

**Stage
Managers'
Association**

Please note: This transcript is for the **2002** Annual Membership Meeting.
As such, this letterhead reflects the Officers and Board for 2002-2003.

RICH COSTABILE: Welcome. Welcome, welcome. Feel free during the meeting to gently, quietly avail yourselves of the hors d'oeuvres. They'll be there the whole afternoon. My name is Rich Costabile, and I'm Chairman of the SMA; and I'd like to call meeting #162 to order at 2:35pm. (APPLAUSE)

BALLOTING

And for our first order of business: Robert Cohen has an announcement.

ROBERT: As Chair of the Nominating Committee, along with Marjorie Horne and John Atherlay, I'd just like to say that if you haven't voted yet, you have to have your ballot in within the next hour. It can be dropped over there at the table, and then Marjorie, John and I will start tallying and announce next year's slate of officers. Thank you.

INTRODUCTIONS

RICH: Thank you, Robert, very much. I'd like to introduce the board members present, and why don't we start at this end with...

IRA: Ira Mont, Executive Board member and past Chair.

MARCI: I'm Marci Glotzer; I'm the Second Vice Chair.

RICH: Hi, I'm Rich. Past Secretary, Past 1st Vice Chair, current Chairman.

ROBERT: I'm Robert Cohen, I'm past Chair, past Vice Chair, past...(LAUGHTER) Founding member of the organization - one of a few of us in this room - and currently on the Executive Board.

RICK: Rick Borutta, outgoing Treasurer.

SHELLI: Shelli Aderman, current First Vice Chair, former Secretary.

CHERYL: And I'm Cheryl Mintz, Executive Board, Social Chairperson. (CHEERS, APPLAUSE)

RICH: And timing being everything, just walking in is...

SANDRA: Sandra Bloom, Board member.

RICH: Thank you very, very much.

DAN: I'm Dan Zittel, co-Secretary. And sound man. (LAUGHTER)

MEMBER: And ladies and gentlemen, our bartender today is Sean. (APPLAUSE)

SHELLI: And if anyone sees people walk in, send them to Cheryl or they just don't get their free drink.

RICH: Good point. (LAUGHTER) And what I've love to do is very quickly go around the room - make sure you don't get lost or missed - and introduce yourself. And if you're not a member yet, mention who you're a guest of today. And if you're a past Chair, mention that. We have a bunch here today. So why don't we start right in the corner.

[Members and Guests introduced themselves at this point. The total was 44, including 12 Board members (out of 15) and 11 guests. There were also RSVP/Regrets from 5 more members, including 2 Board members.]

[Continued on next page]

Chair
RICHARD COSTABILE

First Vice Chair
SHELLI ADERMAN

Second Vice Chair
MARCI GLOTZER

Secretary
MEGAN SCHNEID

Secretary
DAN ZITTEL

Treasurer
GAIL EVE MALATESTA

Executive Board
JOHN M. ATHERLAY
JAMES P. BIRDER
SANDRA M. BLOOM
NADINE CHARLSEN
ROBERT I. COHEN
ANDREW FEIGIN
JEFFREY M. MARKOWITZ
CHERYL MINTZ
IRA MONT

RICH (cont'd): We have Babette Roberts on the phone. Babette just had a baby. Yay! SHELLI [into phone]: Congratulations.

RICH: And we'll actually get to that officially later, but she's at home, and what would she like to...

SHELLI [into phone]: Did you want to...I'm supposed to translate anything you may wish to say, to the microphone here. Okay. First I'm sure everybody wants to say mazel tov on the baby.

SEVERAL: Mazel tov. (LAUGHTER)

SHELLI [into phone]: She says thank you all so very much and she can't wait to bring the newest member of the SMA to a meeting so we can meet her. (LAUGHTER) She said to send a membership form for the little one. (LAUGHTER) And a T shirt.

(LAUGHTER) And as soon as she can, she's going to take advantage of the fact that he's sleeping now and she's going to sleep herself. So...alright honey.

RICH: Thanks, Babette. (GOODBYES)

SHELLI [into phone]: You've got it. Love you too, sweetie.

RICH: And next on the agenda...does everybody have an agenda by the way? If you don't, Cheryl has them. And if you don't, you might also not have signed in. So make sure you have signed in please, so we know who has been here.

We also have on the way...John Atherlay, one of our board members, is planning to moderate the panel. He's not here yet, but is expected to arrive in a while. John was able to line up, as you may have seen from the e-mails, Patrick Quinn, the President of Equity; Carol Waaser, who's the Eastern Regional Director; Ken Greenwood, Senior Business Rep; Sheila Matthews, who's a Business Rep; Keith Sklar, Field Rep; and Flora Stamatades, Business Rep. Those are the folks you'll be seeing later. Patrick couldn't promise to be here for the whole meeting, but he'll be here as long as he can - I'm not sure if that means he's arriving late or leaving early or both.

CHERYL: He better show up, I ordered him lunch.

RICH: Yes. (LAUGHTER)

MEMBER: He'll be here at the top, and leave a little early.

TREASURER'S REPORT

RICH: Thanks. Next on the agenda is our Treasurer's report. Rick Borutta. Outgoing Treasurer only because he declined to run. Rick is fabulous.

RICK: I will run again but I have to go out of town first. (LAUGHTER) As of our last annual report, which was August 23, 2001, we had \$7,266.37 in checking. Since then we have deposited \$14,735. Our expenses for the year came to \$5,234.52 which leaves us with \$16,776.85.

And the other thing I have to mention is we're still pursuing an online payment option

- a way for members to renew their applications online, using a credit card or debit from their checking account, through a link to a company called VeriSign, which is involved with the management of our website. They have an online payment service, where you would go to a link from our site to their payment site, and they can transfer from your credit card or from your checking account into our checking account. We're in the process of getting more information from them on exactly how that works and what the fees are for their service, and hopefully we'll have that ready by the time we have membership come up at the end of this year. I think that's all I have.

MEMBER: I have a question on this. Where are the monies in terms of funds? I want to know if they're in a checking account or a savings account; how are they divided?

RICK: Everything is in checking. This is all a checking account.

ROBERT: So there is no savings account.

RICK: That's correct.

RICH: Yes?

MEMBER: I would recommend to the board to please reinstitute giving to the Barry Kearsley scholarship fund [at Hofstra University].

RICH: We did make a donation this year.

RICK: We have done it.

MEMBER: Okay, great.

MEMBER: And what bank is this money in?

RICK: It's at the J.P. Morgan Chase Bank.

MEMBER: Have we ever considered, if we do break off into a savings account, and I don't know what the board has in mind...

MEMBER: The credit union.

MEMBER: ...doing the Credit Union, which would be a vote of confidence...unless it can't be an organization.

RICK: I believe you can...I have to talk to the Actors Federal Credit Union about that. They can do a business checking and savings account and when I get back from vacation and get together with the next Treasurer, we can get that started.

RICH: Any other questions for the Treasurer? Thank you very much, Rick. (APPLAUSE) It's a very detailed job and very tough, and it's one of the few jobs where we don't have redundancy - we have two secretaries, we don't have two treasurers. I really appreciate everything you did.

You may have seen or read about Rick many times this year. He's Elaine Stritch's assistant and on the video I heard her say 'Rick!' (LAUGHTER) And in print you can just translate that. And Rick will be going with Elaine to London in September. That's a terrific coup for you. Congratulations.

RICK: Thank you.

COMMITTEE REPORTS

Membership

RICH: We're down to committee reports,

number 3 on the agenda. And I'd like to start please with the membership committee, Dan Zittel, who's also speaking for Megan Schneid, who hopefully will get here before the end of the meeting but is otherwise occupied.

DAN: I also wanted to thank Megan for all that she's done in my absence while I was away for a couple months. Membership: We currently have 320 members paid up, that's 320 members around the world, not just in the United States. We have some members in Hong Kong, Israel, Australia...

MEMBER: Canada, U.K.

MEMBER: Great Britain.

DAN: This breaks down to 260 full members, 49 associate members, 4 affiliate members and 7 life members. (LAUGHTER, APPLAUSE) As of May 22nd, we acquired 38 new members, since January. And speaking of new members, if there are any guests here, we have applications available today...(LAUGHTER) And we'd be glad to have you fill one out, or answer any questions about joining the SMA.

I also wanted to congratulate Ira [Mont] and John [Atherlay] for being voted onto Equity's Council for stage managers ... (APPLAUSE)

RICH: Second terms each I believe.

MEMBER: And who got those Council seats? The SMA! [This is a reference to the fact that one of the SMA's early actions - and victories - was to secure 5 dedicated Stage Manager seats on Equity Council.]

Social Events

RICH: Excellent. Thank you, Dan, very much. Next: social events. Ah, the wonderful Cheryl Mintz! (LAUGHTER)

CHERYL: Hi, I'm Cheryl. The social committee has done two events at Playwrights Tavern this year, and we just keep coming back for more. This was a new idea to do the annual meeting here...

RICH: Dan Zittel came up with this idea, and Cheryl executed it, of course. (APPLAUSE)

CHERYL: And from the turnout, it's great, so thank you all for coming. Thank you for being great with RSVP's; it really was wonderful. And I'm always looking for someone who's interested in maybe being a host of an individual drink night. Throughout the season we try to do 2 or 4 drink night gatherings. Because I'm based in New Jersey now, it's very hard for me to host drink nights, every single one of them. So if anyone is interested in hosting a single drink night, you don't have to commit to doing all the social events for a whole year. If you just want to be a host for one event, e-mail me and we can talk about your ideas. It's generally locating a restaurant that can give us a room or a situation like Playwrights Tavern - we keep coming back here because they give us a great arrangement. If you're

interested, I think you all know my e-mail [cmintz@mccarter.org]. Just drop me a message. Nothing much more to say about the social events. We're here.

RICH: Ira?

IRA: On the note of social events - not SMA related or produced - there are two sort-of-weekly events that happen in the city. Thursdays at Barrymore's are sort of a wardrobe/stage manager/backstage crew gathering time. Barrymore's is a restaurant on West 45th Street, and they start sort of mid-evening and go into the evening. And a little less formal, because sometimes there's nobody there, on Wednesday evenings at Gallagher's on West 52nd Street, Craig Jacobs, who is the PSM of *Phantom of the Opera* instituted a Wednesday night drink night, and it's stage managers and new stage managers gathering to share ideas and vent and ask questions and see what's going on. So those are two other places to pop your head in and see what's going on.

RICH: And you're going to be recruiting Craig?

IRA: Is he not a member these days?

RICH: Nope. (LAUGHTER)

IRA: Maybe we can very easily conjoin the two. Yeah, that would be great. Okay.

RICH: Cheryl, thank you.

CHERYL: A tag to the social events committee. Actually I wanted to turn it over to Dan to talk a little bit about the Broadway Show Bowling League.

RICH: How could I have forgotten bowling? (LAUGHTER) Oh my God.

DAN: Every Thursday night at Port Authority, in the South building between 40th and 41st Streets, on the second floor in the back, is the Broadway Bowling League. The SMA has two teams; the first one is called Striking Headsets, the second one is called Spare Headsets. (LAUGHTER) And there are usually places for everybody to bowl, especially on Spare Headsets, which is the second team. There's a big turnover because people go out of town. We need subs, we need understudies...(LAUGHTER) And it's a great social event on Thursday nights. All the Broadway shows are there and some off-Broadway shows. It's a great, absolutely great group of people. This is not a competitive thing; everybody goes out there and has fun. We do win trophies though. (LAUGHTER) In previous years Marci here won 2 trophies: for most improved, and what was the other one?

MARCI: Most points won.

DAN: I won most improved, the team won first place...(APPLAUSE, CHEERS) We bribed all the actors. (LAUGHTER) It really is a fun evening. It's \$5 a game; we usually bowl 2 games. If you play only 1 game, that's fine. Shoes are \$4, so it can run about \$20, but again it's such a wonderful event Thursday nights and each season is 18 weeks; you don't have to be there for 18 weeks, and

then on the 19th week there is a huge party; everything is free - food, shoes, bowling, you name it. (LAUGHTER) And the money that's raised from the bowling, and also raised from the 50-50 raffles that we have every night, goes to Broadway Cares/Equity Fights AIDS. And we've given over \$5,000 some seasons and more. So again, it's a great event, come by and...

MEMBER: And it's Thursday nights after shows come down.

DAN: Right.

MEMBER: Is this a year round thing or...

DAN: Yes. This season actually just started last week. And it's never too late to start. If our team is full, we can always get you on another team, they always need extra people.

MEMBER: People always need subs.

RICH: Dan, thank you very much, and congratulations to your team. Cheryl?

CHERYL: Just one thing about today. Feel free to go to the bar or to the hors d'oeuvres throughout the meeting. If you want to go up and get a drink, Sean is here throughout the meeting.

RICH: Anything else on social events? Any questions? Anybody want to join Cheryl and help her out? Please by all means talk to her before you leave or e-mail her after the meeting.

Job postings

We just keep getting better and better offerings. They are fabulous and I've gotten a lot of thank-you's from members who have gotten employment. I think Scott Schneider, who is not here because he's got a job today that he got through postings, probably holds the record for number of jobs snagged off our job postings. I think he's got about 6. It's unbelievable. Unbelievable.

MEMBER: Does he do opera?

RICH: I think he does, which of course which would explain part of that. But a lot of other things too. But as always, spread the word to people who need stage managers, send them to the website and have them post jobs. They come to me, I edit them, I send them out and hopefully work for everybody. Anything on job postings, questions? Yes, Robert?

ROBERT: Well I think a big tip of the hat should go to Rich for instituting...(APPLAUSE, CHEERS)

RICH: I can only say it's my pleasure, truly, and you should know I never hold back job postings because I'm looking for work. (LAUGHTER) Everything that comes in, I send out.

Now, do know that I truly don't have the time to check out the details of all the job postings. Sometimes I've heard through the grapevine - you've seen my caveats on occasion: "go into this with your eyes wide open" - but I don't always hear that. So it's always up to you to make sure that they're

valid Equity-wise, if it is an Equity job; it's always up to you to make sure that you're not going to have a problem with a job. Make sure you get everything in writing, always. That's something we can always, always, always remind ourselves of. I had an incident a couple of years ago. Just didn't do it, and I paid the price. So be careful when you do them, make sure you are in complete understanding with the potential employer, as you should always be anyway. Good luck, hope everybody gets jobs when you need them.

MEMBER: Your listings make good reading.

RICH: And every so often I slip a little humor in as a test. Thank you very much.

Flea market

Now James D'Asaro is a past First Vice Chair, and he's still currently, as far as I know, the Chairman of the Flea Market committee, the Broadway Cares/Equity Fights AIDS committee, and I think the only thing we should say today is that it happens in September, I think about the 3rd week. Zoya [Kachadurian] was the Chair of the committee for many years; thank you so much. And now would be a great time to really think about what you might be able to contribute to the flea market to be sold. If you're on shows, get signed posters, get CD's, get anything that people in the theater business and people who come to the flea market who aren't in the theater business might want to purchase to support Broadway Cares. Zoya?

ZOYA: I do know that Jim particularly and very wisely wants to tip the table as much as possible towards purely theatrical. In the early stages it was much more of a rummage sale with some theatrical things, and I know from last year he was rather impatient with anything that wasn't theatrical. So particularly go through your CD's and if you're working shows, that's the kind of stuff that really, really sells.

RICH: Scripts that are signed ...

ZOYA: And if it is household, make sure it's more like a chotchsky and small - one big item can take up a lot of space on the table. Look for those little things.

RICH: As you probably saw from the report of last year's flea market on the website, BC/EFA actually gets a lot of items that I guess they parcel out to the different tables.

ZOYA: They've always been good about giving stuff to us.

RICH: So they help us as well, because each table is tallied up individually: the Stage Managers' Association table, all the other Broadway shows and organizations who participate. It would be great to have a terrific showing of things contributed to it, and of course then when the announcement comes out, by all means attend and buy.

ZOYA: And staff.

RICH: And staff, yes, of course, lest we forget.

ZOYA: Jim will send out a letter and then he'll solicit...I think he does usually 2 hour blocks of time starting with set up and tear down. And it's a fun thing to do. We make idiots of ourselves but we have a great time.

RICH: You'll probably get the first letter middle of the summer, give or take.

MEMBER: Sometime in August.

Operation Observation

RICH: I've reached Operation Observation on the agenda. We are always looking for opportunities to observe our fellow stage managers. They don't have to be long term, as you've seen in a few recently. Dan Zittel graciously offered his show in Florida, but he didn't offer to pay people to come down to see it, so I'm not sure if anybody availed themselves of it. (LAUGHTER) But please, even if it's just 2 weeks - because we have the capability of hosting them and also putting them on our website, it's not a problem, we can put a deadline, "This is the end of it." And rehearsals would be a fabulous thing to open up if that's ever possible; tech, production meetings if they're feasible. So really think hard as you get involved in a production. Think whether it lends itself to an operation observation, because we can all learn, it's always fun and interesting. So keep that in mind if you would.

Website

I'm sorry to keep going on. Bill Jones [SMA webmaster and chair of the Website Committee] sent me a note that he's involved with American Opera Project's presentation of a concert reading of Act I of "The Lost Childhood," presented at the Lighthouse Entertainment on East 59th, so he wasn't able to be here today. I think we should just give a round of applause to Bill, *in absentia*. (APPLAUSE) He works tirelessly at keeping the website up to date and he's got wonderful ideas, one of which relates to membership, which is that we're trying to get the membership data base migrated to the website where certain aspects of it, with appropriate security precautions, would be available to members only. And this could also relate to something we're going to be talking about later, the Stage Managers' Directory. So that's one of the things that Bill's putting a lot of effort into. He's also working with Rick to bring some form of online payment option to the website. We could pay our dues online, and if we get merchandise - like the T shirts that we've had in the past, or pens, mugs, who knows - it would make it very feasible to market them directly through the website. There would be no checks to be mailed or processed.

If anybody is interested in helping Bill out,

once again as with so many of the other committees, by all means make yourselves known; don't be shy. Your volunteer-ship would be tailored to your availability, your skill levels, your interests. Don't feel like anything's going to be above your head. We'd be happy to have the help, believe me.

Any other committee reports? Yes, Sandi.

SANDRA BLOOM: T-shirts. I didn't bring any today but...

RICH: Do they still exist?

SANDY: Yes, they're in my closet. Purple or black, they have the SMA logo. [Shelli and Rich model 2 of them they "happen" to be wearing.] They're very inexpensive; or just come to the next Christmas party, we'll be giving them away.

RICH: My entire wardrobe is SMA t-shirts.

MEMBER: They should have them at the flea market. We didn't last year. We should, amongst the other t-shirts.

MEMBER: Not enough. We sold 7. But if anybody wants one, feel free to e-mail us and we'll hook you up with one (Cheryl at cmintz@mccarter.org, Sandi at smbloom@prodigy.net)

RICH: Thank you, Sandi. Any other committee reports, comments, questions?

MEMBER: I was looking at the agenda and I'm not quite sure where this should go. We used to - and I don't know, maybe the board currently does - used to send out thank you letters to anyone at the Tony's to acknowledge ...

RICH: (OVERLAP) Coming up, coming up...

MEMBER: But I was just going to say, another person who I think should get it is Elaine Stritch who not only mentioned her stage manager, but she also mentioned Fritz Holt who was one of our Del Hughes winners, and how important he was to her, and I was so thrilled to hear Fritz' name again, and also to hear that recognition. I think a letter to Elaine Stritch thanking her for acknowledging the role we play...

MEMBER: And also the Drama Desk Awards, and I'm sorry I don't remember who...

RICH: We actually have that information in the agenda.

MEMBER: There are a few committees that we have, as you can see on the back of the application, of different activities that the SMA has done in the past. People fortunately get work and it's tough to try and fit stuff into our schedules sometimes. We used to have something called "The Headset," which was like an extra "Access Hollywood" kind of gossip column, Liz Smith style, that we inserted into the newsletters. We haven't had anyone to helm that for awhile, so if any of you might be interested in playing amateur reporter, or writing a column for our newsletters which go out every time we have a meeting -

everyone who's a paid up member gets a newsletter, which is an invaluable source, as all those of you who teach out there know, and "The Headset" was a really nice addition, as we will be talking shortly about our Milestones. If you're interested, please e-mail us via the website or at SMA soc@aol.com. I don't think it would take much time, but it would definitely be something fun to do; nothing major, just a little column for our newsletters.

RICH: I would add to that that the possibility of disseminating that kind of information via e-mail and on the website would make it even more accessible to everybody and in a more immediate way. I can only reiterate what Shelli said. It's so much fun. One of the things that I enjoy so much about posting the jobs is that I get so many responses and I know so many of you through our e-mail correspondence. It's great to put faces to your e-mail names, your screen names. Sometimes [our e-mails] are terrifically humorous, sometimes they're very informative. So if this interests you, appeals to you at all, I guarantee you'd have a lot of good times and meet a lot of great people around the country. So once again, don't be shy. Okay, anything else?

Okay, let's move on then. Don't be afraid to bring up questions about previous items on the agenda if we move forward and you think of something.

Stage Managers' Directory

Under old business, the stage managers' directory, once again Shelli Aderman.

SHELLI: Sandi Bloom did a wonderful job of chairing the directory committee and getting it published. The last one that we had published was 1996. In a recent conversation I had with a general manager acquaintance of mine, he said, "You guys used to do that directory thing, and let me tell you, that's great. But the problem is, I pull out the one I have and I try to call somebody and their number is disconnected." And that just got me thinking that we really need to move ahead into the 21st century with the directory. And as I mentioned in my candidate statement, one of the things that I want to focus on this year is building a core of volunteers within the association who, over the course of this year for the SMA, will put together the directory - come up with a way to outsource it, which we did have board approval for. Because I think moving into the 21st century with this, we not only want to go with the book form but we also want to include it as an interactive tool on our website - have both forms available so that it can be something that is easily accessible by people who hire stage managers. I remember in conversations I had in the past with our sister association in the U.K., the British SMA - they have what's called a free list - a list of people who are currently on the dole,

people who are currently unemployed looking for work, and they send that out as addendums to essentially the directory. And that's something that I want to focus on, for not only selfish reasons but for the SMA as a whole.

So what I would like to do is to get people who are really interested in giving a little bit of their time to meet and brainstorm once or twice a month over the summer and really get this ball rolling. Because we're at a peak of interest for this and I don't want to see us waiting as long to publish the next one.

And I fault no one for that, it's simply all of us on the board of the SMA just want to move forward with that. So if you're interested or have questions, please e-mail me directly at SHELLIPSM@aol.com. Yes?

MEMBER: Bill Jones, who we mentioned before, has actually been doing a great deal of research on the possibility of having it online.

SHELLI: Great.

MEMBER: There's a great deal of preliminary work that's been done.

SHELLI: Great.

RICH: The challenges to be resolved are format - what each page would look like, what your entry in the directory would look like - and related to that, if it's on the website, what information do you want to appear there, because it would have to be a way to reach you. We want to make sure that it doesn't open anybody up to unpleasant experiences, shall we say. We're trying to work through what that would be, and that's one of the main reasons that it's been so long - besides people's time - so long in coming.

MEMBER: I just want to ask why we're focusing on both forms of distribution.

SHELLI: Because believe it or not, there actually are people out there who have limited computer access and some of those people hire stage managers [LAUGHTER], and we don't want to discriminate, so to speak. I know general managers who keep their own personal library of SMA directories and will pull out - "Oh yeah, I remember I saw this resume in the 1996 version, let me pull it out, what was their name, right, okay, that's what it is." So it's a valuable paper tool as well for those who need one.

MEMBER: The last time we did the book, it had everybody's resume in it and for me personally, my resume changes every 3 weeks. And so again, it just doesn't seem like a very valid thing to be printing out however many copies and trying to distribute so many. It just seems like it becomes outdated as soon as you publish it.

MEMBER: When we were researching it, we also found that there are those people who wanted something - it may not be in the same format, it might be just contact information in a printed form, because of the fact that we need to update and that's the reason we were talking about going online with a part of it,

because in an online situation we would be able to update more frequently. You would be able to go in yourself and put your current information on.

SHELLI: Sure, and I think one of the things that we would also do in the paper version is to put a disclaimer saying, "For the most current updated resumes, please visit the website," or "Please contact individuals directly to have them fax their current resumes to you." But I think we do have members of the SMA who don't have e-mail and that's okay. (LAUGHTER) We just want to make it accessible to everyone.

MEMBER: For me, when I've been asked, who do you recommend, I'll go through the directory. Now if I'm online, I can't be on the phone and going through that. It's a great flip card to jog my memory. So it's good to have it there also in paper form if you're not at your computer or if you can't be on the phone and online at the same time.

MEMBER: I'm just concerned about the cost of printing...I mean I know how much it costs to publish things.

MEMBER: I know the cost of printing. I went through it years ago - it's very high. But what is very cheap today are CD's. Putting it in a CD format, mailing it to every general manager or every person...

MEMBER: But it's still good to have both. I just got a computer that lets me do a CD, I didn't have one up until now that I could, so...

MEMBER: At this point - maybe in another 10 or 15 years it might change, but at this point - a significant part of the population of employers still likes to actually pull something off his desk. However, just so you know, in past meetings we'd discussed not necessarily going with a fancy bound version but potentially going more along the lines of Price Berkley's Theatrical Index, which everybody buys every week at \$12 for a photocopied, stapled publication. So you know, we haven't actually done the pricing research on that, but at a recent board meeting we discussed the directory could just as easily have that format and if it was price appropriate, then potentially even the paper version could be updated twice a year depending on need, as opposed to the previous versions which were bound, where that would have been cost prohibitive.

MEMBER: I've heard about this directory for many years and I've never actually seen one. I was wondering when was the last time that it was published?

MEMBER: 1996.

MEMBER: '96. And where is it available, what does it cost and who gets it. Can I get one?

MEMBER: It's an antique now. (LAUGHTER)

SHELLI: We do have a few. If you call the SMA hotline or e-mail the SMA and specifically request a directory, as an SMA

member I believe...and please correct me if I'm wrong, you are entitled to receive one.

MEMBER: General Managers used to get it free...it was like 500 per mailing...a 500 piece mailing that went out to all the general managers.

SHELLI: We don't have very many left, I think we maybe have 10, 20...

RICH: One of the things that we wanted to make available online would be that you could update your own entry at your leisure and pleasure. And of course, security to prevent other people from doing that is something that has to be implemented. I would love to have all your credits if they're changing every 3 weeks. (LAUGHTER)

MEMBER: What is the difference between having the directory and having a contact sheet? That seems to be kind of the same thing ...

SHELLI: (OVERLAP) No, the contact sheet specifically is "Hi, I'm an SMA member, these are the other SMA members. These are the unions that these people are associated with." The directory not only posts resume snippets but it also posts contracts associated with, a little skills section... The contact list only goes out to SMA members, it does not go out to anyone else, nor if somebody asks for it - just so you know for your own privacy.

MEMBER: So we have to elect to be in the directory.

SEVERAL: Yes.

MEMBER: And we have to pay. Last time there was a cost, I think it was about \$47. It was never free to be included.

MEMBER: It helped over the overhead.

MEMBER: It used to be...first entry was \$40 and then renewals were \$20 or \$30 or \$35, it was less the second and third times.

MEMBER: Everyone keeps talking about the high cost of publishing but with Kinko's desktop publishing you can do a spiral ring thing and it costs very little. And because paper is not as interesting anymore, the cost has come down - and because of the digital mishmash.

SHELLI: I'm so excited to hear all this feedback. E-mail me and let's get a meeting going. Let's actually do something.

RICH: I'm glad this was a separate item. It's very important. We've been trying to get this moving for several years...the inertia has been really hard to break through, so hopefully this will be it. Thank you very much, Shelli, for spearheading it. Any other questions about the stage managers' directory? Once again, SHELLIPSM@aol.com.

NEW BUSINESS

Milestones

RICH: Moving on to new business. Very much in line with what Shelli was talking about with "The Headset," just by happenstance, a number of what I would like

to call milestones have made themselves known recently. The agenda item is "Commemoration of Milestones," so I'd like to commemorate some things, some terrific and some very sad, starting off with a sad one, which was the passing of Cathy Blaser. A number of us were able to attend her memorial service on the Upper West Side a couple of weeks ago, and it was wonderful to see the other people in her life - the other areas that Cathy was involved in. Her church and

MEMBER: The fashionistas.
(LAUGHTER)

RICH: Yes, yes, exactly. So what I would like to do now is to ask Susan Whelan to say just a few words about Cathy in commemoration of her passing.

SUSAN: This is very hard, folks, and I haven't prepared anything although he did warn me that I'd be asked to say something. Cathy was a wonderful, wonderful friend, which is what I actually spoke to at her funeral here in the city. I learned a lot from Cathy. Cathy was a stage manager, she was doing Broadway shows in the late 70's and early 80's when there were not hoards of women running around on headsets. It was looked at quite oddly, actually. And the thing that I learned from Cathy the most - there were tons of details: I toured with her for a year - what I learned from Cathy was particularly as a woman. Cathy needed no one to empower her. She did not wait, as a woman, for someone to give her the authority to live her life, be a stage manager, to be a woman in a man's field. She empowered herself, and the way she did it was because she was very bright. She never lost that big picture; she saw it, and once she identified the problems, she solved them, and she solved them with her intellect and with her wit and with her original thinking. She thought outside the box before we knew to say that. She just had this incredible ability to understand the elements of the picture and put together the best picture she could. I saw it when she was touring with *Penn & Teller*; I saw it when she was working for Fashionistas on 6th Avenue. I saw it the last 7 months of her life, as she absolutely determined how she would live and how she would die. She was incredible. We were lucky to have her. I miss her dreadfully and I must say, in line with the discussion about the stage managers' directory, she invented it. She sat down in a little office, down behind Ground Zero, practically 15 years ago, 17 years ago, with some old computer trying to figure out how to enter the data and turn it into a book. And Broadway Press...I don't know, does it still exist? Yeah. But she created this book. She also created something called *The Theatrical Source Book*...was originally Broadway Press... which is a huge wonderful book that all of us use.

So I thank you for the opportunity I guess

to say we miss her. She was an incredible lesson to me as a woman in a man's field. It's no longer a man's field.

RICH: Susie, thank you so much.
(APPLAUSE) Ira.

IRA MONT: Well, I just wanted to thank CB, who's not here with us, because she brought me and my wife to the SMA. My wife Jill Cordle, who's a past co-secretary and executive board member, assisted CB on an evening of theater for the League of New York Theater Women, which I presume does not exist anymore as an organization. We got to know CB, and she dragged us to our first meeting, which I think was over a restaurant on 42nd Street at that time. We remained friends with her and kept in touch and passed jobs back and forth. She was indeed a force and a source that will be sorely missed.

RICH: Thank you, Ira. (APPLAUSE)

MEMBER: I just wanted to say one other thing that CB did. In the painful labor stages of the formation of the SMA, she was very much involved in that really hateful process of hammering out a constitution, back when we used to meet at Ted Hook's Backstage. She was diligent with that, as she was with everything she did. We're very grateful to her for that, which even predated the directory. So she was a founding member in the true sense, really. Even though you had a job, you'd put in a lot of time for an organization you believed in. I think that's a great role model for us to rejuvenate our commitment to the organization, and for new members to know that no matter how busy you are, you can really make a huge difference for a lot of people, and she did in many ways.

RICH: Thank you. I just wanted to have a moment of silence for CB and then we'll move on. (SILENT MOMENT) Thanks very much, all of you, for your wonderful, kind words. She will be missed.

Bill Dodds turned 80. (APPLAUSE)
Founding member and Del Hughes Award winner and wonderful retired gentleman of the world. [N.B.: for information about the Del Hughes Award, including past winners, visit the SMA website, <http://www.stagemanagers.org>]

BILL DODDS: I just want to tell everybody how grateful I was. The stage managers helped me get to 80. (LAUGHTER) And for all the cards and e-mails and telephone calls. They were terrific. I've always had a theory that theater people have been my best friends. They are.
(APPLAUSE)

RICH: Thank you, Bill. Mazel tov.

I wanted to celebrate Bob Bruyr, who is a recently retired Equity rep who was a stage manager. We were hoping to have him here today because we wanted to present him with a lifetime membership in the SMA. He's in Kansas - unfortunately, his mom passed away about 6 weeks ago, and his dad is

undergoing surgery, I think today. It doesn't seem to be life-threatening. We've been trying to contact Bob so that we can express our gratitude for everything he's done.

ROBERT COHEN: I just want to say something about Bob. He was a stage manager for the better part of his professional life and then joined Equity. There was a point in the history of this organization where we tried to improve and establish our relationship with Equity, not just being Equity stage managers. Through Bob's resourcefulness and through his intelligence and his advice, we created position of Equity ombudsman for stage managers, with Bob as the first ombudsman. We were then able to go directly to Bob, and he was able to channel our questions, about specific contracts and so forth, and through that he became an incredible ally, a support force for this organization. So that will be very missed.

And along those lines, there are two other ombudsmen - Beth Johnston in Chicago, and Joe Garber in LA.

RICH: And Flora Stamatiades is now the ombudsman in NY. Along with the 5 stage manager seats on council, that was another position that the SMA was instrumental in creating within the organization of AEA. Robert, thank you for that - and we wanted to celebrate Robert Cohen's and Patricia Sutherland's anniversary recently, and the birth of their grandchild. (APPLAUSE, LAUGHTER) Patricia was a charter member of the organization as well.

And Shelli Aderman and Narda Alcorn just celebrated an anniversary.

Moving on, because as you see, some of our wonderful guests have arrived. Marci, a few brief words about the mentoring committee. I decided to put it separately because it is new business, really.

MARCI: I'm a committee of one. One of the amazing things about the SMA, and the reason I joined in the first place, is because of its amazing knowledge base. Just in this room, we have people at all levels of experience, all contracts across all media, and I wanted to figure out - that's why I ran for office in the first place and am running again - try to figure out how can we tap into that base.

So we're just about at the point of launching an informal Q&A. There are about 320 of us and we've been getting non-members e-mailing with questions such as, "I'm wondering, I'm a college student, I'm thinking what's better, graduate school or professional internship?" And people who have more experience ask questions like, "Well, this is my first long-running show, and I'm unclear as to what my responsibility is in terms of understudies and replacements. Can somebody give me some advice?"

So that's hopefully going to start up in the next couple of weeks. Let's support each

other and learn from each other. That's all I'll say.

RICH: Great Marci, thank you. In line with what was mentioned before by Zoya, I got a note from Jana Lynn, who's in Stamford. She watched the Drama Desk Awards on Channel 13, and Dan Moses Schrier received the outstanding sound design award for *Into the Woods*. He made a point of thanking Beverley Randolph and her stage management staff "who get the show and his design out there every night." And Sutton Foster, who's the star of *...Millie*, the title character, thanked "our stage manager, the fearless Bonnie Becker. Without her I couldn't do what I do." So I guess Bonnie is a ventriloquist. (LAUGHTER) But a fabulous, fabulous recognition [*which Sutton repeated in her acceptance speech when she received her Tony Award*]. If any of you hear of any awards, if you attend them or if you watch them where people acknowledge their stage managers, please let us know, because we send out letters of gratitude for them recognizing the terrific challenge that we have in every show that we do. So letters will be going out to them. [N.B.: Letters also went out to Manny Azenberg, who won a Tony Award for Best Revival of a Play, as a producer of *Private Lives*; to Shuler Hensley of *Oklahoma* for winning the Tony for Best Supporting Actor in a Musical; to Brian McDevitt, for Best Lighting Design for *Into the Woods*. All thanked their stage managers, either generally or by name.)

And finally, recognition of a different kind. A couple weeks ago, on the 17th of May in "The New York Times," front page of the Weekend section, Kate Broderick was featured in the *House and Garden* feature article about how that whole thing works. It's at the Manhattan Theatre Club - two separate Alan Ayckbourn plays, which play simultaneously with the same cast, who run from theater to theater because when they're not in the house they're in the garden and when they're not in the garden they're in the house. And curtain calls were particularly "energetic." But anyway, Kate Broderick is the supervisor for both shows.

MEMBER: In total, there are 4 stage managers, 2 on *House* and 2 on *Garden*, plus Kate who is overseeing both of them, stationed in the lobby during the performances.

RICH: Watching as they pass in a blur.

MEMBER: And they not only had a picture of her, but a picture of her with a stop watch. (LAUGHTER)

MEMBER: And she's pregnant. (LAUGHTER)

MEMBER: Thus proving that women's hormones have nothing to do with the way they do their jobs. (LAUGHTER)

RICH: So if you haven't seen that article, find somebody who has it in print. I tried to get it online and you have to pay for it

because it's a couple of weeks old already - it's archived. Or from the library. It's a great article.

So, any other questions, any other business, any other new business, old business? [There were none.] I declare a meet and greet with our wonderful guests who have arrived, and we'll reconvene in about 15 minutes.

[The next part of the business meeting took place after the forum, which is printed separately.]

RICH: Robert Cohen and Marjorie Horne, the nominating committee, have some results.

ROBERT: Okay, we had 113 ballots cast out of a membership of 320.

MEMBER: Did you hear that? Almost 50%.

MEMBER: Well, the 320 are not all voters, only full members vote.

Once again in the Chair position, Rich Costabile. (APPLAUSE) First Chair once again is Shelli Aderman. (APPLAUSE) Second Chair will be Marci Glotzer. (APPLAUSE) No surprises here, but our Secretaries, Megan Schneid and Dan Zittel, have been re-elected. (APPLAUSE) We have a new Treasurer - Gail Eve Malatesta (APPLAUSE) Jeff Markowitz will once again serve on the Board. (APPLAUSE) And new to the Executive Board, and she has left the room, is Nadine Charlsen. (APPLAUSE)

MEMBER: Nadine will occupy Lori Lundquist's seat, correct?

RICH: That's correct.

MEMBER: Chose not to run.

RICH: Chose not to run, correct. Thank you, Robert, thank you, Marjorie, thank you, John, thank you the entire board. Megan walked into the room a while ago. (APPLAUSE) Co-Secretary with Dan.

[Final introductions were made of those not present at the beginning of the meeting. Meeting was adjourned at 5:50pm.]

