through future newsletter updates, Membership e-blasts and via the website.

BROADWAY SALUTES

On September 20, 2011 the 3rd Annual Broadway Salutes, directed by SDC Member **Marc Bruni**, was presented in the Times Square Visitor Center in NYC. Recognizing theatre professionals who have worked on Broadway for 25, 35 and 50+ years, this year's event spotlighted a recognizee from each category: AEA member **Paula Leggett Chase** (25 yrs), ATPAM member **Patt Dale** (35 yrs) and Local One member **Gerard S. Burns** (50+ yrs). Performances by **Leslie Uggams** and **Raúl Esparza** opened and closed this wonderful event which was Co-Chaired by **Tony DePaulo** and **Nina Lannan**.

Broadway Salutes Photos by Walter McBride.



SUPPORT CREATIVE AMERICA

by OZ SCOTT, SDC Executive Board Member

Online theft is taking away jobs from the entertainment industry every day. Much of the focus is being put on Film, TV and Music. But the Theatre community is also being affected by this theft. More and more of our work in the theatre is showing up on the internet – work that is being used or replicated unlawfully – work that belongs to us that we are not getting paid for. We need to be part of this fight to protect our rights and protect the jobs that are being lost by that theft.

An industry-wide grassroots organization has been launched called Creative America. This organization has been created to fight for the protection of our creative rights. This organization will give us a united voice to educate people about the importance of stopping digital theft and to fight for stronger laws and policies to protect American jobs and creativity. Creative America is supported by major unions, guilds, studios and networks – including SDC and the Coalition of Broadway Unions and Guilds (COBUG) – as part of an unprecedented cross-industry effort to protect our content, our creative opportunities and our jobs. Creative America will give the entire entertainment community the opportunity to speak with one strong, very loud voice. We need to add our voice to this organization and help define the fight to include our concerns with internet theft.

You can visit Creative America at creativeamerica.org to learn more, sign up and take action. On the site, you'll find facts about the damage caused by online theft that you can share by posting to your social networking sites; links to news articles telling you more about the impact of content theft; and updates on important legislation that can significantly impact the fight against digital theft. You'll even have the opportunity to send messages to your representatives in Congress in support of legislation like the PROTECT IP Act, which is designed to combat foreign profiteers trafficking in stolen movies, television shows and other forms of intellectual property by giving law enforcement new authority to take action against these content thieves and the third parties who support them.

We need to understand that this is a small part of the fight that needs to be waged to protect our jobs. This is not a fight that will be won tomorrow. But we need to start now to educate people and ourselves to the importance of this threat.

On September 19, 2011, The SDC Executive Board unanimously voted to endorse the efforts of Creative America. Below is our official statement of support.

As technology advances with ever-increasing speed, the line between live performance and the broadcast of live performance is dissolving/disappearing.

Artists, craftspersons and producers move fluidly between various entertainment mediums; now, so does their product.

SDC is proud to join its collaborators and colleagues in Creative America in our shared interest and efforts to protect intellectual property, jobs and the creative spirit.



Thomas Kail

NEW PODCAST SERIES, "IN CONVERSATION WITH...", TO BE AVAILABLE ON MASTERS OF THE STAGE

Directors rarely get the opportunity to spend time in a room with other Directors. Our new conversation series was conceived by SDC Member and Broadway Director **Thomas Kail** to give peers an opportunity to do just that. Conversations explore and discuss topics that stretch from finding the spark in their work to making a life as a Director and how they landed on this side of the table. Each Director's vision is distinct and their way of working is their own, but this series explores what they also have in common beyond the shared title.

Kail speaks with **Jason Moore, Joe Mantello, Alex Timbers, Susan Stroman** and **Moisés Kaufman**. The conversations will be available as a part of the SDCF/ American Theatre Wing Masters of the Stage series. <http://americantheaterwing.org/sdcfmasters>

IN YOUR WORDS...

Two Questions for CHARLES NEWELL

curated by SERET SCOTT, SDC Executive Board Member



Photo by Michael Brosilow

When did you know you were a Director or Choreographer? What did that moment look like? Feel like?

My college mentor, Bill Franciso, gave us an assignment to define a "spine" for Ibsen's *Peer Gynt*. As a lowly freshman luckily accepted into his directing class, I was in heaven. Here, I could bring both my intellect and heart to a completely daunting undertaking. And it was all about coming home. Once I trusted my imagination (something JoAnne Akalaitis taught me years later), I knew I had found my life's work.

If a Mentor of yours were to see your work today where would they find themselves? How would they recognize their influence?

My late, great mentor **Garland Wright** would see himself all over my work, both as a Director and an artistic leader. His singular artistry of storytelling constantly challenges me today; his lifelong commitment to learning actor process drives me with every actor I work with; and his audacity of vision sets a standard that I aspire to, and only occasionally touch with my fingertips.



TALKING DIVERSITY WITH SHARON JENSEN

by
GRETCHEN M. MICHELFELD,
Associate Director
of Member Services

Sharon Jensen has served as Executive Director of Alliance for Inclusion in the Arts for the past 22 years. On June 12, Jensen and the Alliance received the American Theatre Wing's 2011 *Tony Honor for Excellence in the Theatre*. I paid a visit last month to her beautiful office in the Equity Building, where we talked extensively about diversity and inclusion in the arts – and she let me touch her Tony!



- Q. If a young Director or Choreographer came to you and asked, "How can I improve my awareness of diversity in my work?" what advice would you give?
- A. I like talking to young Directors. I like to find out who the person is and what their interests are and what they envision for themselves. I get some sense of their background and what motivated them to be in the theatre and what's that passion inside of them. If you could think about it, five or ten years from now, what would your passion look like? Diversity always comes up because of the population that we are. I think that we are probably the most complex society in the world because of the number of affinities or identifications that one has, sexually, culturally, racially, in terms of disability, gender issues...

Q. When you say "we" do you mean America?

- A. America. And all of those diversities end up being reflected in the theatre. I'm always interested in coming to the table with respect for each person's individual merits. It's not necessarily about someone's cultural identification but *who they are*. One person says, "I come out of ensemble work and that's the kind of work I want to do for the rest of my life," and then another Director will say "I don't want that at all. I want to do everything." If someone says, "I want to do the Classics," I'll say, "Well, what do 'the Classics' mean to you? Is that Shakespeare, Molière, the Greeks, or is that Classics from other countries? Does that also include August Wilson? Who do you mean by the Classics?" So I just try to probe and understand. And then I say well what does diversity mean to you? How do you see diversity?

Q. Do you see that question as the bridge between finding out who someone is as an artist and encouraging more diversity in their work?

- A. That's right. Whether you're facing a blank page of paper as a playwright or you're thinking of what actors or dancers you'll call into an audition, how do you look at what your artistic options are? If you know what the full range of artistic options are, then at least you have a global view to begin with and you select from that. You have an understanding of the fullness of the possibilities available to you. Diversity and inclusion are assets. Diversity enriches who you are as an institution or an individual. I think that historically diversity has been seen as taking a risk. It's been the "other," it's been the thing you make an allowance for. But I say it is integral to everything that we do. Look, these issues are systemic and they exist in every field, but in our field, the issue is not just diversity for its own sake. The issue is also what messages we send about who counts,

about what stories deserve to be told. If the purpose of the theatre is to illuminate the capacity of the human spirit, the theatre (of all places) is a place to include and reflect the full spectrum and dimension of humanity.

Q. How would you speak to a successful, established Director to encourage more flexible thinking in terms of diverse casting choices, etc.?

- A. I have conversations that point to what has been possible. You can cite a number of examples of non-traditional casting that have been enormously successful both artistically and commercially. Seeing Phylicia Rashād in *August Osage County* was extraordinary. Brian Stokes Mitchell in *Kiss Me Kate* was fabulous. Had **Anna Shapiro** or **Michael Blakemore** and **Kathleen Marshall** not opened up to this kind of casting, we all would have missed out. It's not that you just slot people in. That's not the point. It's about seeing what your artistic possibilities are. I just say, why would anyone limit his or her opportunities artistically?

Q. What's the cultural climate like right now for artists with disabilities?

- A. It's very tough. When the organization was first started it focused on issues of race and culture and ethnicity, and the intention was to eventually fold disability in, but at first they were just trying to start somewhere. Then I came in about two and a half years later and included disabilities right away. I would suggest casting a role with a disabled person and the answer from Directors and casting directors was always, "Well... maybe another time." And of course that time never came. Every once in a while someone thought that was an interesting idea. Then about six years ago I hired Christine Bruno as our Disabilities Advocate and we are committed not only to maintaining files of disabled artists, but Christine does outreach and lets decision-makers know that we're here and we're a resource. It's a lot about relationships. When I first hired Christine we had about 25 consultations. This last year we did 165. Now that doesn't sound like a lot, but in terms of the shift in the relationships it's seismic. However, the ways in which mainstream theatre views artists with disabilities still has a very long way to go.

Q. You know it's funny, I started out asking you what advice you'd give Directors and Choreographers about expanding their view of diversity and I didn't even think to ask you what advice you'd give Directors and Choreographers of color and to those with disabilities!

- A. It's the same issue! It's the same thing. What is the world you imagine on stage? It's not about forcing yourself into the mainstream, it's about *your* vision. Where do you want to go?

Thinking of Switching to a Credit Union? SDC Can Help.

These days many people are contemplating switching their savings and checking accounts over to a credit union. Did you know that as a Member or Associate of Stage Directors and Choreographers Society you are eligible to join the **Actors Federal Credit Union**?

ActorsFCU is a national, full-service not-for-profit financial institution. They offer a full range of services from checking and savings to mortgages, auto loans, credit cards and more. Checking is free as are their fleet of nearly 28,000 ATM's in the United States and Canada. Additionally there are 800,000 ATM's world wide. By opening a savings account and depositing \$100 you become a member of the credit union, not just a customer, a part owner.

Qualifying for an account is easy. All you need is:

- Proof of SDC Membership or employment
- Proof of address
- Government issued photo ID
- \$100 deposited into savings makes you a Credit Union member

An application form is available on their web site at www.actorsfcu.com

For more information, contact ActorsFCU Member Services staff at (212) 869-8926, Option 6 or visit them online at www.actorsfcu.com.

Photo by Michelle McLaughlin



2011-12 DENHAM FELLOWSHIP AWARDED

by BARBARA HARRISON, SDCF Programming Fellow

SDCF is pleased to announce SDC Member **Kathleen Amshoff** as the recipient of this year's Denham Fellowship. Kathleen will receive \$3,000 in support of her production of *Swell*, which is to headline Culture Project's Spring 2012 Women Center Stage Festival with subsequent plans to travel internationally. "The Denham Award is significant for our Union as it honors outstanding early-career Directors, particularly women Directors" says **Wendy Goldberg**, Chair of this year's Denham Selection Committee. "To have this sort of financial support as well as recognition can prove so meaningful to one's artistic and professional journey." Kathleen joins previous Denham Fellows **Tea Alagic**, **Joanie Schultz**, **Jessi D. Hill**, and **May Adrales**, the inaugural Denham Fellow, who served on this year's selection committee.

The Denham Fellowship was established in October of 2006 by Mary Orr Denham through a bequest to SDCF in honor of her late husband, **Reginald H.F. Denham**, English writer, theater and film director, actor and producer. The grant supports a Director on a project representing a significant career step, and the financial award allows the recipient to take full advantage of the opportunity.

Kathleen applied for *Swell*, a theatrical adaptation of Julia Stein's graphic novel, to be an interactive multi-media piece exploring how we deal with loss. Kathleen is encouraged by the award. "I'm so honored to receive this year's Denham Fellowship. SDCF's stake in nurturing emerging Directors, particularly women, is a vital part of the theatrical landscape. Having this early support for such an experimental project – the multimedia adaptation of *Swell*, an art comic about grief – will enable me and my artistic team to realize our strange vision and share it internationally. I'm thrilled!"

Special thanks go out to this year's selection committee members **May Adrales**, **Roger Danforth**, **Wendy Goldberg**, **Meredith McDonough** and **Kate Whoriskey**, who, like previous selection committee members, endeavored to choose an applicant who has demonstrated a proactive work ethic and a deep commitment to the craft and whose proposal clearly articulated an artistic vision for the project. The goal is to provide motivation to proceed with what can often feel like isolating work – as this year's selection committee member and inaugural Denham Fellow May Adrales can attest, "The Denham Fellowship boosted my confidence as an early career Director and emboldened me as I pursued a deeply personal, artistically challenging original work. It was very meaningful for me to take part in the committee this year. We carefully scrutinized each application with deep thought and respect; I was honored to be part of a group who truly cared to advance the career of a young Director."

"Out of a very competitive pool of applicants, the committee ultimately was most drawn to the passion and commitment of Kathleen Amshoff. Her project, *Swell*, is both unique and timely. Congratulations to Kathleen," salutes Wendy Goldberg.



KEEPING IT SAVVY!

by GRETCHEN M. MICHELFELD, Associate Director of Member Services

Our September DCN – which actually took place on October 4th – was a standing-room-only career coaching seminar with JODIE BENTLEY and KEVIN URBAN of *The Savvy Actor*. These two powerhouse speakers gave our audience a crash course in marketing. I was able to catch up with them afterward for a follow-up interview.

You guys usually work with actors, right? How did you enjoy meeting our Directors and Choreographers?

We started out working with actors as our main focus because we saw a specific need in the industry and we're actors. What we teach is personal branding. At its core it's about taking ownership, proclaiming your identity for yourself and for the industry. The more we teach, the more we hear: "You know my friend who is a personal trainer could use this too." Or "I know a real estate broker that really needs to hear your stuff!"

We love to spread our message and had a blast sharing that message with the Directors and Choreographers who attended our seminar. We have a deep appreciation of what they go through as fellow artists. The best part of presenting our foundational business skills at SDC was seeing all the nodding heads in the crowd.

If you could impart only one of your "six business principles" to theatre artists, which would it be?

The six vital business fundamentals we've put together for the artist really work in tandem. You can't have one without the others. That's like a building with walls but no floor or roof. But if we had to pick one it would be the first: Entrepreneurial Vision. Nothing else matters if you haven't tapped into your passion. We hear artists in all disciplines say "I'll do anything as long as it pays!" Well, that's not having the career YOU want. That's following someone else's vision.

Why do you think so many artists avoid finance and business issues?

We live in a capitalist society that doesn't teach its citizens capitalism. As a result, most people, including artists, receive very little, if any, education about finance and business. It's no wonder we avoid these issues.

One of the first things we talk about in our teaching is your belief system surrounding money. Being aware of how you feel about money and what money means to you is a big piece of the puzzle. These beliefs are powerful and different for each person. For example: "I'm a sell-out if I make money commercially;" "I don't deserve to make money from my art;" or "Business is too hard to understand."

Some of us would freely give our art away, but we need to realize that it takes money to make the art we love. It takes money to live, to even pursue the chance to practice our art. Embracing finance is what many of us avoid. But knowing your belief system surrounding money and having a solid financial plan in place are the backbone of your business plan. It's the support we all need to pursue our art.

What's the best piece of career advice you have ever received?

Oh, wow, good one. We each need to answer it.

JODIE: Someone told me once (an acting teacher I believe) that the work would never be perfect. This rattled my perfectionist world a bit, but I realized that my striving for perfection kept me from fully connecting with the people in the room. That made all the difference in my career and allowed me freedom that I never had. Freedom became a mantra for me. I stopped trying to control everything in and out of the audition room and strived for freedom instead.

KEVIN: Years ago I had a meeting with Thomas Schumacher from Disney Theatricals. He asked me if I wanted to continue acting, I said yes and he proceeded to say he couldn't hire me as a result. So instead of walking out with a job, I got a 45-minute master class about the business and staying open and available to opportunities. The phrase **Open and Available** is on my vision board to this day and is one of the reasons that *The Savvy Actor* was formed.

What's next on the horizon for 'The Savvy Actor'?

Our passion is to empower artists to take ownership of who they are in the business. We will continue our teaching in New York and Los Angeles and are excited to continue our Union relationships, speaking at AFTRA and SAG in January. We are also excited to launch the *Savvy Insider* – a support service for those who want to work with us but don't live in NY or LA. It includes video lectures and downloadable content. Ultimately, we want to create a community of artists who understand business, who are able to define their careers, and who make opportunities for themselves.

For more great tips from Jodie and Kevin check out <http://www.thesavvyactor.com>



OBSERVERSHIP OBSERVATION

CONTINUED FROM LAST EDITION

We asked a couple of our 2011 Observership Application Evaluators to respond to their experience. We remain eternally grateful for their hard work as well as their gracious offerings below.

OPENING THE PATH

by DANIEL JAQUEZ, SDC Member

A young Director appears to be doing all the right things to advance her career, yet, she wrote in her application "...the aspiring Director's journey can seem daunting; there is no open path that you can just follow."

I was honored to be asked to be on the committee to evaluate applicants to the SDCF Observership program this year. I carefully read the statements of an earnest, varied group of Directors and was impressed by the deep understanding and passion for what our profession does. I saw a lot of eager directing students looking for their next move, I saw seasoned professionals looking for new learning opportunities and I saw Directors wanting to hone their craft and expand their circle.

I kept thinking about how important this program is to our profession and how we should make it bigger and stronger. Maybe everybody who works on an SDC contract should have the option to take on an Observer. Let's create a clear stepping-stone in the ethereal "path that you can just follow."

I also thought about the ongoing debate in our field about the training of theatre Directors, mentorship and experience vs. MFA's. I can fervently make a case for graduate programs since I graduated from one but, thinking about it, a large part of my training consisted of equal measures of directing shows and observing or assisting the amazing Directors that ignited the American Repertory Theatre stage in 1998, 1999 and 2000.

On the topic of training, my husband, who is working toward earning his pilot license, tells me about "ground school" and "flight hours" and how you cannot get a private license without following a clear path which includes a combination of theory and experience and that it takes a lot more flight time to get a commercial license than a private one. You want to be a professional? Go out and fly some more!

OK, back to the applications. For fun I calculated a couple of statistics to get an idea of who was applying to the program. I love statistics; my first incarnation in the professional world was that of an actuary. I kid you not. These numbers are based on the boxes that were checked by the applicants I reviewed.

continued on page 10



PENSION AND HEALTH UPDATE

by JOHN EVERSON

SDC-League Funds Administrator

DO YOU KNOW WHO YOUR BENEFICIARY IS?

As you may know, pre-retirement death benefits are available to the beneficiaries of Members who are vested in the SDC-League Pension Fund. It is very important that a beneficiary card be on file in the Fund Office for you, designating your beneficiary. It is not enough to name your beneficiary in your will. Legal counsel advises us that the beneficiary designation card functions as a contract and takes precedence over a will, even if the will carries a more recent date than the signed card. If you have not filled out a card, or if you are not sure who is recorded as your beneficiary, please call the Fund Office at (212) 869-8129 or send us an email at Pension@SDCweb.org. Following is a summary of your options for designating a beneficiary.

For the Pension Fund Pre-Retirement Death Benefit:

Please note that while federal law applies to the entitlement of spouses to pension benefits, the Trustees have endeavored to equalize the options available to you regardless of your marital status.

If you are single:

- Anyone may be named as your beneficiary.
- An institution or trust may be named.
- If no one is named, the benefit is paid to your estate.

If you are married:

- Your spouse must be your beneficiary unless he/she waives his/her entitlement.
- If your spouse waives his/her entitlement, anyone may be named.
- If your spouse waives his/her entitlement, an institution or trust may be named.
- If no one is named, your spouse is your beneficiary.

If you wish that the benefits be paid directly to your estate, or that they be paid to an individual who is not your spouse, child, parent, or sibling (for example, if you wish to designate a companion or member of your extended family), please be sure to file a beneficiary designation card clearly indicating your wishes. Again, if you have questions regarding this important matter, or any other pertaining to your entitlement to benefits through the SDC-League Funds, don't hesitate to call.

FREE FLU SHOTS: COURTESY OF THE ACTORS FUND

The Actors Fund will be providing flu vaccinations at no charge for all industry professionals at the Al Hirschfeld Free Health Clinic at 475 West 57th Street (off 10th Avenue) on the dates listed below. Simply show your SDC Membership card. Appointments are not necessary but dates and times are subject to change. For the latest information, please call (212) 489-1939 and choose Option 3.

Monday	November 7	1:30 to 4:30 p.m.
Thursday	November 17	1:30 to 4:30 p.m.
Wednesday	December 7	1:30 to 4:30 p.m.
Tuesday	December 20	9:30 to 12:30 a.m.
Thursday	January 5	9:30 to 12:30 a.m.

Please also note that if you are currently eligible for Option A through the SDC-League Health Fund and enrolled in the Oxford Freedom Plan, you may obtain your flu shot from your Primary Care Physician at no cost to you.

- 73% Director only; 10% Choreographer only
- 33% Members or Associates of SDC
- 60% Women
- 67% Caucasian
- 47% Received a Bachelors within the last 2 years; 20% received a Masters within the last 2 years
- 64% Prefer to observe new plays (a few indicated new musicals)
- 43% Prefer to observe musicals
- 10% Prefer to observe classics

Interesting, huh? Only 33% were Members or Associates of SDC. I would love to see it be at least 50%. OK, I know we Directors know it all, but I truly believe established professionals should be encouraged to observe new ways, new styles and new venues. This can only make our work richer and some of our choices more informed.

I can say by far the hardest part in evaluating the applications was trying to determine if this was the best possible time for a candidate to get the maximum use of the Observership. Of course, there is always something to be garnered from observing professionals at work, but one can be not-ready. Observers need to be in a "place" where they can understand what they are observing in such a way that it will positively impact their career. The depth and breadth of the choices made by a Director in a rehearsal room are not always obvious; knowledge is only acquired when it is truly seen. I keep thinking of a wonderful book I read in college and re-read ten year later while I was working on a show; a very different experience. I might read it again in 10 more years. *La Casa Verde* by Vargas Llosa.

OTHER UNION NEWS **NOTEWORTHY**

NEW MEMBERS

Chris Bailey
Choreographer
New York, NY

Curt Columbus
Director
Pawtucket, RI

Robert Barry Fleming
Director/Choreographer
San Diego, CA

Millicent Johnnie
Director/Choreographer
Dallas, TX

Mark Kimelman
Choreographer
New York, NY

Robin Larsen
Director
Woodland Hills, CA

Mimi Lieber
Choreographer
New York, NY

Leslie Martinson
Director
Palo Alto, CA

Rob Melrose
Director
San Rafael, CA

Niegel Smith
Director
New York, NY

Stephen Sposito
Director
New York, NY

Gaye Taylor Upchurch
Director
New York, NY

James Vasquez
Director/Choreographer
San Diego, CA

Ashley Wallen
Choreographer
London, UK

NEW ASSOCIATE MEMBERS

Cassie Abate
Director/Choreographer
La Mesa, CA

Sophie Blumberg
Director
New York, NY

Deborah Bradshaw
Director
Sicklerville, NJ

Gisela Cardenas
Director
New York, NY

Michael Dove
Director
Silver Spring, MD

Heidi L. Duke
Director/Choreographer
Brooklyn, NY

Justin Emeka
Director
Oberlin, OH

Tracy Francis
Director
Brooklyn, NY

Bethany Elkin
Director/Choreographer
San Diego, CA

Kasey Graham
Director
State College, PA

Jill Harrison
Director
Philadelphia, PA

Robert Michael James
Director/Choreographer
Fort Worth, TX

Nicolas Minas
Director
New York, NY

Jonathan Musser
Director
Brooklyn, NY

Kate Pines
Director
New York, NY

Katherine Ray
Director
Norwalk, CT

Jerry Ruiz
Director
Brooklyn, NY

Krista Schwarting
Director
Anchorage, AK

Timothy Troy
Director
Milwaukee, WI

Ryan Whinnem
Director
Brooklyn, NY

IN MEMORY OF

Liviu Ciulei
Director
Bucharest, Romania

Caroline McWilliams
Director
Los Angeles, CA

NEW or RENEWED IPA'S

Ensemble Studio Theatre
INDEPENDENT IPA

Rattlestick Theatre
Referenced to ANTC

Pan Asian Rep
Referenced to ANTC

Labyrinth Theatre Company
Referenced to ANTC

STRIKE & DEFAULT

Members asked to work for one of the theatres or producers appearing on the Default or Strike list should contact Mauro Melleno (ext. 237, MMelleno@SDCweb.org) immediately. Work rules stipulate that Members may not work for employers on the Strike list and must have an appropriate SDC contract for all employment, otherwise fines or penalties may be incurred.

STRIKE LIST *The Strike List contains employers with whom serious issues have arisen and remain unresolved. Examples include refusal of these employers to recognize SDC, or failure to comply with the terms of an SDC contract. No Member may render directorial or choreographic services, including those associated with "show doctoring," for a producer or theatre posted on SDC's Strike List.*

Alternative Scenario LLC Jeffrey Altshuler, Producer	DS Unlimited David Syner, Producer Los Angeles, CA	On the Run Productions
Baci Management d/b/a B&B Prod. Mary Card, Producer	Dublin Theatre Company Rick Robinson, Producer Dublin, CA	Perkins Productions Robert Perkins, Producer
BCBGMaxAzria Entertainment, Inc. Charles Cohen, Producer Beverly Hills, CA (producers of <i>The Ten Commandments</i> in LA)	Steve Hildebrand, Producer	Prince Music Theatre
BINGO Chicago, LLC Carel Davis, Russ Tilaro, Agnes Corrado, Producers	International Theatres Corporation Thomas Scalen, Producer	Shear Madness Las Vegas, LLC Terrence Williams, Producer
BT Productions	Israel Oh Israel, International, Inc. Richard Bernstein, Producer	Gloria Hope Sher, Producer
Darren Lee Cole, Producer	Lombardo Org. LLC, Matthew Lombardo, Producer	Stage One Inc. (City Repertory Theatre of Wichita)
Jack Cullen, Producer	Lone Star Performing Arts Association	Starlight Theatre, San Diego, CA Kimberly Layton, Producer
Drama Center, Inc. Gary Waldman, Producer Florida	L3 Productions Jon Cutler, Producer	Twin Tiers Theatre Festival Rohit Kapur, Producer
	Musical Theatre of Los Angeles	Valley Musical Theatre

DEFAULT *The Default list contains employers with whom serious issues have arisen and have been resolved to the satisfaction of SDC. Examples include initial refusal of these employers to recognize SDC, or failure to comply with the terms of an SDC contract. Members may work for employers on the Default List, however prior to commencing rehearsals the Member must work with staff to ensure employer obligations, such as posting bonds, have been met.*

A Woman of Will Company, LP Ashley Road Productions Jack Nadel, Julie Loshin, David Braun – Producers	Clyde Winkler Entertainment Tom Clyde, Producer	Rubicon Theatre
Altar Boyz Chicago Joe McGinnis, Altar Boyz Chicago LLC, Producers	Diverse City Theatre Victor Lirio, Producer	Abraham Salaman, Producer
American Music Theatre of San Jose	Benjamin DeRuyter, producer	Mark Schwartz, Producer
Obie Bailey, Producer	Edwards Entertainment Group Armstead Edwards, Producer	Sales Guru Consulting, LLC Karen Paull
Mark Balsam, Producer	MadCap Productions	Barbara Schottenfeld, Producer
Brian Bantry, Producer	Richard Martini, Producer	Shows By Jutta, Inc. Ned Toth, Producer
Chanhassen Dinner Theatre	Myriad Productions, Grant Robbin, Producer	David Sonkin, Producer
CLO of South Bay Cities	NET Theatrical Productions Albert Nocciolino, Producer	Special Entertainment Events Christopher Raphael, Producer
M. Carlyle Productions Michael Carlyle, Producer New York, NY	Stephen O'Neil, Producer	Allen Spivak, Producer
	Playhouse Theatre Group Tracy Flater, Producer	Barrie & Lynn Wexler, Producers
	Plowshares Theatre Company	Robin Tate, Producer
		Texarts Association
		Whole Art Theater



**STAGE
DIRECTORS AND
CHOREOGRAPHERS
SOCIETY**

NEWSLETTER

VOLUME 63

NOV/DEC 2011

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Stage Directors and Choreographers Society

1501 Broadway, Suite 1701

New York, NY 10036

Important SDC Reminders

MAKE YOUR VOICE HEARD

Vote! Ballots are due to the SDC office in NYC by **Friday, November 11th at 5 p.m.** The results will be announced at the November 14th Annual Membership Meeting here in NYC. See below for more details.

LOOKING TO INCREASE YOUR END OF YEAR CONTRIBUTIONS?

Consider giving a gift to the Foundation. SDCF is the only organization of its kind dedicated to fostering all levels of career for Directors and Choreographers. Every dollar counts. Visit the **Donate Now** link under the Foundation's tab online. www.SDCweb.org



SDC AND SOCIAL MEDIA

Are you our Friend? Please look for us on **Facebook**. Post your upcoming productions and projects. Like us and our links and feel free to add relevant posts of your own. Find peer artists in your city and across the nation.

MEETING REMINDER

The Annual Membership Meeting will be held in NYC on November 14th. **6 p.m. | Manhattan Theater Club | 311 W. 43rd St. | 8th floor**
Executive Board Election results, important Union news and the Callaway Awards presentation will be featured. Please RSVP to GMichelfeld@SDCweb.org.