



Cameo

National Professional Fraternity in the Communication Arts and Sciences since 1893
Volume LXXIII | No. 2 | Fall 2008

COMMUNICATION & CONNECTIONS

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Letter From The Editor

Welcome to another edition of *Cameo*. Over the past months, National Council has been exploring questions that all Zetas should ask. The answers are the very core of being a Zeta. What is communication and how do we use it in our professional lives? Why did we join Zeta? Why do we continue to support the organization and how do we keep our passion for it and for communication alive? Above all, how do we share this passion with others and foster the continuing growth of Zeta?

National President Maria Schloerb Burns expands on these ideas and questions in her “Letter From The National President” on the next page. She encourages all of us to think about what these questions mean to us on a personal level. If you have thoughts or ideas on this topic, send them to *Cameo*, so we can get the membership involved in this discussion. Communication comes in many forms, and with such a geographically diverse membership, this newsletter can be an important forum for keeping in touch and connecting with each other.

Many of our members already know the written word is an important form of communication. See “Excerpts from Performing Arts Management” on page 9. Zeta member Dr. Tobie Stein co-wrote this handbook of professional practices in the performing arts field. It is a fascinating read for a Zeta in any profession.

Zeta also has a long history of oral communication. See “The Right Thing: Storytelling Only Works If The Tales Are True” on page 8 to find out how to use storytelling in your professional life.

You can contribute to *Cameo* by emailing me at cameo@zetaphieta.org.

In Zeta,
Tara M. Sapienza, Editor

Cameo

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Tara M. Sapienza, Editor

Cameo is published twice annually by Zeta Phi Eta, National Professional Fraternity in the Communication Arts and Sciences. It is sent to all members of Zeta Phi Eta in good standing.

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Relatives of deceased members: Please send information, including date and place of death, to Central Office Executive Director at the above address.

To be added to the e-newsletter, email president@zetaphieta.org.

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Affiliations:



The Professional Fraternity Association



American Alliance for Theatre & Education (AATE)



Letter From The National President

Dear Zetas:

It's hard to believe that almost 115 years ago our founders, Edith DeVore, Maud Newell, Mollie Connor, Leila Little, and Laurine Wright, came together under the guidance of Dr. Robert McLean Cumnock to create an organization designed to band together individuals committed to high standards of communication arts and sciences.

After so many years, what do we all have in common now? What do speech therapists, journalists, film and advertising majors all have in common? Based on recent member conversations, what still bonds all Zetas together is our membership's deep passion for communication. With that understanding, I believe together we can continue to move this organization forward for another century.

In addition to the conversation about our common bond, the discussion of what motivates and encourages both National Council and professional and campus members to stay connected and to work hard for this organization was discussed. The answer has been the same ever since I was asked to take a position on National Council in the summer of 2005 – involvement at any level is due to the personal connections within the organization. The Zeta membership includes people that are motivating and passionate, that inspire and encourage us all to be better people, and that make us want to continue to achieve with wisdom, integrity and love.

On a national and local level, I encourage all of you to help the organization continue to inspire people to join, to reactivate memberships and to create new chapters across the country. Keep Zeta alive! Remember how the organization has helped you grow and achieve in life. Reach out to our members-at-large or lost members, connect with them again and welcome them back into the circle created over a century ago...

We need your help to keep Zeta going strong for another 115 years. If you have additional thoughts about why you got involved in Zeta, why you've stayed involved or how you are keeping the spirit of Zeta Phi Eta alive, please share your thoughts via email at president@zetaphieta.org.

*In Zeta and always,
Maria Schloerb Burns*

P.S. I'm excited to announce that I've moved across the country to Southern California again and am looking forward to seeing lots of the California Zetas soon.... maybe for a Founder's Day celebration. I will definitely miss all of the PA Zetas though.

Plans for the 2009 Convention in New York City are already under way!

Contact Convention Chair Eddie Jones at convention@zetaphieta.org if you have any ideas or would like to help plan the 2009 Convention.

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National Council Updates



Central Office

No news to report at this time. Look for updates in the next issue of *Cameo*.



History Project & Archives

On May 31th, I attended the Alpha Chapter's High Tea celebration of its 100th year at

Emerson College. The event was well attended by many generations of Zeta. Archives from both Emerson and Zeta collections were on display. In addition to recording the entire event for archival purposes, I interviewed and recorded oral histories with members who have been a part of Zeta for many years. Their stories were a true glimpse into Zeta's past and will remain in our Archives as well as at Emerson College.

A Trip to the Archives:

Last *Cameo* edition I began a quest to seek additional items to add to the archives and I continue to do so. Thank you for those who have contributed. This edition I thought it might be interesting to look a few *Cameo* headlines from the past:

"Corky" Has a New Position With Zeta – March 1971

Charlton Heston: New Honorary Member – Winter 1977

Ragtime: The launching of a new Broadway musical – with a Zeta at the Helm – Spring 1998

Zeta's New Horizons: Golden Gate to the Future. – Spring 1989

–Tony Ascenso

There is no major news to report on the Zeta History Project. Progress on the interactive History Project is coming along.

Please help update the archives. Any member with a piece of Zeta history, past or present, please contact me. This includes photos, flyers, letters, etc. Thank you for your support.



Marketing

The 2009 convention in New York City will be here before we know it! I look forward to working alongside the convention committee to think of ideas on how to make the convention as successful as possible, and develop any necessary marketing collateral.

In other news, the Zeta e-newsletter will now come out every other month, instead of once a month. One of the many changes readers can keep an eye out for in the coming months are Member Contests. We are continuously looking for ideas on how to improve and update the Zeta e-newsletter – so email me with any suggestions!

As always, you are welcome to contact me with any changes you would like to see within how we market Zeta on a national level. Email me anytime at marketing@zetaphieta.org.



National Service Project

NSP needs you! We always look forward to hearing from Zeta campus & professional chapters and Members-at-Large who have been involved in community action and service projects.

The mission of Zeta Phi Eta's 2007-2009 National Service Project is to improve communication access for all

people in our society and to raise awareness through community action. Sharing experiences will motivate other Zeta members and chapters to design their own projects.

We are currently seeking submissions for project photos or testimonials so we can update the National Service Project website on a rotating basis.

Become part of the action and make a difference! Be creative, the sky is the limit!

For further information about the National Service Project or to request more information, contact Lisa Chiango at LChiango@gmail.com



Website

The website committee held its initial meeting during the first half of the year. We discussed the site redesign as well as other possibilities for increasing the usefulness of the website. Work on the web site unfortunately slowed down over the summer. As the fall comes, I expect to be making weekly updates to the website and releasing the redesigned site. The website committee is always looking for new members to help with content, design, graphics, and animation. Please send any suggestions for the website to webmaster@zetaphieta.org.

Do you want to leave a message for a National Council member?

Call (641) 715-3800
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Professional Webinar Now Available

Go to www.zetaphieta.org or email Joe Arnold, Career Development Chair at coed@zetaphieta.org

Professional Chapter Updates



Marc Cocchiola
2nd VP

The **Boston Professional Chapter** started out 2008 with a meeting in January and a social gathering in February at Johnny D's Restaurant in Somerville, Mass. Much of the spring was spent preparing for the Alpha Chapter 100th Anniversary celebration with the campus chapter at Emerson College. Held during Emerson's Alumni Weekend from May 30th to June 1st, Alpha alumni gathered from all over the country for a Centennial Zeta Tea followed by a family-style dinner at Vinny Testa's in downtown Boston. Zetas spanning the decades from the 1940's through current campus chapter members were in attendance.

Meats and veggies are marinating for the chapter's annual Summer Zeta Picnic, hosted by Linda Saverese Wrinn. In addition to enjoying each other's company and great food, plans will be made for the coming year.

The **Chicago-North Shore Professional Chapter** is ready for another supportive and entertaining year, with seven meetings planned for the 2008-2009 season. In September, members will gather for the annual "Summer Reflections" to share their summer experiences and reconnect. In October, a Founder's Day celebration is planned, marked by the presentation of the chapter's Distinguished Service Award. Later in the month, an outing is planned to see the award-winning Senior's group, "Still Acting Up!" 2009 brings a special opportunity to hear from long-time member Lila Letchinger – renowned book reviewer, plus the presenting of the chapter's Zeta Phi Eta and Winnifred Ward Scholarship winners, and a program on recent technology in the speech sciences.

Special thanks go to secretary Valerie Glowinski, program co-chairs Lynn Carver and Cynthia Ungermeier, treasurer Gail West, directory editor Ginny Blair, and all donors who contributed to the chapter's scholarships at Northwestern University. If you are in the Chicago area, contact president Jill Mueller at jillmaries@yahoo.com to join the chapter.

The **Madison Professional Chapter** has not yet finalized a calendar of meetings and events for the upcoming year. More updates will be forthcoming in the next issue of *Cameo*.

The **Oklahoma City Professional Chapter** held its March meeting at Chen's Chinese Buffet, where Deborah Doray performed a selection of poetry by Judith Viorst. Congratulations go to Ann Sherrod, who has been selected as Pan-Hellenic Woman of the Year by Alpha Chi Omega. The chapter continues to pursue reading for the blind as a group volunteer project, organized by member Judith Palladino. Plans for the upcoming year have yet to be determined.

For updates on the **Portland Professional Chapter**, please go to www.zetaphieta.org.

New and Reactivating Chapters:

The **Southern California Professional Chapter** follows up their winter gathering with a BBQ scheduled for late August. More details will be available in the next issue of *Cameo*.

The **New York City Professional Chapter** has shifted its focus toward planning for the 2009 National Convention. Details will be forthcoming as they are finalized.

Continued on page 14

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Campus Chapter Updates



Olivia Wong
1st VP

Alpha

Allison Bizon

Alpha's been busy this semester – as always! Five new members were pledged and one new professional member was inducted this

Spring. All quickly got into the groove with the annual Bowlathon, where Alpha raised \$600 for “Leaving Cancer in the Dust” (www.leavecancerinthedust.org).

Partnering with the Boston Professional Chapter, Alpha coordinated the Zeta Centennial to celebrate 100 years of success as a chapter. To top it all off, some members received awards: Shayra Lee Norat Santiago received Emerson College’s “Greek of the Year”; Alli Bizon (new Alpha President) received “Student Leader of the Year”; and Jay MacFadgen won the Dean of Students Award at graduation. Several seniors won “Who’s Who Among American Colleges and Universities” awards,



Members of Alpha Phi at the Polar Plunge 2008. Photo courtesy of the Alpha Phi chapter.

including Meghan Cassidy, Amanda DiPiazza, Thomas Dunn, Jay MacFadgen, Shayra Lee and Norat Santiago.

Alpha Phi

Kathryn Kopietz, Sara Melius

Alpha Phi initiated four new members into their family during Spring 2008 and the presidential torch has been passed onto co-presidents Kathryn Kopietz and Sara Melius. Actively participating in their school’s events, the Alpha Phis took third
Continued on page 14>



Alpha Chapter at bowlathon
“Leaving Cancer in the Dust.”
Photo courtesy of the Alpha Chapter.

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Foundation Update



Val Glowinski
Foundation Dir.

Greetings to all my fellow Zetas! The Zeta Phi Eta Foundation, while still quite comfortable, has suffered some losses in the previous quarter due to the stock market's volatility. That said, we were able to award Foundation scholarships to the following three applicants.

Allison Bizon is a Senior at Emerson College, studying toward a Bachelor's degree in Communication Sciences and Disorders, with a double minor in Psychology and Hearing and Deafness. She is the incoming President of the Alpha Chapter. Allison has been involved with Zeta since 2006, and has served as Pledge Master, Community Service Chair, and Tag Sale Coordinator in addition to her busy class schedule and many volunteering and work activities. Allison received some exciting news back last spring. She writes:

"On April 3, 2008, I heard news that I had been anticipating for nearly six months: I was accepted to the WorldTeach volunteer program sponsored by Harvard University. This program...organizes trips for American students to travel abroad to volunteer for either a summer or a year to teach English in a developing country. I was accepted to the Costa Rica program for the summer of 2008. My love for volunteering has led me to focus my future career in the field of social service, particularly in education of English Language Learners. Volunteering in a Costa Rican classroom for the summer will increase my level of experience as well as offer a diverse insight into education for my future work in the public education system."

Allison was awarded a \$1,000 scholarship to help defray the costs of her Costa Rican adventure.

Jeannette Ocampo Welch has been a member of the Boston Professional Chapter since 2005. She currently serves as the group's Co-Treasurer, and has coordinated a number of philanthropic events involving the Boston Professionals and the Alpha Chapter. Jeannette is a professional Sign Language Interpreter, and is constantly striving to hone and advance her skills. She writes:

"The Registry of Interpreters for the Deaf (RID) is the professional organization for interpreters. In 2006, they launched the new National Interpreter Certification (NIC) exam system. This test has proven to be a challenge to many experienced interpreters. I am trying for the highest level of competency [Master]. Unfortunately, the NIC test will no longer be offered in Boston, MA. I will need to travel to take the test. The sign language profession is continuing to evolve. Within it, I have found opportunities to grow as an interpreter and follow a leadership path. I am working on committees and special interest groups that focus on interpreters of color and those who work in the educational setting. I feel the commitment not only for myself, but also as a representative in my professional world; I strive to complete the newest testing expectations with the highest marks."

Jeannette was awarded an \$825 scholarship to help continue her search for professional excellence.

Lise Simring was initiated into the Alpha Chapter in 1991. She is currently a member of the Boston Professional Chapter, where she serves as Co-Treasurer. She has also distinguished herself as a past National President of Zeta. Like Jeannette, Lise is a professional sign language interpreter, working as a Teacher of the Deaf at Boston Arts Academy. She writes:

"I am a life-long learner who is always developing and seeking to increase my skills.

For interpreters, this often means attending conferences and workshops in lieu of courses for college credit. Because I work for a school, I am limited to those conferences offered over the summer. Someday, I hope to find a relevant Master's Degree program for my profession. From June 19-22 I will attend a 4-day national conference of the National Alliance of Black Interpreters. The skills developed there will directly impact and enrich my ability to serve the diverse range of consumers in Boston Public Schools. From June 23-27 I will attend a 5-day seminar at Northeastern University on preparing for the new national certification test called the NIC. As someone who provides access for students' education and as a leader in the local Educational Interpreting community, I need to be a role model by providing the best possible services and earning the highest credentials possible in my field."

Lise was awarded a \$1,185 scholarship to help promote her leadership and professional aspirations.

All three of these women are truly living examples of Zeta's admonition to "Achieve! With Wisdom, Integrity, and Love." We hope even more members are inspired to apply for Foundation Scholarships in the future.



Jeannette Ocampo Welch and Lise Simring, two of this year's scholarship recipients, together at convention.

Photo courtesy of the Jeannette Ocampo Welch.

The Right Thing; Storytelling Only Works If Tales Are True

By Jeffrey L. Seglin

Published: November 19, 2000



I WAS desperate,” said Stephen Denning, program director for knowledge management of the World Bank. He had been trying to convince his colleagues of the importance of sharing knowledge throughout the organization. But the persuasive tools he had used all of his professional life – analytical charts and graphs, written reports – weren’t working. So he decided to tell them a story.

There was a health care worker in Kamana, Zambia, he said, who in 1995 was searching for a method to treat malaria. The worker logged on to the Web site of the Centers for Disease Control and within minutes found his answer.

The importance of having information collected in one place and available to any World Bank worker in any out-of-the-way part of the world suddenly became clear, said Mr. Denning, author of “The Springboard: How Storytelling Ignites Action in Knowledge-Era Organizations” (Butterworth Heinemann, 2001). By the following year, an organization-wide knowledge-sharing program was put in place.

Storytelling can be an effective business tool. “People just don’t simply hear stories,” said Joseph L. Badaracco Jr., a business ethics professor at Harvard Business School. “It triggers things — pictures, thoughts and associations — in their minds.” That makes the stories “more powerful and engaging,” he said.

The challenge for storytellers in business, however, is in knowing how far to go in embellishing the story to connect with an audience. Too often, the temptation may be to let exaggeration evolve into an out-and-out lie for the sake of the story.

“By telling a story, I don’t mean story as in make things up,” said Robert Metcalfe, the retired founder of the 3Com Corporation. “I have told the story of 3Com a thousand different ways. You make it dramatic. You select facts. You add drama. You wink. You smile. You leave out unimportant things that might weaken your point. It’s all part of the gentle process of persuasion.

“But,” Mr. Metcalfe added, “one of my rules is: Never lie.”

Crossing over the line to an outright lie can have devastating effects. “I’ve seen people in organizations who really hung themselves with their troops by telling stories that were really

quite different from everybody else’s recollection,” said John Perry Barlow, co-founder of the Electronic Frontier Foundation and a former lyricist for the Grateful Dead.

It can be even more damaging if fabrications find their way outside the company and into the news. We’ve all seen how overstating a past achievement can wreak havoc on a political campaign – witness how much was made of Vice President Al Gore’s storytelling during the presidential campaign. Such disclosures can throw a company into chaos while the truth sorts itself out.

“There are well-established rules about the difference between poetic license and downright prevarication,” Mr. Barlow said.

Of course, most who misspeak in the course of telling a story are unlikely to find themselves fodder for tomorrow’s headlines. More likely the damage done will be among those within the company who can smell a false story.

Even those who are expert at using storytelling as a management tool have found that employees will call them on it when they have gone too far. David M. Armstrong, a member of the fourth generation to run Armstrong International, a maker of speciality steam products, and author of “Managing by Storying Around” (Doubleday, 1992), said that if you’re telling a story about yourself “there’s less reason to be inaccurate, because you were there.”

Still, on one occasion, Mr. Armstrong recalled, an employee came up to him and said: “David, you talk about working in the shop for two years. You spent two summers. It wasn’t two years.”

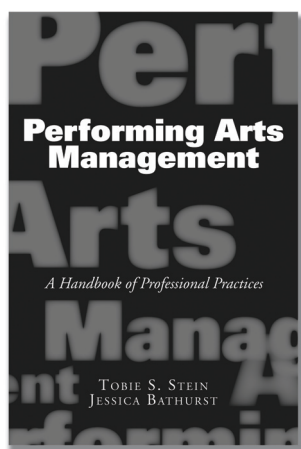
“He was doing it more out of fun,” Mr. Armstrong said. Perhaps. But other employees who heard the story and had actually put in two full years on the shop floor might not have appreciated the elevation of summer work into a year-round effort.

The real challenge for any storyteller in business is to know that for the message of the story to ring true, the facts of it must have integrity as well.

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Excerpts From Performing Arts Management

A Handbook Of Professional Practices



Chapter One
Organizational Structures and
Managerial Positions

Chapter Two
Mission, Vision, and Strategy

Chapter Three
Nonprofit Formation and
Legal Considerations

Chapter Four
Commercial Producing

Chapter Five
Financial Management

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Developing a Funding Base

Chapter Seven
Strategies for Selling Tickets

Chapter Eight
Performing Arts Education

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Facility Management

Chapter Twelve
Career Development
Strategies: The Role of the
Internship

The following pages contain excerpts from *Performing Arts Management: A Handbook of Professional Practices* by Tobie S. Stein and Jessica Bathurst, published by Allworth Press, 2008. All rights reserved, reprinted with permission of the publisher. Available at fine book retailers and online at www.allworth.com.

From Chapter Four

COMMERCIAL PRODUCING

Simply put, commercial productions exist to make money. Unlike nonprofit organizations, which can depend on donations and grants to make up any budget deficits, commercial productions must rely on earned income (such as ticket sales, sponsorship, and merchandising) alone.² If a commercial production does not have enough earned income to cover all costs, it cannot make a profit for its producers and investors. If the show cannot make a profit, it must close. This focus on profit differentiates commercial productions from nonprofit productions. Producer Marc Routh (*The Producers, Swing!*) elaborates on this difference: “The nonprofit theater has a much more complex mission; it might want to support a group of artists, or perform a certain type of work, or make art accessible to a particular community. The mission of the commercial theater producer is simple. It’s to make money. Some commercial producers may also want to produce quality art, but art is not the main goal for a commercial producer.”³

Even though commercial productions must appeal to a large audience in order to sell tickets, not all commercial productions are the same. “Commercial” is a means of production, not an artistic statement; a commercial production can be a big, splashy Broadway musical like *Mamma Mia!* or *The Phantom of the Opera*, or it can be a small, experimental production such as the Off-Broadway production of the English avant-garde theatrical collective Complicite’s *Mnemonic*.

Successful commercial productions do not simply pander to the audience. If a commercial production does not have anything to offer to the public, it will not succeed. As producer and general manager Richard Frankel (*The Producers, Sweeney Todd* [2005]) states, “I believe that in order to make money you have to move people. You have to engage the audience on an emotional level. People will pay money to be moved, and they will tell their friends to pay money for that experience. Therefore, I believe that the pressures of the marketplace actually produce quality.”⁴

Producer Jon B. Platt (*Wicked, Copenhagen*) agrees. “I was a producer on *Angels in America*, which was an extremely challenging show to mount, but one that all of the producers loved and to which they were deeply committed. By any logical estimation, this show should have lost money, but it transcended the expected business model and became financially, as well as artistically, successful. So much love was put into the production that the audience knew they were watching something special. Conversely, I’ve also done some shows primarily for financial reasons and (with some exceptions) they’ve failed to make a profit. You have to love the project. Critics can tell instantly if a show is produced simply to make money, and audiences tend to follow the critics’ lead and stay away. If, as a producer, you are not emotionally touched by a piece, how can you expect to generate enthusiasm and emotion in your audience?”⁵

Although all commercial theater productions exist to earn a profit, there are many different avenues available to realize the commercial

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“You have to choose material that you can sell. For a musical, you have to sell \$100,000 worth of tickets a day just to keep it afloat. So, you can’t pick esoteric material that doesn’t appeal to a large number of ticket buyers. Similarly, you can’t do playwrights like William Shakespeare, Anton Chekhov, and Henrik Ibsen on Broadway unless you have a star in the cast.”

—Richard Frankel (*The Producers*, *Sweeney Todd* [2005])

production. The world of commercial producing consists of different types of productions based on theater (venue) size and/or location. A producer must choose the right type for the production at hand, basing her decision on such factors as the projected audience for the project, the costs of mounting the production, and the size of the set and other physical production elements. In the upcoming sections, we will define the following types of commercial productions:

Broadway, Off-Broadway, and touring productions.

Broadway

In terms of theater size and location, Broadway is the most specifically defined of the commercial producing types. A Broadway production is any production that plays in a theater that has over 499 seats and is located in the area known as the “Broadway box,” which is “bounded by Fifth and Ninth Avenues from 34th Street to 56th Street, and by Fifth Avenue and the Hudson River from 56th Street to 72nd Street.”⁶...

...What sorts of properties are produced on Broadway? As Broadway theaters must have more than 499 seats (most Broadway theaters have between 1,000 and 1,700 seats), commercial producers must select productions that will play well in larger theaters. In addition, the use of union personnel with set salaries and the high production costs associated with larger physical productions cause Broadway productions to be much more expensive than other types of commercial productions. The capitalization cost of a large-scale Broadway musical is between \$11 and 16 million; the capitalization cost of a Broadway play is between \$2 and 2.5 million.⁹ (The capitalization or “production” cost includes all expenses incurred from the conception of the project through opening night.) High capitalization costs mean that Broadway productions must sell as many tickets as possible to pay back investors and make a profit. It also means that Broadway productions usually need to run a long time in order to sell the tickets needed to make a profit. Thus, Broadway productions are selected to appeal to a broad audience. As Richard Frankel says, “You have to choose material that you can sell. For a musical, you have to sell \$100,000 worth of tickets a day just to keep it afloat. So, you can’t pick esoteric material that doesn’t appeal to a large number of ticket buyers. Similarly, you can’t do

playwrights like William Shakespeare, Anton Chekhov, and Henrik Ibsen on Broadway unless you have a star in the cast.”¹⁰ Beyond the challenges of appealing to a mass audience, the tremendous cost of producing a show on Broadway has significantly reduced the chances that a show will recoup its capitalization (pay back the investors). Jon B. Platt remarks, “The modest hit on Broadway has mostly disappeared. It used to be that a Broadway show would run for six months to a year, make its money back (with a modest profit), and be considered a success. Not anymore. Now a show tends to be a smash or a flop. Eighty percent of all Broadway productions fail, in that they don’t make back their capitalization costs. A show like *Wicked*, which is arguably the most successful production of the last ten years, is one show in a season of twenty or twenty-five shows. Multiply those shows by ten, and you can see that your odds [of] getting a *Wicked*-type success once in a decade are about one in 250.”¹¹ ...

Off-Broadway

As might be inferred by the name, Off-Broadway is defined as an alternative to Broadway. Off-Broadway productions play in theaters with 100 to 499 seats and can be located in any part of Manhattan. (This definition follows the one outlined in the Actors’ Equity Off-Broadway Agreement; when used as a marketing term, “Off-Broadway” may encompass smaller shows that are not part of this commercial agreement.¹⁷) Off-Broadway productions may be produced within the Broadway box, but must follow specific rules: “Shows in theaters with 499 seats or less require special permission from Actors’ Equity to operate as Off-Broadway productions within the Broadway box. However, under the current Actors’ Equity agreement, productions may operate under the Off-Broadway agreement in theaters up to 350 seats (for Off-Broadway Leaguemembers; the Off-Broadway League is explained below) and up to 299 seats (for non-League members) without special permission.”¹⁸ ...

...As Off-Broadway productions play in smaller theaters and do not have as many collectively bargained agreements with theatrical unions, they are much less expensive to produce. The average capitalization cost for an Off-Broadway musical is \$1.2 million, nearly \$10 million less than for a Broadway musical. Similarly, the average capitalization cost of an Off-Broadway play is approximately \$800,000. Although costs Off-Broadway are significantly less than on Broadway, a commercial producer still faces a significant challenge in creating a successful Off-Broadway production...

Touring Productions

If a Broadway or Off-Broadway show is successful, then the producers of the show may decide to tour the production; in

addition, a tour may begin directly on the road without ever being produced in New York. (Although this section defines a touring production as a type of commercial production, the process of creating and touring a production will be described in chapter 10.)...

From Chapter Eight

PERFORMING ARTS EDUCATION

In this chapter, we will examine presenting and producing organizations that use both the performance and performance-related education programs to make curricular connections with public schools—prekindergarten through the twelfth grade.¹ We will also discuss best practices in developing performing arts education programs. This chapter distinguishes performing arts education programs from family programs. Family programs, for the most part, are open to the public and serve the entire family. While there may be an educational component attached to a family program, this component isn't necessary.

What is Performing Arts Education?

What is performing arts education within the context of producing and presenting performing arts organizations? Producing organizations, such as Making Books Sing and Inside Broadway, and presenting organizations, like The New Victory Theater and the Brooklyn Academy of Music, use their productions and production-related education programs to integrate the arts into nonarts disciplines (math, science, literacy), or to teach students a particular art form, such as dance, music, playwriting, design, or acting. What types of producing and presenting performing arts organizations have a performing arts education component? Producing organizations, such as theaters, opera and dance companies, and symphony orchestras, may all have performing arts education programs...

...Darrell Ayers, vice president for education at the Kennedy Center, and his colleague Kim Peter Kovac, director of theater for young audiences, introduce us to a type of production called "theater for young audiences": "Theater for young audiences' (TYA) seems to be the term most preferred for theatrical performances produced by adult professional performers that are intended for ages about 3 through 18 years old. It is also called 'children's theater,' as well as 'theater for young and family audiences.'"³ TYA productions may be performed within schools, and may have additional educational components as well. Many of the large organizations producing theater for young audiences operate under the Actors' Equity TYA Contract, which defines a theater for young audience production as "a production of plays expressly written, created, or adapted to be

performed for children. Performances are generally done during normal school hours and are limited to ninety minutes in length. In addition to performances, the agreement allows associated 'artist activity,' such as classes with the students."⁴ "Theatre for Young Audiences/USA (the U.S. chapter of ASSITEJ, the International Association of Theatre for Children and Young People), the national service organization of professional producing theaters for young audiences, has a Web site (www.assitej-usa.org) that contains a listing of what most of the member theaters are producing each season."⁵

In any organization, performing arts education programs are managed by a dedicated director of education who creates and orchestrates the relationship between the school and the organization; the director also hires and trains teaching artists. Suzanne Youngerman, director of the department of education and humanities at the Brooklyn Academy of Music, emphasizes that "teaching artists are working professional artists who are also experienced teachers. Teaching artists, along with either a classroom teacher or arts specialist, offer multiple workshops during a residency."⁶

Dr. Edie Demas, director of education at The New Victory Theater, explains the purpose of workshops as follows: "Experiential workshops enhance the performance experience and increase understanding of the art forms and themes presented in each New Victory presentation. The individual presentation's artistic sensibility, themes, and theatrical style form the basis for the design of each pre- and post-performance workshop plan. Partner schools receive developmentally appropriate workshops, taught by a team of specially trained teaching artists and education staff and adapted to meet the particular interests, needs, and schedule of each participating class."⁷

Multiple workshops may be presented as part of a residency. Paul King, director of theater programs at the New York City Department of Education, states that a "residency, in general terms, involves a teaching artist who spends an extended amount of time in the classroom with the teacher or arts specialist (a dance, music,

"Partner schools are looking for school change through the arts. New York City Center has been in partnership with a particular school for ten years. Our missions are aligned. The language of dance is something you feel the minute you walk through the school doors. Not only the teachers talk about it – the security guard and custodian know about it and talk about it. It's part of the identity of the school."

—Arlene Jordan, director of education at New York City Center

Cameo

“I believe in Las Vegas as a destination for Broadway-type entertainment. It’s a city with a massive amount of tourist dollars, and if the casinos continue to view the productions in their spaces as another attraction to offer to their guests, then I think there’s a future for the right theatrical productions...I think the neon glows pretty bright.” –Josh Sherman, booking sales agent at Columbia Artists Theatricals

or theater teacher) with a residency plan designed to teach students the art form or provide a connection through the arts to another discipline.” The best type of residency can also be called a “partnership.” King explains, “In a partnership, classroom teachers and teaching artists are trained together with support from both the performing arts organization and the school. There is a great deal of co-planning and there is a mutual accommodation of schedules. It’s like a marriage. You are true partners.”⁸

Debra Sue Lorenzen, cofounder and executive director of Making Books Sing, explores literature through theater arts, working exclusively with elementary school children. She distinguishes a residency from a partnership in this way: “Partnerships open many doors, making a significant impact on diverse stakeholders—from teacher to child, parent to administrator. Partnerships allow for so many precious opportunities that set the stage for exemplary teaching and learning, such as developing in-depth relationships between teachers and teaching artists or sequential curricula (curricula that build on previously learned curricula) that follow students as they proceed from one grade to another. School reform through the arts can be among the great achievements of well-honed visionary partnerships.” King agrees: “When an arts organization develops a partnership with a school, the arts organization is really supporting the learning that is integral for that art form or for a particular discipline.”¹⁰

Arlene Jordan, director of education at New York City Center, discusses her partnership experience. “Partner schools are looking for school change through the arts. New York City Center has been in partnership with a particular school for ten years. Our missions are aligned. The language of dance is something you feel the minute you walk through the school doors. Not only the teachers talk about it—the security guard and custodian know about it and talk about it. It’s part of the identity of the school.”...

...To assist teachers in preparing for workshops, residencies, and partnerships, performing arts organizations prepare study guides, which often include specific lesson plans that are connected to the learning standards established by the city or state. “Study guides generally include historical or cultural background about the performance work being studied, in addition to a bibliography, synopsis, biographies of the artists, and other supporting and background information. Study guides may also include individual or sequential lesson plans that teachers may use in the classroom.”¹²...

...In-school workshops, residencies, partnerships, and study guides are designed to prepare students for a professional performance either inside the school or at the performance venue.

Inside Broadway’s residency prepares students for Inside Broadway’s adaptations of Broadway musicals, which are presented in public schools throughout New York City.¹⁴ New York City Center’s *Encores! in Residence* provides students with the opportunity to write their own original song and perform it before a community audience at New York City Center. The students also see a performance of *Encores!* at New York City Center.¹⁵ Performing arts education activities at the professional venue can include talk-back sessions with the cast and crew, pre-performance or post-performance workshops with teaching artists, and backstage tours. Every professional venue activity is linked to the student’s curriculum.

All education programs should also include a professional development component, in which teaching artists and classroom teachers can learn the best possible methods for implementing performing arts education programs....

...Finally, performing arts education managers create evaluation and assessment tools. Program content may be evaluated and assessed by students, teachers, and/or teaching artists. Evaluation questions to students, teachers, and teaching artists center on the degree to which the program met its intended goals and objectives...

From Chapter Ten

TOURING PRODUCTIONS

In this chapter, we will discuss touring productions.¹ Touring productions can take any form found in live performance, from Broadway musicals to chamber orchestras to dance companies. We will first examine the different types of touring productions, as well as the ways in which the market is determined for each show. We will then examine types of touring productions as determined by both the length of the engagement and union personnel employed. Finally, we will explore the creation, booking, and presentation of touring productions....

Las Vegas

One particular market for open-ended runs has received renewed attention in recent years. Although theatrical productions have played in Las Vegas for many years, the current trend of presenting new musicals in theaters attached to casinos has led to a recent boom in touring productions on the Strip. Most of the productions are cut to run 90 minutes, without intermission (known as a “tabbed” version, after “tabloid,” a smaller newspaper layout), allowing tourists to attend the production and still have

plenty of time in the evening to dine out, shop, and gamble. Because of this shortened running time, shows in Las Vegas typically play ten to twelve performances in one week.

Although the 2003 production of *Mamma Mia!* at the Mandalay Bay Resort and Casino inaugurated the current Vegas theatrical boom, the historic agreement drawn up by the producers of *Avenue Q* in 2004 put Las Vegas at the center of the Broadway touring map. The producers of *Avenue Q* decided to forgo a national tour in order to give the Wynn Las Vegas Resort the exclusive right to present the production. Even though this production of *Avenue Q* closed in nine months (playing at 50 to 75 percent capacity), other productions soon followed, such as *Hairspray* (closed after four months), *The Phantom of the Opera*, *Spamalot*, and *The Producers*.²⁴

Following the exclusivity deal that *Avenue Q* negotiated with the Wynn Casino, other productions have also struck exclusivity agreements before opening in Las Vegas. In particular, *Spamalot*, which opened at the Wynn Casino in March 2007, agreed to a semi-exclusive agreement, preventing it from touring to California, Nevada, or Arizona while the Las Vegas production is running. This semi-exclusive arrangement is quickly becoming an industry standard; as shows (such as *Stomp*) negotiate for productions in Las Vegas, their producers now negotiate an exclusive period of time to exclude them from the touring markets in these Western states.²⁵ Casino owners present theatrical productions as a service to their guests and other tourists, providing them with one more entertainment option that induces them to spend money in the casino. Unlike typical commercial touring productions, casinos are not solely dependent on ticket sales to make the majority of their income, so the production may be partially subsidized by the other activities of the casino. (This arrangement allows for expensive production elements and

custom-built theaters, as the Wynn provided for *Avenue Q*.)

However, Las Vegas casinos are still a business and are usually not willing to subsidize an unsuccessful production for a long period of time, especially when the production can be replaced with something the casino views as a more attractive entertainment option. More importantly, because none of the casinos have a subscriber base to provide advance sales, ticket sales are more unstable than they would be for a normal touring production. Therefore, productions in Las Vegas casinos are not as much a “sure bet” as some producers had believed; the same amount of market analysis that any touring production must undertake is still required to determine if a production is suitable for the Las Vegas market.

Productions that succeed in Las Vegas tend to emphasize spectacle and fun. Josh Sherman states, “Casinos don’t have an art mindset, they have an entertainment mindset. That’s the casino market.”²⁶ As an example, Cirque du Soleil, the Montreal-based modern circus company, has five productions running in various casinos as of 2007. Simma Levine, president of On the Road, believes that the majority of live attractions that succeed in Las Vegas are geared toward adults, and notes, “Attractions that seem to work in Las Vegas are ones that are exclusive to Vegas, e.g., Celine Dion or Cirque du Soleil—shows that are unique and can’t be seen ‘back home.’”²⁷ Despite the risks, a Las Vegas run can be quite successful for the right production. Josh Sherman states, “I believe in Las Vegas as a destination for Broadway-type entertainment. It’s a city with a massive amount of tourist dollars, and if the casinos continue to view the productions in their spaces as another attraction to offer to their guests, then I think there’s a future for the right theatrical productions, like *Mamma Mia!*, *Stomp Out Loud*, or *Phantom*. I think the neon glows pretty bright.”²⁸

NOTES

CHAPTER ONE

1. The authors would like to thank the following individuals for their contributions to this chapter: Steve Baruch, Maria Di Dia, Dave Fishelson, Sean Patrick Flahaven, Richard Frankel, Don Frantz, Alexander Fraser, Gary McAvay, Carter Anne McGowan, Jon B. Platt, Jonathan Pollard, Geoff Rich, Marc Routh, and Harold Wolpert.

2. Sponsorship is defined as the mutually beneficial relationship between a production and a corporation, in which the corporation pays the producer a certain amount of money in exchange for mention in the show’s marketing materials, etc. Merchandising is defined as the sale of production-related goods, such as T-shirts, mugs, and CDs.

3. Marc Routh, interview by Michael Flanagan, November 28, 2005.

4. Richard Frankel, interview by Ladan Hamidi-Toosi, October 26, 2005.

5. Jon B. Platt, interview by author, January 9, 2007.

6. Actors’ Equity Association, *Agreement and Rules Governing Employment Under the Off Broadway Agreement (October 24, 2005–October 25, 2009)* (New York: Actors’ Equity Association, 2005), www.actorsequity.org/docs/rulebooks/OB_Rulebook_05-09.pdf

9. Routh, “Interview.”

10. Frankel, “Interview.”

11. Platt, “Interview.”

17. Actors’ Equity Association, *Agreement and Rules Governing Employment under the Off Broadway Agreement*.

18. Routh.

CHAPTER EIGHT

1. The authors would like to thank the following contributors to this chapter: Darrell Ayers, Dale Byam, Cora Cahan, Dr. Edie Demas, Denis Guerin, Arlene Jordan, Paul King, Kati Koerner, Kim Peter Kovac, Marjorie Damashek Levine, Debra Sue Lorenzen, Katie McAllister, Dr. David Morris, Michael Presser, Nicole Novy Schneider, Cathryn Williams, and Suzanne Youngerman. Curricular connections are connections made from the art to a particular course of study.

3. Ibid.

4. Actors’ Equity Association, “Theatre for Young Audiences National Agreement,” www.actorsequity.org/agreements/agreements.asp?code=080.

5. Ayers and Kovac, “E-mail interview.”

6. Suzanne Youngerman, interview by Lynn Hyde, November 4, 2005.

7. Edie Demas, Mary Rose Lloyd, and Lisa Lawer Post, “Performing Arts Education.” Interview by Tobie Stein, tape recording, May 22, 2006, The New Victory Theater, New York.

8. Paul King, interview by Cristin Kelly, October 25, 2005. The terms “workshop,” “residency,” and “partnership” may vary in

content, depending on the organization and the school district.

9. Debra Sue Lorenzen, e-mail interviews to author, November 30, 2005 and May 3, 2006.

10. King, “Interview.”

12. King.

14. Michael Presser and Katie McAllister, interview by Kris-ten Miles, October 7, 2005.

15. Jordan, “Interview.”

CHAPTER TEN

1. The authors would like to thank the following individuals for their contributions to this chapter: Tom Gabbard, Vallejo Gantner, Ron Gubin, Mike Isaacson, Simma Levine, Gary McAvay, Kent McIngvale, William Ngai, Harold Norris, Alisa E. Regas, Josh Sherman, and John Starr.

24. Canadian Broadcasting Company, “‘Spamalot’ to Replace ‘Avenue Q’ in Las Vegas,” CBC.ca, February 17, 2006, www.cbc.ca/arts/story/2006/02/17/avenue-q-vegas.html; Norm Clarke, “‘Hairspray’ Won’t Stick in Vegas,” *Las Vegas Review-Journal*, June 6, 2006.

25. Sherman, “Interview.”

26. Sherman, “Interview.”

27. Simma Levine, interview by author, August 14, 2007.

28. Sherman, “Interview.”

Zeta Spotlight

LISA CHIANGO



Lisa Chiango, Boston Professional Chapter, was among fourteen artists with disabilities whose artwork was exhibited in a show at the Massachusetts State House during the week of May 19th, 2008. Lisa poses in front of two photographs inspired by the Massachusetts state parks during the closing reception on May 23rd, 2008. The exhibit was funded in part by grants from the Massachusetts Cultural Council (MCC), the Massachusetts Department of Conservation and Recreation (DCR), and Very Special Arts (VSA).

Professional Chapter Updates *(Cont. from p.5)*

The **Southeastern Wisconsin/Milwaukee Professional Chapter** is moving forward with chapter formation, which has been postponed until the fall. A meeting is currently in the works for late September or October.

The **Western Pennsylvania and Great Philadelphia Area Professional Chapters** have been put on hold, pending member outreach and recruitment. More updates will follow.

Interest in exploring the feasibility of professional chapter formation in **Austin, TX**, as well as other areas in Texas, has begun. If you would like to receive more information or to participate, contact Blair Shiff at blair.shiff@gmail.com.

If you would like to join any of the established professional chapters or take part in the formation of any new chapters, please reach out to the chapter contacts directly, or contact Marc Cocchiola, National 2nd Vice President, at 2ndVP@zetaphieta.org.

Campus Chapter Updates *(Cont. from p.6)*

place in tug-o-war in the Homecoming games, bowled to support Big Brothers/Big Sisters, and 3 members (Amber Scheidell, Sarah Melius, and Katie Kopietz) raised \$914 for the Special Olympics in the Polar Plunge in Whitewater! Great job, Alpha Phi!

Beta Epsilon

Meagan Gribbin

Getting involved and spreading the Zeta name is a huge focus of the Beta Epsilon chapter. Now led by President Meagan Gribbin, the Beta Epsilons participated in their big service project with Project Hope – who make totes for families of hospitalized children. This Spring, Beta

Epsilon made 10 totes to help Project Hope's efforts, and although very time-consuming, it was an exhilarating and rewarding experience.

The chapter also got involved with the Communications Department by hosting booths and letting visitors and professors know what Zeta Phi Eta is all about! Beta Epsilon ended their year with a social cookout, which in turn made them stronger as a group. We look forward to seeing what Beta Epsilon has in store this year!

Beta Zeta

Mark Nuncio, Carolina Thomas

In the capital of the big 'ole state of Texas,

the Beta Zetas are still being led by co-presidents Carolina Thomas and Mark Nuncio. During the Spring 2008 semester, Beta Zeta pledged 12 new members, a record high!

Participating in annual events, the Beta Zetas' were busy booths at the Forty Acres Fest and Communications Fair. They also hosted their first ever Zeta Professional Night which was conducted by one of their very own alumni – giving tips on interviewing and resume building. It wasn't all work and no play, the Beta Zetas definitely had time to do some team bonding with a Zeta kayaking trip, a Dave and Buster's night and a Graduation Dinner for their seniors.

Zeta Phi Eta Foundation, Inc.

SCHOLARSHIP APPLICATION

PLEASE NOTE: Zeta Phi Eta Foundation may award two or more awards annually. Foundation Awards are generally given in the spring and the Marguerite Garden Jones Memorial Award is usually awarded in the fall. As such, the application deadlines are as follows:

Foundation Award Deadline: Postmarked by April 15
Marguerite Garden Jones Award Deadline: Postmarked by November 15

Using a separate sheet or sheets, please list the following information:

1. Name, Address, Telephone, Fax, and Email
If you currently reside at a campus or temporary address, please list permanent address and phone number.
2. Zeta Phi Eta Membership Information
Minimum one-year Zeta membership required to apply; national dues must be current. Please list the following:
 - a. Chapter of initiation
 - b. Year of initiation
 - c. Current chapter
 - d. Current status (choose one):
Campus chapter member, Professional chapter member or Member-At-Large
3. Student Status
 - a. If you are presently a student, what is your classification?
(Undergraduate year, Master's, Doctoral, Other)
 - b. Please provide certified transcripts when applying for a scholarship to pursue academic study.
 - c. If applicable, please specify field of graduate study you plan to pursue.
4. Award You Are Applying For (choose one)
There is no pre-determined amount awarded each year, applicants are encouraged to be as precise as possible. The Foundation will determine the amount of award given based on the financial state of the Foundation and merit of the project; therefore awards may be adjusted accordingly.
 - a. **Marguerite Garden Jones Memorial Award** - MUST BE POSTMARKED BY NOV. 15, 2008.
(note: This award is not limited to the pursuit of a degree (course work), and may be used for a self-designed project.) requested amount: \$_____
 - b. **Zeta Foundation Award** - MUST BE POSTMARKED BY APRIL 15, 2009 (continue to question 6)
requested amount: \$_____
5. Activities/Honors - List briefly:
 - a. Work for Zeta Phi Eta
 - b. Extracurricular activities
 - c. Offices, honors, awards
 - d. Hobbies and community service
6. Essay
State why you are applying for funds in 500 words or less. If applying for the Marguerite Garden-Jones award, give details of the project you wish to accomplish.
7. References
Ask two people to send letters of reference on your behalf directly to the Foundation.
 - a. At least one reference must be from a member of Zeta Phi Eta (the other can be from any other person familiar with your work)
 - b. Voting Members of National Council may not submit a reference on your behalf

Send all materials to:

Zeta Phi Eta Foundation, c/o Zeta Phi Eta Central Office, 1512 24th Ave., #36, Kenosha, WI 53140 | (414)881-7381

Please direct any questions to Foundation Executive Director, Valerie Glowinski at foundation@zetaphieta.org.

Visit us online at:
www.zetaphieta.org

Contribute to the Zeta History Project

Share your stories or photos, as we need your support now to make this project a success.
Email
historian@zetaphieta.org
with questions or ideas.

Would you like to apply for a Foundation Scholarship?

Send completed application on page 15 to:
Valerie Glowinski
Zeta Phi Eta Foundation
c/o Zeta Phi Eta
Central Office
1512 24th Ave. #36
Kenosha, WI 53140

Do you have a submission or idea for *Cameo*?

Email cameo@zetaphieta.org



Stay in Touch!

Enclosed is my check, payable to **Zeta Phi Eta** for '08-'09 dues. Prof.: \$30.00/Campus:\$20.00

I have also enclosed an additional contribution for:

Zeta Phi Eta Inc. Operating Fund\$ _____
Sending a campus member to convention\$ _____
TOTAL ENCLOSED\$ _____

- My dues are paid through my professional chapter
- I have already sent my 2008-2009 dues
Month ____ Year ____
- I have previously paid my "Life Membership" dues
- I am unable to make a payment at this time, but please keep me on the mailing list

FOR OFFICE USE ONLY:

Check #: _____
Sent to Tr.: _____
Entered in DB: _____

Help us keep our records updated and send news for *Cameo*!

Name _____ Chapter where initiated _____
(First) (Middle/Maiden) (Last) Initiation Year _____ Graduation Year _____
Address _____ Degree/Major _____
_____ Current professional chapter affiliation _____
Telephone _____ Fax _____
Email _____ Web page _____

- I am interested in:** joining/forming a professional chapter joining/forming a campus chapter participating in the national community service project mentoring other Zetas joining online discussions assisting with the campus chapter reactivation program

Zeta Phi Eta Central Office
1512 24th Ave. #36
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