

Diversity

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Senior Business Rep Kimberly Rimbold, Spokesperson Maria Somma and myself.

Nina Lannan, who chairs the League's EEO Committee, acknowledged that audiences across the country are changing, and while in the 1980s AEA took the lead in helping to transform what is seen onstage, the "backroom" looks virtually the same as it did 20 years ago. She challenged the participants to discuss what our industry is doing in this area, the challenges we face and what we can do to change it. Others agreed, sharing stories of their own "aha" moment when diversity – or the lack of diversity – came into focus. One participant David Calhoun, President of ATPAM/IATSE Local 18032, recounted his moment. He told the story of an opportunity he had early in his career. He was given an internship to work at a regional theatre. At one point he realized he was the only African American at that theatre and his presence could have been the result of a grant that required diversity at the theatre. He told the group that it was a good thing. It was his path into the business and, years later, David encouraged others to pursue their dreams because "I looked like them."

Tara Rubin and Bernie Telsey, two prominent New York-based casting directors, spoke about how they have seen the casting process change. Ms. Rubin told of her efforts to bring to the attention of directors and other decision makers the talented actors who might not otherwise be considered. Mr. Telsey pointed out that in television, while diversity and equal opportunity

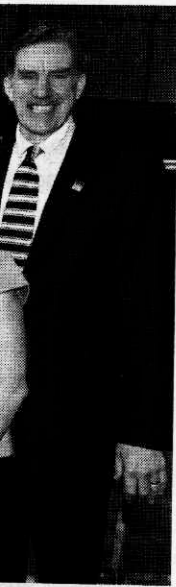
are mandated, it's become the normal part of the conversation. Rubin commented, and everyone nodded: theatre is "way behind" on the issue.

After nearly two hours, the group was energized and focused. We started to compile an action list that could be reviewed and implemented. I have been working on issues of diversity and inclusion for 25 years, and for the first time I felt that we had the right people in the room, with strong leadership to start the process of inclusion here on Broadway. It is my sincere hope that the work we do here will help us create a template that can be used nationwide.

For Equity's Off-Broadway Negotiating team, diversity, inclusion and non-discrimination, were an important topic. They achieved new language that requires producers to notify Equity when a role that depicts a character with a specific disability will be cast. Equity will assist in identifying Members with similar disabilities who can audition. The team also expanded the EEO rule to include more under-represented groups of actors. These changes mirror the language achieved in Production Contract negotiations and further demonstrate Equity's commitment to be a leader for change in our industry.

Diversity is not a "trending topic" that sits at the top of your Union's priority list for a few weeks and is then replaced by something else. Diversity and inclusion are key components of the human rights cornerstone upon which this Union is built. The staff and I, with the help of our EEO Committees, will continue the fight. Stay tuned. I will report back on this often.

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William Greaves Receives 2012 Paul Robeson Award

Emmy Award-winning director/producer and writer, actor William Greaves has received Equity's 2012 Paul Robeson Award. Created in 1971, the Award recognizes a person who best exemplifies the principles by which Mr. Robeson lived. Julia Breanetta Simpson, Chair of the Paul Robeson Citation Award Committee, presented the Award at the Eastern Regional Membership Meeting on October 12, 2012.

Mr. Greaves, 86, was present, along with his wife, his son and his daughter, who accepted on his behalf. His daughter, Maiya, said, "the Award accurately portrayed" her father's ideals. "He was a great role model," she said. "He didn't only think outside the box, he brushed the box out of the way." She noted that although his body was now diminished, his mind remained clear and she credited her mother Louise Greaves for working at his side for 55 years. David Greaves



Julia Breanetta Simpson (l) with David and Maiya Greaves.

spoke of his father's "astonishing body of work."

William Greaves joined Equity in 1945 and worked on television, in film, and on Broadway from 1946 to 1952. In 1948, Greaves joined The Actors' Studio, studying alongside Marlon Brando, Julie Harris, Anthony Quinn, Shelley Winters, and others. He first appeared as an actor at the American Negro

Theatre and later played the lead role in the stage production of *A Young American*. He was featured in the Broadway hit *Lost in the Stars* and was part of the all-black cast of the 1948 feature film *Miracle in Harlem* and in *The Fight Never Ends*, which starred heavyweight boxing champion Joe Louis. But, Greaves grew dissatisfied with the roles in which he was being cast, which were often stereotypes and derivative due to racism prevalent in American culture at the time, and turned his attention to film-making. He left the US in the 1950s to work for the National Film Board of Canada,

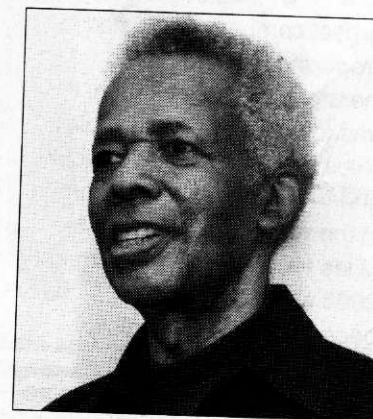
where he edited, wrote and directed more than 80 National Film Board films. Returning to the US in the early '60s, he worked for the US Information Agency's film division at the United Nations, where he made documentaries, including *The First World Festival of Negro Art* (1966), featuring performances by such leading African-American artists as composer Duke Ellington, choreographers Alvin Ailey and Katherine Dunham, and poet Langston Hughes.

From 1968 to 1970, Greaves was Executive Producer and co-host of the ground-breaking public affairs series, *Black Journal*, which earned him an Emmy Award. Greaves then returned to film-making and released *Ali, the Fighter*, which focused on Muhammad Ali's first attempt to regain his heavyweight title. Other film credits, include: *From These Roots*, an in-depth study of the Harlem Renaissance; *Booker T. Washington: Life and Legacy*; *Frederick Douglass: An American Life*; *Black Power in America: Myth or Reality?* and *Ida B. Wells: An American Odyssey*, which was narrated by Nobel and Pulitzer Prize-winning author Toni Morrison.

Retrospectives of Greaves' 200+ documentaries and films have been held at the Museum of Modern Art and the Brooklyn Museum.

In 2001, Greaves released one of his most ambitious works, *Ralph Bunche: An American Odyssey*, which was ten years in the making and narrated by Sidney Poitier.

Greaves' work behind the camera has earned him over 70 international film festival awards



William Greaves.

and four Emmy nominations. In 1980, he was inducted into the Black Filmmakers Hall of Fame, and also received a special homage at the first Black American Independent Film Festival in Paris. He was recently honored by the National Black Theatre and Film Festival with its first award for Lifelong Achievement in Film and for Contributions to Black Theatre.

Theatre Program Launched for Military Families

Theatre Communications Group (TCG) has launched the Blue Star Theatres program, recognizing the contributions of service families and seeking to build stronger connections between theatres, military families and their communities. In partnership with Blue Star Families and with support from MetLife Foundation, the Blue Star Theatres program will connect a variety of theatre offerings to military personnel and their families across the United States.

with local bases and develop and disseminate best practices for engaging with deployed personnel, veterans and service families.

"Theatre has the power to deepen communal connection and inspire creative expression," said Teresa Eyring, executive director of TCG. "It can provide an invaluable means of integrating military families into our communities while helping us process the consequences of these long years of war." "Three years ago, the

Do You Have Unclaimed Funds at Actors Federal Credit Union?

According to records of Actors Federal Credit Union, the following people have dormant accounts that have not been used for three years.

Effective April 1, 2011, the dormancy period for bank accounts was reduced from five years to three years by the State of New York.

Consequently, if you haven't used your ActorsFCU account in the last three years, you should have received a letter and form from the Credit Union as part of their required due diligence. If you wish to maintain your account at the Credit Union, you must make a transaction or contact them

whereabouts of a member on the list, please pass this information along to them. If the money is unclaimed, ActorsFCU is required by law to send it to the State of New York.

For further information, contact Member Services at ActorsFCU: 212.860.0000