

EQUITY QUARTERLY

SPRING 2007

# EQ

ANNOUNCING THE LAUNCH OF EQ  
REMEMBERING CHARMION KING  
PALACE ON THE PRAIRIES TURNS 100



**Equity  
helps put  
Namibian  
artists on  
the map**

A large sand dune in a desert under a clear blue sky. The dune is the central focus, with its smooth, undulating surface and a deep shadow cast on the sand below. The sky is a uniform, clear blue. The overall scene is bright and open, suggesting a vast, arid landscape.

# It takes a global village

KEN BURNS VISITED NAMIBIA ON BEHALF OF EQUITY, AS PART OF A FIA-SPONSORED TWINNING PROJECT, AND FOUND THE GREATEST BENEFIT HE BROUGHT TO NAMIBIA'S FLEDGLING ARTISTS' UNION WAS CREDIBILITY.

# President's message

**Welcome to Equity's brand new EQ Magazine.** As technologies have changed over the past decade, members were no longer looking to the venerable *Equity News* for up-to-the-minute information. With editorial, printing and mailing lead times to consider, even the best of efforts couldn't rival the immediacy of email and the web. The old fast became the new slow, and Equity is changing the way we bring information to our membership.

We kick off this inaugural issue of *EQ* with a feature article about Equity's recent exchange with Oruano of Namibian Artists' Union. Read on, and enjoy the new *EQ*.

In my previous column, I explained that Council was embarking on an ambitious education plan for itself, and that the first question we wanted to answer was: "Who the heck are all these members, anyway?" It's an important thing to look at, since you have charged us with the responsibility of running this association on your behalf.



Well, it's under way. Council created a task force to handle this, and has reviewed a preliminary structure for the project. While Equity may not have explored our member demographics in detail before, it's clear that other live performance associations have, and our first step was to plunder similar surveys from Equity U.K. and AEA (U.S. Equity) for good ideas. This has been a big timesaver, and thanks are due to these two organizations for their assistance.

Much of the information that we seek can be sifted out of Equity's own database, but that's only going to take us so far. There are many details that our database does not contain, and for that we will be coming directly to you. We plan to explore such questions as professional development needs, insurance, diversity issues, family status and what members do when they are *not* working – because we know that our membership is much more than the sum of its individual contracts. We also know that the hurdles our members face in their careers are as varied as the membership itself.

All of this is by way of saying you're going to hear a (figurative) knock on your door later this year, and find an eager and interested Council standing outside. We plan to accomplish a lot over the course of this term, and beyond, but what those accomplishments are will depend on what we hear from you. We'll give you the opportunity to tell us not only what we want to know, but *what you want us to hear*.

So when that knock comes, please answer the door and invite Council in. Tell them about yourself and share your thoughts. Because when it comes right down to it, Equity *is* all about you.

A handwritten signature in black ink, appearing to read "Allan Teichman". The signature is fluid and cursive, written over a white background.

Allan Teichman  
President

## EQ



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## EQ

APRIL 2007 – Volume 1, Number 1

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Coming issue: SUMMER 2007

Equity members are encouraged to submit notices of births, marriages, memorial notices and letters to the editor. Notices and accompanying photos MUST be sent via email (EQ@caea.com) or on disk with accompanying hard copy. Article submissions MUST be sent via email (EQ@caea.com) or on disk with accompanying hard copy. The copy deadline for submissions is May 9, 2007. EQ reserves the right to edit for length, style and content.

Publications Mail Agreement No. 40038615

EQ is published four times a year by Canadian Actors' Equity Association.

EQ *Equity Quarterly* (ISSN 1913-2190) is a forum to communicate to Equity members the activities of the Association and issues of concern to the Association. With the exception of the editorial staff, the views expressed in solicited or unsolicited articles are not necessarily the views of the Association.

Subscriptions are available at an annual rate of \$35, including GST.

# Notes from Susan Wallace

**Announcing the launch of *EQ* – your new member magazine.** Did you know that when the first Equity newsletter rolled off the press it was from an old hand-crank Gestetner? On 8 1/2 by 13 foolscap, the newsletter was typed out by the association's secretary and mailed in envelopes addressed by hand. We have come such a long way. With the launch of the *Equity Quarterly* – *EQ* – we're embarking on a whole new era of member publication with one aim in mind: to make you proud.

We want you to await the next issue, and the next after that, with anticipation. We want bated breath on your lips when you open your mailbox and pull out your magazine. We want you flipping pages in awe. In short, we want to blow you away.

With the successful launch of Equity's new website, EQUITYONLINE, a little over a year ago,

much of our time-sensitive material is now delivered to you in a much more timely fashion.

What better time to revamp the newsletter and take it in an entirely different direction. *EQ* will give us the opportunity to explore issues of importance to you, the member, in more depth and with more attention to detail – all beautifully illustrated and designed.

Communications Director Lynn McQueen remains at the helm as Executive Editor and will be supervising our expert editorial team of Marianne Lepa, Mariellen Ward and Shelly Rowen. Marianne is a freelance writer and editor and known to many of you already as the founder and editor of the essential *Arts News Canada* ([artsnews.ca](http://artsnews.ca)). Mariellen is a writer and publi-

cist with past theatre and film experience at Equity Showcase Theatre, Theatre Gargantua and Famous Players Theatres. Shelly is a graphic designer whose work has been used by Chapters-Indigo, the Canadian Opera Company and Mirvish Productions. Together, these three fabulous, arts-savvy women will fill the pages of *EQ* four times a year, and bring to life the amazing design created exclusively for us by Dean Mitchell of Fresh Art & Design.

We hope you adore your new magazine and leave it out on your coffee table for others to peruse with envy. Tell us what you think, give us your feedback. We've got the time now, and the pages, to bring you what you want to see and read about. It really is all about you! What's your *EQ*?



A handwritten signature in dark ink, appearing to read 'Susan Wallace', with a long horizontal flourish extending to the right.

Susan Wallace  
Executive Director

# Letter from the editor

MARIANNE LEPA

**Hello. Welcome. I am so very happy to be here as the editor of your new *EQ*.** Some of you are already friends from my online publication, *Arts News Canada*, and I trust the rest of you will be fast friends by the time you close the back cover of this magazine.

Equity Executive Director Susan Wallace has already introduced the rest of the editorial team that includes Mariellen Ward and Shelly Rowen. Both of these wonderful women have worked hard with Susan, myself and Equity's Communications Director and *EQ*'s Executive Editor, Lynn McQueen, to make this first issue of *EQ* something you can be proud of.

When Mariellen, Shelly and I approached Equity in hopes of winning the editorial contract for *EQ*, Susan and Lynn told us they were looking for someone who could create a magazine that would allow for meaningful reflection on the issues that affect you, the Equity member. And we told them that we would dedicate ourselves to providing editorial content that is compelling, pertinent and accurate.

Every issue of your new *EQ* will feature an article that highlights one important aspect of the work you do, an in-depth look at the issues raised and how they affect the world of performing arts.

We've added a new feature that will take a loving look at some of the people and places that are important to you. In this issue, we spotlight the Burton Cummings Theatre for the Performing Arts in Winnipeg. That charming "Palace on the Prairies" turned 100 years old on February 18th this year, complete with a rousing show the night before, produced by Danny Schur, and performances by many Equity members, as well as a concert by "you know who."

Future issues will contain articles that give advice and guidance on your personal health and your career. Of course, we've kept everything that you loved about the old *Equity News*. Career changes, marriages, births and fond farewells to those who have left us are all still here, as well as regular contributions from your President and Executive Director. All of this in well-written, thoroughly researched articles accompanied by lush photography and a bold design.

In the four years since I put the first issue of *Arts News Canada* on the web, my admiration and appreciation has continually grown for the way the performing arts in this country tell our stories and bind us together with our shared values and beliefs.

In particular, I am deeply appreciative of how the performing arts take our very Canadian message of fairness, justice, hope and peace for all around the world. As the editor of your *EQ*, I intend to return the favour by seeing to it that this magazine reflects you and the good work you do.

From now on, this space is reserved for your letters. We want you to tell us how we are doing, what you love, what you'd like to see and even what you hate. That's how we will make *EQ* all about you.

**LETTERS on subjects of concern** to Equity members will be considered for publication. The editor reserves the right to limit letters and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters that may affect members' employment.

Signatures will not be withheld on letters that are antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Canadian Actors' Equity Association. Letters that include artistic criticism of Equity members may be withheld or edited at the discretion of the editor.

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#### PHOTO CREDITS:

Cover and all photos of Namibia, except Page 8: Ken Burns  
Page 5, *Goodness* photo: Michael Cooper  
Page 8, photo: Ute von Ludwiger  
Page 12, photo: Jerry Grejewski  
Page 13, all photos by: Dan Harper of danharperphotography.com  
Except illustration of the Walker Theatre, courtesy of Manitoba Provincial Archives  
Page 16, photo of Mavor Moore by Harry Palmer, 1996, courtesy of the Moore family.

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#### PRODUCTION CREDITS:

*Goodness*  
Director: Ross Manson  
Music Direction: Brenna MacCrimmon  
Lighting Design: Rebecca Picherack  
Costume Design: Teresa Przybylski  
Sound Design: John Gzowski  
Fight Director: Daniel Levinson  
Stage Manager: Angie Jones  
Cast: Victor Ertmanis, Lili Francks, Tara Hughes, Jack Nichol森, Gordon Rand and Amy Rutherford

# EQ Moves

## Performing arts people are going places

Liberal Party leader, Stéphane Dion, has named Equity member **Tina Keeper** as the Canadian Heritage critic. Ms. Keeper was first elected as the Member of Parliament for the northern Manitoba riding of Churchill in the January 2006 election.

The Honourable John Harvard, Lieutenant Governor of Manitoba, invested former principal dancer with the Royal Winnipeg Ballet **Evelyn Hart** in the Order of Manitoba on January 15, 2007. The Order is the highest honour bestowed by the province and recognizes individuals for contributions that have given outstanding benefit to the social, cultural or economic well being of the province and its residents.

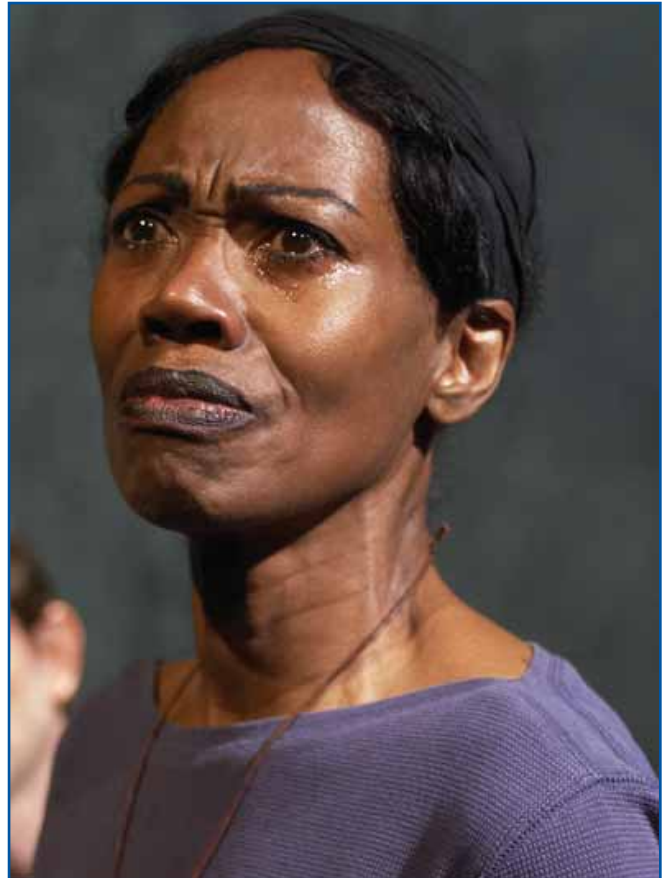
**Michael Schade** is the first Canadian to be named an Austrian Kammersänger – the highest award a singer can receive in Austria. Originally bestowed by the royal courts, the title Kammersänger, or chamber singer, is given by the Austrian and German governments to distinguished singers who have made significant careers in Austria or Germany.

Equity member and victim of mortgage fraud **Elizabeth Shepherd** has had the Royal Bank of Canada discharge the fraudulent mortgage on her house in the Leslieville area of Toronto and an Ontario Superior Court decision has restored the house back into her name. Elizabeth contributed her tale of fraud and stolen identity in the October 2006 issue of Equity's newsletter.

The Stratford Festival has appointed acclaimed actor, festival veteran and Equity member **Martha Henry**, as director of the Birmingham Conservatory, its intensive theatre training program.

**Elona Naqo**, familiar to members and engagers as the voice of reception in Equity's National Office, recently accepted the position of Executive Assistant to the Executive Director. Elona, who has already been introduced to Council at its February face-to-face session, takes over responsibilities from **Vera Penford**, who took early retirement from the Association in March. Elona's academic background in research and sociology will no doubt prove invaluable in this new position.

Equity Business Representative **Gretel Meyer Odell** has concluded her maternity leave and returned to work at the National



Lili Francks in Volcano's production of *Goodness*

Office in early March. Robert K. Scott, who assumed Gretel's responsibilities during her leave, will continue on in the Business Representative department during Ken Burns' leave of absence.

**Toronto independent theatre company Volcano performed Michael Redhill's *Goodness* at the Edinburgh Fringe Festival. While at the international festival, the production won both the Fringe First and the Best of Edinburgh awards. The Best of Edinburgh award, sponsored by the Carol Tambor Foundation, included a 10-show run at New York's Performance Space 122. *Goodness*, an exploration of genocide, made its U.S. debut March 1, 2007.**

# IT TAKES A



Equity's visit to Namibia brought the eyes of the world to the plight of Namibian artists and the challenges facing the country's fledgling artists' union. *By Mariellen Ward*

Until 1990, when Namibia won its independence from South African rule, it didn't even have a name. It was simply known by its geographical and colonial description: German South West Africa. But all that changed after a successful 24-year struggle for independence literally put Namibia on the map.

Senior Business Representative Ken Burns, who visited Namibia on behalf of Canadian Actors' Equity Association in September 2006, says that the recent independence of the country is palpable. "The sense of freedom and democracy is unparalleled in my experience," he says.

Namibia is in the very early days of just about everything, including organizing its artists. And, thanks to a twinning agreement arranged

by the International Federation of Actors (FIA) between Canada and Namibia, the country's fledgling artists' union – Oruuano of Namibian Artists' Union – is getting some experienced guidance from a union that has been there.

"Oruuano is facing many similar challenges to those which Equity has faced throughout its history, and they can therefore benefit from our knowledge and experience, and FIA encouraged the twinning partnership of the two organizations accordingly," Ken wrote in a report, after returning from his two-week visit to Namibia to run a capacity building workshop.

Previously, in the summer of 2006, Oruuano's Secretary General Vincent Mwemba visited Equity's offices in Toronto (see sidebar).

# GLOBAL VILLAGE

He went home with a lot of new ideas and skills to share with Oruuano President Banana Shekupe and their colleagues. Ken's visit to Namibia helped Oruuano put some of those ideas into practice. "Being there, I could so much better understand their situation and how we can help," Ken explains.

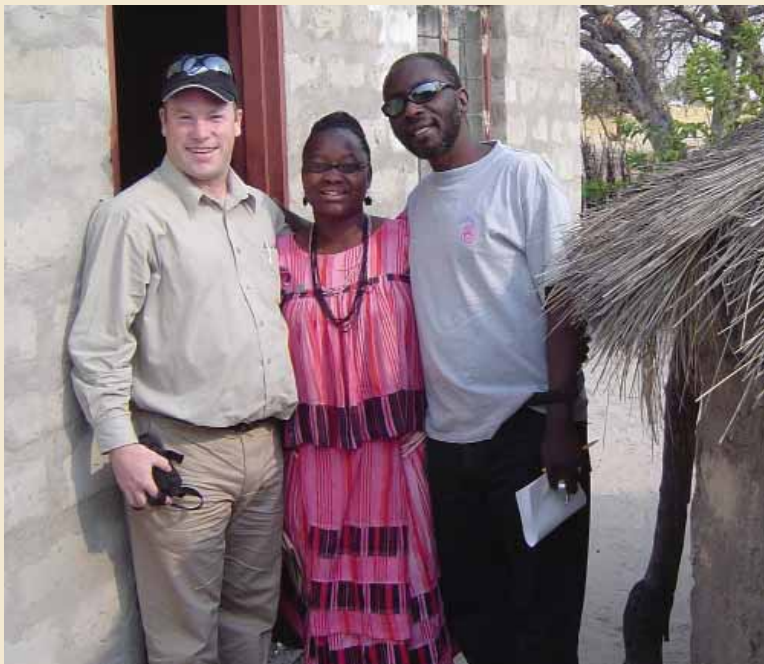
Not only did Ken experience the context, the country and the culture, he also experienced the enthusiasm. "It's very exciting to be part of their development. These people are making history; they are the first!"

## The credibility factor

The goal of the twinning project with Equity is to enhance the capacity of Oruuano through training of staff in computer skills, collective bargaining, membership outreach, government relations and other areas of union development.

And while there is no doubt that the skills, wisdom and supplies Equity can share with its Namibian counterparts are valuable, appreciated and useful, the greatest benefit of being twinned by FIA with Canada, and of Ken's visit to Namibia on behalf of Equity, is – in a word – credibility.

Membership in FIA, a global artist's organization, and partnership with Equity, an established and respected artist's union, has given Oruuano newly found respect in a country that has virtually no formal arts education or professional working conditions, structures and standards.



Previous page: Oruuano members proudly displaying their membership cards

Above: Ken Burns and Banana Shekupe visit the home of Oruuano Regional Coordinator Johana Nuunyanggo

## TWINNING TIMELINE

**2004** FIA Congress, Budapest. International Federation of Artists (FIA) Secretariat states the needs of affiliates in underdeveloped regions for capacity building, membership development, and collective bargaining. Equity Executive Director Susan Wallace proposes a plan to "twin" unions for in-depth training and assistance through partnership. The FIA Secretariat matches Equity with Oruuano and a program is developed.

**JUNE 2005** In the June 2005 issue of *Equity News*, President Henry Gauthier outlines the groundbreaking twinning agreement between Oruuano and Equity.

**SUMMER 2005** Phase 1 of the twinning project. Vincent Mwemba, Secretary-General for Oruuano in Namibia, joins the staff at Equity's National Office in Toronto for two weeks. While in Toronto, he is trained on software systems; works with Susan Wallace on lobbying, government funding and organizational structure issues; sits in on Executive Committee meetings; meets with ACTRA; reviews membership information systems; and, with the mentorship help of Ken Burns, develops a 75-page set of proposals for a national theatre agreement.

**SEPTEMBER 2006** Phase 2 of the twinning project. Ken Burns spends two weeks visiting Namibia.

**SEPTEMBER 11, 2006** The Twinning agreement between Oruuano and Equity is signed.

**SEPTEMBER 22, 2006** Oruuano negotiates an agreement with the National Theatre of Namibia (NTN) to initiate a productive relationship for the mutual benefit of both parties, and enters into a collective bargaining agreement.

# F I A T w i n n i n g A g r e e m e n t



**Namibia is an arid and sparsely populated country, known for spectacular and rugged landscapes and an abundance of wildlife**

“We are members of FIA because we are committed to improving the lives of artists, and the more we stand together, the stronger we are,” says Ken. “It benefits all artists around the world that Namibian artists achieve an appropriate level of respect and proper working conditions – and that makes us all stronger.”

Ken witnessed the effect of the credibility factor throughout his visit to Namibia – especially how it helped raised the profile of Oruuano, which was formed in 2003 to represent artists working in all disciplines. “It has really helped Oruuano’s cause to have the eyes of the world watching. The world has clout!”

“As a young country, forging a new history, the people tend to feel very alone,” says Ken. “It means a lot to them to be noticed outside of Namibia. They realize they are not alone in the world – people are watching; people are taking notice.”

## **Experienced assistance**

Ken describes the experience of visiting Namibia as stepping back in time. “It’s like the 1950s,” he says, of the slower pace, the inclusion of religion and the high regard for etiquette and protocol. It’s also like going back to a time in Canada’s history when Canadian artists were not organized and did not always enjoy professional working conditions, fair treatment and respect.

“Artists in Canada were facing similar issues around exploitation that Namibian artists are facing, and we benefited from the help of others in the beginning,” Ken explains, mentioning the role of Actors’

Equity in the United States in the formation of Canadian Equity.

Likewise, he sees a parallel in the relationship between Oruuano and the National Theatre of Namibia (NTN), and the relationship of artists and the Stratford Festival of Canada in the 1950s. After Equity was founded with outside help and Stratford started hiring artists under a contract negotiated with a professional artists’ association, the working lives of performers and other theatre professionals improved tremendously.

One of the most significant – and unplanned – outcomes of Ken’s visit was to “inspire” the NTN to finally agree to meet with Oruuano and make a commitment to begin the collective bargaining process. The union had been trying for a year to get a meeting.

“NTN is a federally mandated professional theatre, and they have the opportunity to be a leader and role model for creating a professional working environment. An agreement with Oruuano will create a working example of how it should be – how artists should be respected and not exploited.”

Equity’s experience and presence in Namibia, in the person of Ken Burns, has helped Oruuano take a step towards achieving this important goal. “It was very rewarding and gratifying to be part of that process.”

## **Creating a culture of professionalism**

According to Ken, the biggest issue facing artists in Namibia is respect. The culture of art in Namibia is based on skills that are passed down from generation to generation. There is very little in the way of formal

education. “The idea of a professional artist who has studied and trained is a foreign concept.” And so is the idea of professional working conditions. “There are so many things we take for granted that just don’t exist in Namibia.”

Along with these drawbacks, artists in Namibia are facing many of the usual developing nation problems – poverty, unemployment, political corruption and disease. Those who live in remote areas, far from the capital, Windhoek, also face transportation and communications challenges. Under these conditions, getting artists organized is difficult indeed.

But there is a great deal of hope because of the help Oruuano is getting and because of the hard work and inspiring vision of Vincent, Banana and their colleagues. They are ensuring that future generations of artists achieve respect and prosperity by focusing on education, on creating a union that is strong enough to continue beyond them and on trying to bring professional standards and a culture of professionalism to artists in Namibia.

“But it’s very difficult without professional structures,” says Ken. And this is why an agreement with the National Theatre of Namibia is so important. “Oruuano needs a place to put their new expertise into practice, such as lobbying for, and negotiating professional terms and conditions, and writing contracts.”

But getting a meeting with NTN was not the only successful outcome of Ken’s visit. In general, Equity concentrated on helping Oruuano take small, achievable steps. “We looked at what they are already doing, and tried to amplify and enhance. They have to be able to deliver on what they promise.”

Membership cards are a perfect example.



Vincent and Banana standing where the desert meets the ocean


### Instant respect

With the important idea of organizing and recruiting members in mind, and recognizing the pressing need for Namibian artists to gain respect, Ken brought Oruuano a gift of membership cards in order to overhaul their membership card system. Oruuano’s membership cards were very impressive, but they took a very long time to produce and, consequently, few members actually had a card.

Before Ken left Toronto, Equity created and printed a membership card that could be filled out and laminated on the spot. The system was presented to Oruuano as a gift and wherever Ken and Oruuano went, including two road trips to outlying areas of Namibia, they handed out many membership cards and signed up

many new members – in part because of the ready availability of the cards. Though the new cards were much simpler, they still achieved the same end: respect. Ken’s message to Oruuano was, “you can deliver this card now!”

The membership cards are just one example of taking a step forwards. Ken saw Oruuano taking enough steps to fill him with a passion and enthusiasm that carried him through an intense, non-stop visit to Namibia and is with him still.

“It was a stunning undertaking that had an enormous impact and I wish I could share it with the whole world,” Ken says of his visit to Namibia and the results that were achieved. In a sense, he has. 

## ALL ABOUT NAMIBIA

Namibia is an arid and sparsely populated country on the south west coast of Africa.

It is known for spectacular and rugged landscapes and an abundance of wildlife, including big game, such as elephant, lion, giraffe and rhino. A landscape and wildlife photographer’s paradise, Namibia is essentially a desert country, replete with giant sand dunes, rushing rivers and awe-inspiring waterfalls.

Contrasting landscapes range from open plains to majestic mountains, bush savannah to lush vegetation.

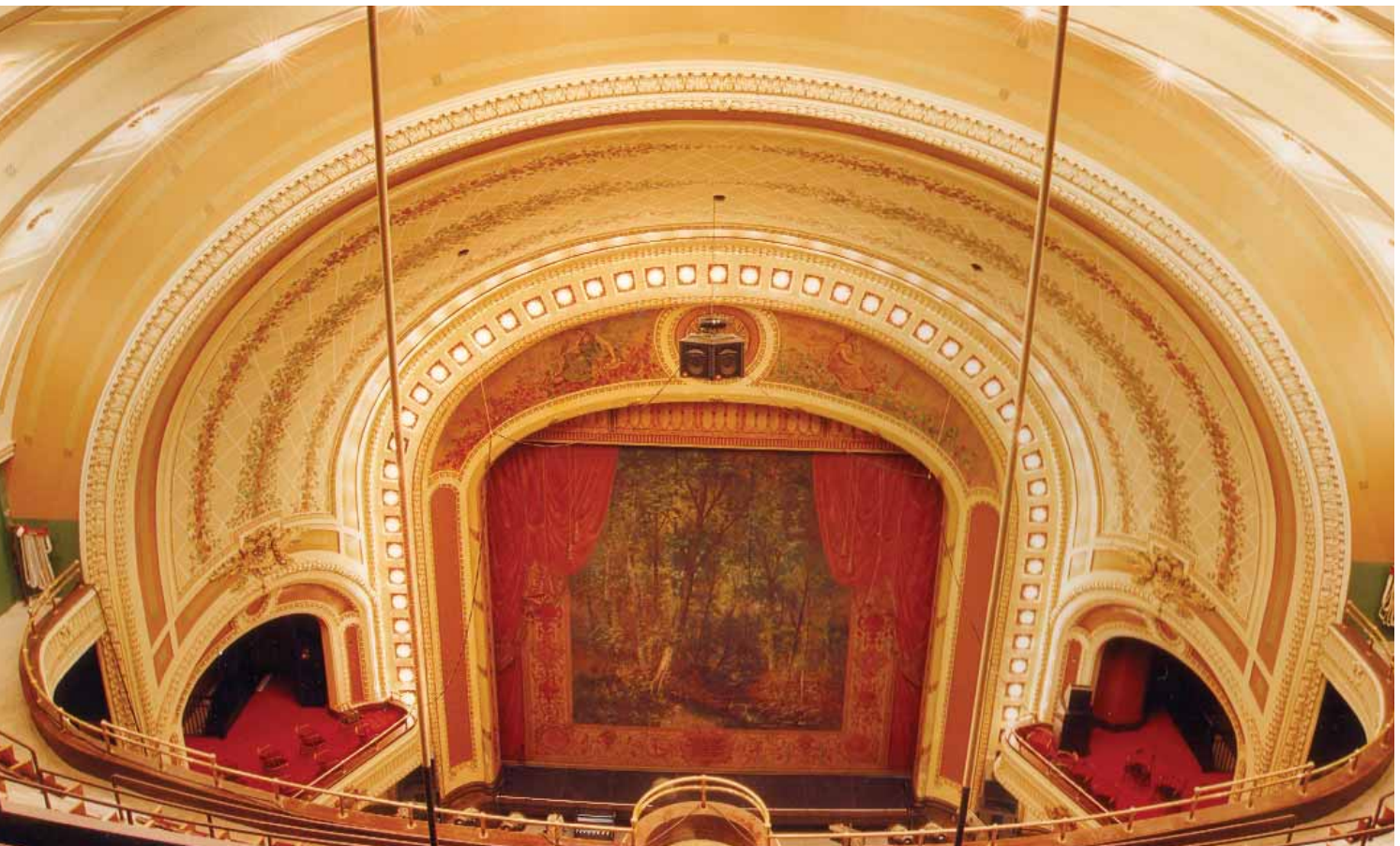
Approximately 15% of the country’s surface area is devoted to nature reserves. The desolate Namib Desert is said to be the oldest in the world, and Etosha National Park, the third largest in Africa, offers spectacular game viewing. Namibia’s uninhabited desert scenery gives visitors the opportunity to experience a profound sense of space.

Bordered by Angola to the north, Botswana to the east and South Africa to the south, Namibia is a peaceful, stable and prosperous country. Colonized by Germany in 1884, it was an unknown and unnamed country until diamonds were discovered in 1908. At the end of World War I, German South West Africa, as it was known at the time, came under South African rule. After a 24-year struggle, Namibia became an independent state in 1990.

Namibia is a multiparty democracy with a democratic constitution. The main economic sectors are mining, fishing, agriculture and tourism. English is the country’s official language, though it is the first language for only 7% of the population. About 60% speak Afrikaans. The population is largely indigenous (87.5%), representing various tribes. About 80-90% of the people are Christian.

# The Burt stands tall

“Palace on the Prairies”  
celebrates its 100th anniversary



And this our life, exempt  
from public haunt,  
finds tongues in trees, books  
in the running brooks,  
sermons in stones and  
good in everything

— QUOTE ON CURTAIN

It was called the “first metropolitan theatre in the great northwest,” a grand Edwardian edifice graced with plush crimson seats, an ornate curtain bearing a quotation from *As You Like It* and the latest in state-of-the-art fireproof construction. The Walker Theatre opened in Winnipeg on February 18, 1907, with a performance of *Madame Butterfly* starring Canadian soprano Florence Easton. One hundred years later, the Burton Cummings Theatre for the Performing Arts (renamed after Winnipeg’s famous son in 2002) staged an anniversary concert on February 17, 2007, to commemorate the history of the theatre, and its importance to Winnipeg audiences.

The history of this significant and magnificent theatre – a municipal, provincial and national heritage site – mirrors the evolution of entertainment technology, and audience preferences, during the past century.

Opened by impresario C.P. Walker in 1907, the theatre began as a “true, New York-style grand roadhouse,” in the words of board member, and independent writer, producer and composer, Danny Schur. “In those days, no one went to New York to see a show; New York came to you. Everyone played at the Walker.”

Danny wrote, produced and directed the anniversary concert, *Celebrate a Century*, which staged highlights from the theatre's history and the career of the theatre's namesake (and celebrity cheerleader) Burton Cummings, transporting patrons to past eras. Over the years, the theatre has seen a lot of action – it has



been a movie theatre (the Odeon), derelict, renovated, restored, and has finally returned to its roots as a true road house. “It now has a rock n’ roll edge, but it bleeds with the ghosts of all those actors who played there during its glory days of legitimate theatre (1907-1933),” says Danny.

Danny talks passionately about the Burt's great acoustic design, enormous proscenium and two balconies: the upper balcony, nicknamed “the gods,” had its own entrance and ticket booth and was built to enable Winnipeg's less affluent to attend the theatre. But more than its many physical attractions, Danny is impressed with the theatre's historical and community significance – it is a vibrant, contemporary link to a glorious past. 



**Opposite page:** The present-day view from the famous third balcony of the Burton Cummings Theatre in Winnipeg

**This page clockwise:** The anniversary concert, *Celebrate a Century*, filled the house on February 17, 2007

An illustration showing the original marquee and sign of the theatre

In true vaudevillian spirit, Al Simmons narrated the anniversary show

Burton Cummings performing on the anniversary of his namesake theatre

BRENDA KAMINO Member-at-large



I am very honoured to be asked to continue a column on diversity in this, our brand new, glossy, four-times-a-year magazine, *EQ*. And I am extremely pleased to report that we are about to undertake the exploration and sharing of issues encompassing ideals and ideas that go beyond our immediate experience and affect our lives.

Articles in this issue have repercussions on our professional and political lives and perspectives. I am proud to know that our own Ken Burns, Equity's Senior Business Representative, visited the Republic of Namibia, as part of the twinning project between that country's fledgling Oruano of Namibian Artists Union and Canadian Actors' Equity Association. As you have read, the goal was to enhance the capacity of Oruano through training of staff in computer skills, collective bargaining, membership outreach, government relations and other areas of union development.

Look at a map to see where Namibia is located. It might fascinate you to know that its two million citizens, members of seven significant and two major tribes, live in an area slightly smaller than Ontario and have a life expectancy of 44 years. It is occupied by mostly black people (87.5% vs. 6% white) in a formerly apartheid society, and 21.3% of the population suffers from HIV/AIDS.

Now here's the pertinent part: Namibia is characterized by great economic inequality. The wealthiest 1% of the population consume more than the poorest half combined. Apartheid did not end segregation, although more non-whites have joined the upper classes than ever before. The white population, about 7%, own and manage most large businesses and commercial farms. In the civil service, races are on more equal terms, but much work remains to be done on gender equality. Sister Namibia, a women's rights organization, and the women's

council of the South West African People's Organization (SWAPO), created and supported a gender equality manifesto that helped ensure the organization's constitution would guarantee equal rights for men and women. However, the process of changing discriminatory legislation at the national level is slow and ongoing. Women in Namibia still have fewer economic opportunities than men, and incidences of rape and domestic violence are extremely high.

Ken Burns said that going to Namibia is "like going back to a time in Canada's history when Canadian artists were not organized and did not always enjoy professional working terms and conditions, fair treatment and respect." Can we then, as a country of performers with twice as many ethnicities as Namibia has tribes, hope to set an example in another light – the light of diversity and participation?

I imagine our affiliation and future friendship with Oruano will continue as the union gains membership and becomes the true voice of the Namibian artist. It is my hope that Equity, as a

“We're in a profession that promotes healing, provokes thought, creates political change and influences political discussion.”

diverse community of actors, directors and stage managers, will set our own bar ever higher and bring down the final barriers to participation and opportunity to exemplify all that is achievable, worthy and desirable, so we can proudly become truly equitable.

We're in a profession that promotes healing, provokes thought, creates political change and influences political discussion. And we are in a country where that is respected. While the rest of the world wrestles with ethnic cleansing, gender inequality, disregard for culture and religion, we in Canada can, and should, pursue higher standards of civil behaviour.

I'm looking forward to all of it.

It's still personal and it's still my pleasure.

# Fondly remembered



Charmion graduated with an Arts degree from the University of Toronto where she performed many roles in Hart House theatre productions. She helped found Muskoka's Straw Hat Players and she was a member of the Stratford Festival for several seasons, starting in 1958 as Lady Percy in *Henry IV* and Hermione in *A Winter's Tale* in 1959. She was also notably cast in the premiere production of David French's comedy *Jitters* directed by Bill Glasco.

Charmion began her career at the Crest Theatre, of which she was a founding member. She was part of an entire generation of Canadian actors given an opportunity to appear in an ambitious series of dramatic plays at that remarkable theatre. It was at the Crest Theatre in 1962, starring in *The Madwoman of Chaillot*, that she met Gordon.

Their love affair was legendary. After her death, Gordon said of their relationship, "I hope you all have as great a love as we've had, if not go and find it." They appeared together in a touring production of *Love Letters*, and Gordon directed her in a CBC movie of the week, *Once*. Just a few years ago, she and daughter Leah appeared in Tarragon Theatre's production of *Emphysema*, where they each portrayed the character Louise Brooks at different ages.

Charmion was passionate about Canadian theatre.

## CHARMION KING 1925 - 2007 The grand dame of Canadian theatre

Charmion King, recipient of Equity's Life Membership award, a grand dame of Canadian theatre, a matriarch of a Canadian theatrical family – which includes husband Gordon Pinsent and daughter Leah Pinsent – and the woman of "that remarkable voice" (to quote Susan Lawrence) passed away in January of this year.

She has appeared on television, film and radio but is best-known for her work as a stage actor. Born in Toronto,

Though offers from London, New York and Los Angeles flowed in, Charmion chose to live and work in the country of her birth. She believed wholeheartedly in Canada's creative spirit. "For Christ's sake get on with it – and be proud," was her rallying cry.

*Charmion requested that memorial donations be made to The Actors' Fund of Canada.*

**MAVOR MOORE 1919 - 2006** He was a one-man expeditionary force who went in search of Canada's soul *By Max Wyman*



I have rarely known an individual of such unstinting encouragement. Mavor Moore was a man who enfolded you in the genial embrace of unlimited possibility.

In anyone, that is a marvellously liberating quality. In Canada, in the period in which he was most influential, it was positively galvanic. It was a matter of example and of influence – of giving the country confidence to believe in itself as a *source* rather than simply a *consumer* of cultural goods and services. He let Canadian artists know they could compete with the best from anywhere.

He was a one-man expeditionary force who went in search of Canada's soul – and located it at the centre of our national being: at the place where we tell each other our stories, where we entertain each other, where we share our ideas, where we sing our songs together against the darkness of the night around us.

He could talk about momentous things with an ease of spirit and a brightness of mind. He was able to absorb you effortlessly into his world. It made him a lovely friend.

Wit was never far away: a delight in wordplay that underlined the impishness of his spirit, and kept him sounding youthful and alert in a way that didn't change with the years ... all of it flavoured with that twinkle of self-deprecation that we like to think of as particularly Canadian.

Mavor was a living example of the civilizing and humanizing effect of a life in the arts. With that example, how could you not buy into his consuming passion for a better world, a more humane world, a world where we find reassurance that there are important things that transcend the daily business of survival?

*Charlotte, Tedde and Rosalind Moore, with the assistance of Jim Betts and SCRIPT LAB, are commencing pre-production for a show of the words and music of Mavor Moore. The Last Best Spring Thaw: The Words and Music of Mavor Moore with super performers and guest speakers. The family is requesting for those who knew Mavor to write their memories and impressions to be included in a program. Go to: [mavormoorememorial.spaces.live.com](http://mavormoorememorial.spaces.live.com)*

## DORIS CHILLCOTT 1930 - 2006

Doris was passionate about art, politics and life

Doris Chillcott joined the UBC Players Club while attending the University of British Columbia. There she made life-long friends and developed her love of the theatre. After receiving her teaching degree, she taught at many secondary and post secondary schools in the Lower Mainland, infusing students with her love of both theatre and literature.

Teaching was her profession, but theatre was her passion. A gifted actor, with a career spanning more than five decades, Doris received many awards and much critical acclaim. Recently she was inducted into the B.C. Entertainment Hall of Fame. Favourite roles included Beatrice in *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*, "A" in *Three Tall Women*, and Winnie in *Happy Days*.



She was passionate about art, politics and life. She generously gave her time to Brock House, Theatre Terrific and various other organizations. She supported local theatre, attending as many productions as possible. She loved to host parties: cast parties, Capricorn parties and the family's New Year's Day Open House. She will be greatly missed.

## PIERRE LEFÈVRE 1914 - 2007 Pierre had a uniquely bicultural personality *By Perry Schneiderman*

Pierre Lefèvre was a gentle force of nature. Born in New York of French parents and educated in London, Pierre had a uniquely bicultural personality that allowed him to have an international career as actor, director and artistic director, as well as master teacher.

He joined the National Theatre School as a teacher in 1974, where he taught neutral and character mask for almost 20 years. His insightful and almost poetic way of critiquing created an atmosphere of trust in the classroom that allowed his students to improvise freely and to risk without fear of failing. They always sensed from the first session onwards that they would be supported and encouraged to rely on their instincts and explore to the very limits of their potential.

Through his teaching of so many of our community's active participants as well as his being a role model for the teachers that have followed him, Pierre Lefèvre's unique sense of discovery and spirit of creativity will live on here in Canada and internationally for many years to come.

## Members who passed in 2006

Marilyn Alex

Marion Andre

Ivor Barry

Doug Bennett

Paulette Hallich

Ron Hastings

Nigel Hawthorne

Gillie Fenwick

Lewis Gordon

Jack Goth

Bill Meilen

Jock Oswald

Leon Pownall

David Renton

Dana Reeve

Patricia Rideout

Joseph Rutten

Stella Spowell

John Stammers

Pamela Terry

Kimberley R. Timlock

Brian Way

Len Watt

Herbert Whittaker  
(Life Member)

Tudi Wiggins



**BIRTHS** Ontario Equity member currently residing in Los Angeles **Franc-Anton Harwart** and his wife Elizabeth welcomed their first child into the world June 22, 2006. Emilia Rylee was born 7 lbs 5 oz in the comfort of her own home in Orange County, California. Dad, Mom and little Emilia are doing wonderfully well in the sun, but can't wait to make good old and cold TO home again!



Former BC/Yukon Councillor **Katey Wright** and Equity member **Peter Jorgensen** are thrilled beyond words to announce the birth of their son, Lukas Ross Jorgensen-Wright, on October 30, 2006. Vital stats at birth: 8 lbs 1 oz, 22 inches. Other delighted Equity members include Aunt **Johnna Wright**, Uncle **Del Surjik**, and "Grandpa John" (**H. John Wright**).



Equity member **Amanda Nielsen** and husband Illya are happy to announce the arrival of their amazing baby boy Parker Tolan Nielsen. He was born on July 12, 2006, in Halifax, Nova Scotia, which the couple now call home. Parker is looking forward to visiting everyone in Winnipeg this summer.



Equity member **Dylan Trowbridge** and Joanne Boland are thrilled to announce the birth of their baby boy Kaden Elijah Boland-Trowbridge. Kaden was born in Toronto just after midnight on May 31, 2006, and weighed 7 lbs 6 ozs.



It is with great pleasure that Equity member **Krista Jackson** and Matthew Handscombe announce the birth of their son Miles Jackson Handscombe. He arrived on Thursday, February 8th at 7:53 a.m. at St. Boniface Hospital in Winnipeg, weighing in at a whopping 8 lbs 10 oz.

### WEDDINGS

**1.** As if the holidays weren't busy enough, between his birthday on December 22 and Christmas, Toronto Equity member **David Cormican** and his beautiful wife, Sheeba Ahmad, are proud to announce December 23 will now play host to their wedding anniversary. The happy couple were wed by Alberta MLA Dr. Bruce Miller at the picturesque Muttart Conservatory in Edmonton on December 23, 2006.

**2.** Equity members **Jane McClelland** and **Ken MacDougall** were happily married on September 9, 2006, in Cantley, Quebec.

**3.** Equity member **Rhonda Roberts** and Charles Smid were married May 6, 2006. The wedding day was beautiful and the happy couple has just purchased their first home.

**4.** On September 23, 2006, fellow Equity members **Matt Cassidy** and **Sarah Connell** were married in Ottawa. The ceremony took place at Dominion-Chalmers United Church and the reception at the Chateau Laurier. The day was truly a fairytale, complete with a pumpkin carriage and two white horses, a castle and glass slippers for the bride.



**5.** Equity members **Mike Wasko** and **Jenny Paterson** were married on October 9, 2006, in Vancouver surrounded by family and friends.

# EQ Classifieds

## PHOTO AND VIDEO

For headshots that flatter and matter and a demo reel that truly denotes and promotes contact Richard Gira at Piper Media (416) 825-6819 or email richardgira@pipermedia.com

## FRIENDLY COACHING WITH BARBARA

**GORDON** will help you choose a monologue or gear up for an audition. With 30 years of experience in theatres across Canada, film and television, Barbara can lend an impartial eye and ear to help you clarify your thinking and boost your confidence. (416) 535-0058

## ANIMATION II

Mermaid Theatre of Nova Scotia presents an intensive exploration of performance in motion at Mermaid's headquarters in Windsor, NS. (70 kilometres from Halifax) August 6-31, 2007. A limited number of participants will explore a range of puppetry styles. Faculty will include an outstanding roster of Nova Scotia's leading professionals. Cost is \$1,140 HST included. For a brochure please contact Mermaid Theatre of Nova Scotia's Institute of Puppetry Arts (902) 798-5841 ext 1, puppets@mermaidtheatre.ns.ca mermaidtheatre.ns.ca

## SARAH SHEARD M.A. PSYCHOTHERAPIST

Do you have trouble dealing with self-doubt, depression, rejection, difficult associates and other commonly faced problems of artists? Perhaps I can help you. I have a unique understanding of your world, the world of the creative artist. Since 1995, I have helped people reboot their passion, dissolve old emotional patterns, and rediscover the joy of taking risks. Reasonable rates. Riverdale office. (416) 778-1224 sarahsheard.com

## ON CAMERA AUDITION WORKSHOPS

One-Day Intensives with Steve Adams (actor and acting coach with over 25 years' experience) and Janelle Hutchison (actor and casting associate for Stephanie Gorin, John Buchan and the Canadian Film Centre). Practice audition techniques and work with sample scripts in a fun, safe environment. Great auditions don't just happen. 10% discount for Equity members. Check out steveadams.tv 'Latest News' or call (416) 432-4331.

## ACTORS! DIRECTORS! STAGE MANAGERS! CHOREOGRAPHERS! FIGHT DIRECTORS!

The Manitoba Theatre Centre will be celebrating its 50th Anniversary Season in 2007-2008! We would like to invite all the theatre artists who contributed to our success to celebrate with us. To do so we need you to email us at: anniversary@mtc.mb.ca and provide us with your current snail mail address and phone number. Thanks! ACT NOW! DON'T MISS OUT! EMAIL TODAY!

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**The Canada Council for the Arts is 50**

2007 marks the 50th anniversary of the Canada Council for the Arts.

The Council is asking Canadians to help celebrate their 50th anniversary by experiencing the arts in 50 different ways in 2007.

Visit their 50th anniversary website at [www.50.canadacouncil.ca](http://www.50.canadacouncil.ca) for more information.



## Professional Development Program Spring/Summer 2007

- Modern monologue – Rod Ceballos
- General audition technique – Andy McKim
- Acting and directing through movement – Beth Laing
- Movement for actors – Elena Kenaki
- On camera acting – Janet-Laine Green
- Voice – David Smukler
- Audition technique, art of acting/scene study and acting for the camera – Kevin McCormick
- Character and animation voice over – Roland Parliament
- Voice over - television, radio and narration – Elva Mai Hoover
- Truth, text and the camera – Steve Behal
- On camera acting – Brenda Bazinet
- Classical theatre lab

For application and class information:  
[www.equityshowcase.ca](http://www.equityshowcase.ca) (416) 533-6100 ext. 21

Space Rental Available at EST

Not-for-Profit \$20/hr – Equity Members \$10/hr  
For more information: (416) 533-6100 ext. 26



# WHAT'S NEW ONLINE

## What you find on EQUITYONLINE at [www.caea.com](http://www.caea.com)

- RRSP funds on hold
- Councillor and CPAG contact information
- Council, CPAG and Regional AGM meeting dates (online calendar)
- Defaulting engagers list
- List of engagers hiring SMs in last six months
- How to pay your dues online

## Equity announces HSBC partnership

An HSBC partnership package, available to Equity members only, includes premium savings on day-to-day banking services, investments and mortgage options. Further information is available at [www.caea.com](http://www.caea.com)



## WELCOME NEW MEMBERS

Alison Muir	Atlantic	Jajube Mandiela	Ontario	Saccha Dennis	Quebec
Torrance Coombs	British Columbia	Kyle McDonald	Ontario	Hazgary Colin	Quebec
Leon Willey	British Columbia	Dayna Tietzen	Ontario	Anthousa Harris	Quebec
Kimberley Paulley	British Columbia	Kawa Ada	Ontario	Joel J. Swaan	Saskatchewan
Jennifer Griffin Chesney	British Columbia	Lex Campbell	Ontario	Tyler Rive	Southern Alberta
Julie Tomaino	British Columbia	Jamaal Grant	Ontario	J.P. Thibodeau	Southern Alberta
Bernie Greening	British Columbia	Kristian Truelsen	Ontario	Majorie Poirier	Western Dance
Keegan MacIntosh	British Columbia	Clive Walton	Ontario	Anthony Pulgram	Western Opera
Marcella Hyde	British Columbia	Janick Hebert	Ontario	Philippe Castagner	Western Opera
Sean McCall	Ontario	Arndis Bildfell	Northern Alberta		

Publications Mail Agreement #40038615  
 Return undeliverable Canadian addresses to:  
**EQ**  
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