

# ESCAPE FROM CASTLE FRANKENSTEIN!

For many fans of the TV show, THE LEGACY has proven itself to be one of the most enduring episodes of all. Boys respond to the action, adventure and solid sci fi premise while the softer hearted among us go all gooey over the 'will they - won't they ' scenario between ever-pining Virдон and vulnerable, desperate, survivor, Arn.

Knowing that Colonel Virдон himself would be gracing this very issue of Scrolls we thought it would be a nice touch to re-unite them (in a sense).

Arn was played by Zina Bethune, An accomplished performer who shows amazing versatility as dancer, actress, choreographer, and singer. She began training in ballet at age six and has performed with the New York City Ballet, The Royal Danish Ballet, and The San Francisco Ballet Theatre. Her acclaimed performances include Swan Lake, Romeo & Juliet, Don Quixote, and Sleeping Beauty. Zina has also found time to star in the television series, The Nurses and the Martin Scorsese film, Who's That Knocking At My Door. Zina has also directed and/or choreographed over 50 plays, films, videos, and ballets and is a pioneer in the area of dance for mentally and physically challenged children. Zina founded a program that currently serves over 1,000 disabled children. She is the Artistic Director of Bethune Theatredance, a multimedia dance company.



We managed to catch Zina during a break in her busy schedule where she kindly found the time to graciously answer our questions:

**SS: How did you get the part of Arn?**

I auditioned for "The Legacy" episode for a casting director who had cast me several times before for 20th Century Fox.

**SS: Did your portrayal of Arn on screen turn out how you had envisaged or planned?**

I was very excited because I really wanted to play an ape. When I found out that I was to portray a "people", well, I was a little disappointed.

**SS: Most of Arn's scenes were played opposite Virдон - What was it like to work alongside Ron Harper?**

I found Ron Harper very professional, very personable. We had no problems at all. It was a new series for him, so I think he was excited about the boost to his career and that is always nice to be around.

**SS: You also shared a lot of scenes with Jackie Earl Haley, who played the young boy, Kraik (there is a saying in show business about never to work with children or animals). Do you have any memories of Jackie?**



Jackie Earl Haley was certainly talented. I know he did a lot of films, but I have not heard anything about him lately. It doesn't bother me to work with children or animals. I think that it is an element that enhances our performances!



**SS: The legacy had some of the most impressive sets not only for the series, but also for television, did you feel honoured?**

I believe that the set of "The Legacy" was constructed for "Earthquake". However, I wasn't in too many scenes that utilised this set. Instead I did a lot of scenes in the "Castle" set that was originally constructed for "Young Frankenstein", (one of my favourite movies). It was really funny, the whole time we were on the set I kept thinking, why is this so familiar? Then, I finally found about the connection to Young Frankenstein.

**SS: How do you manage to balance your acting and dancing careers?**

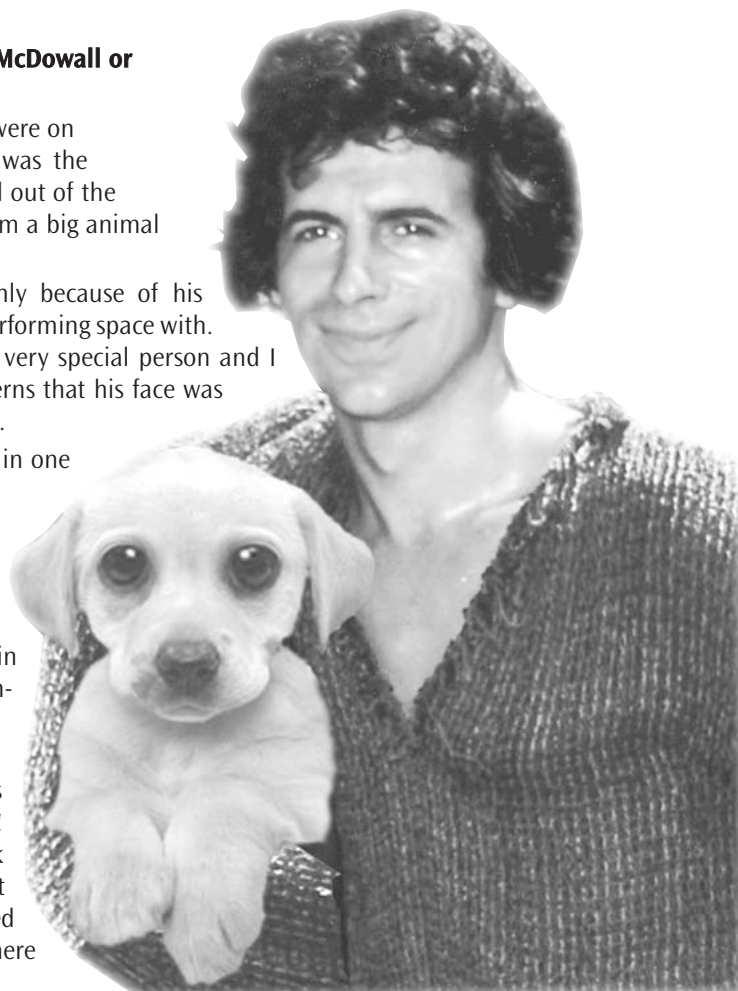
I started both acting and dancing at age four. I've always had a dual career. My heart and passion is dance, but I wouldn't want to be without either one. I believe that these art forms are intertwined and they have always have been just that in my career.

**SS: Did you get to see much of James Naughton, Roddy McDowall or Mark Lenard?**

James Naughton seemed to be a lovely person. When we were on location on the back lot of MGM (Lot 11 - I think this was the "Earthquake" set). There was a stray puppy running in and out of the shots. James fell in love with him and took him home. I am a big animal activist, so that meant a lot to me.

Roddy McDowell was very exciting to work with not only because of his history, but because he was an exciting person to share a performing space with. I very much liked working with him. I thought he was a very special person and I felt honoured to work with him. He did have some concerns that his face was wearing down from all the ape make-up through the years.

I didn't do much with Mark Lenard. I think he chased me in one scene.



**SS: The TV show had a punishing schedule, did this affect you in any way?**

The set didn't seem stressful to me. Everyone got along. If there was any of that, I didn't see it. Often when you come in as a guest, you don't see the same dynamic of the relationships as you would if you were there week after week.

I think it was a tough show to get done in a week's time. There were many factors - make up, miscellaneous locations, lots of story, chases, fires. there was a lot going on! The combination of monkey make-up and other effects took time. When you have all that in one week, it's tough to get it in the can. In my prime time series "The Nurses" we worked overtime to get everything completed and we had nowhere near the difficulty that Planet of the Apes had.

**SS: What are your memories of the Director of 'The Legacy', Bernard McEvety?**

I liked Bernie. I thought he was solid in knowing what he wanted and in his directorial style. Any director is going to have a big crunch to get it done in one week. Every actor and director always wishes for more time to do the scenes that are required. Unlike a feature, in series TV you don't have the luxury of doing several takes. Chances are, you first or second tape is what is going to get printed.

**SS: Have you said goodbye to the bright lights of the television studio or will we be seeing you on our screens again?**

I have not said "Goodbye". I am still active in film and TV, although more recently starred on Broadway in the Greta Garbo role in Tommy Tune's Grand Hotel plus a fourteen month run of a musical in Los Angeles. I am very active with my own company, Bethune Theatredanse and our Infinite Dreams program. On top of that, we just came back from a tour in Italy!

**SS: Tell us more about your own dance company?**

Bethune Theatredanse started in New York as Zina Bethune & Company. When I moved to LA in 1980 it became Bethune Theatredanse. It was one of the first companies to use multimedia within the story formats of dance and a pioneer in the "Arts and Disability" movement with the creation of Dance Outreach (now called Infinite Dreams) a program for disabled youth to learn and perform dance and drama. We have continually expanded by performing in Europe, Asia and throughout the United States.

We are presently offering our disabled program nationally. We hope in the near future to have our own arts centre and continue touring in Europe and Asia.

**SS: Thank you Zina, and please accept our best wishes for the future.**

