

SID SOLOMON

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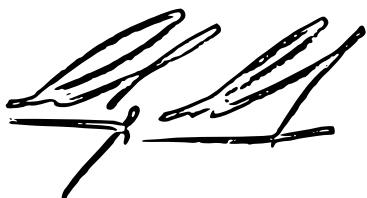
Fellow Members,

I come from a mixed household: my mother is union, and my father is management. From my mother I learned the power of collective bargaining. From my father I learned that a union is only as good as the work it produces, and how it allows its industry to thrive.

While there's no doubt that Equity actors and stage managers provide the highest quality of work, I often hear complaints from members that our leadership is single-mindedly focused on securing equitable pay and benefits, while neglecting the need to foster environments suited for creating risky, bold, adventurous work worthy of the artists of Equity.

I strongly believe that allowing Equity members to work for pennies undermines the value of our work and undercuts our bargaining power. I also believe that the producers with the voices that need to be heard the most are often those with limited resources, and who have the hardest time affording union actors. It is a delicate dance that must be done between worker protection and artistic endeavor. It's what makes the work of performers unions particularly difficult; the product itself is just as important as the pay. (Just ask a plumber if she loves a sink as much as we love theater.)

I've lived as an actor in large and small markets, worked varied contracts and codes, and waited in my share of EPA lines. I'm the guy who's always the deputy. I'd like to represent you, and to attempt this delicate dance.

A handwritten signature in black ink, appearing to read 'Sid Solomon', with a stylized flourish at the end.