

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF TEXAS
HOUSTON DIVISION

-----	X	
EXTRAGRAMS, LLC; QUEEN	:	
ENTERTAINMENT LLC; BRIGITTE	:	
BANDIT,	:	Case No. 4:23-cv-02847
	:	
Plaintiffs,	:	
-against-	:	
	:	
WARREN KENNETH PAXTON, in an official	:	
capacity as Attorney General of Texas, DELIA	:	
GARZA, in an official capacity as County	:	
Attorney of Travis County; JOE D.	:	
GONZALES, in an official capacity as District	:	
Attorney of Bexar County,	:	
	:	
Defendants.	:	
	:	
-----	X	

BRIEF OF AMICUS CURIAE ACTORS' EQUITY ASSOCIATION

Megan Stater Shaw
Admitted Pro Hac Vice
COHEN, WEISS AND SIMON LLP
900 Third Avenue, Suite 2100
New York, NY 10022
Telephone: (212) 356-0205
MShaw@cwsny.com

Attorney for *Amicus Curiae*
Actors' Equity Association

CORPORATE DISCLOSURE STATEMENT

Actors' Equity Association does not have any parent corporation and no publicly held corporation holds 10% or more of its stock because it is an unincorporated voluntary association.

Dated: July 24, 2026

/s/ Megan Stater Shaw

Megan Stater Shaw

*Attorney for Actors' Equity
Association*

TABLE OF CONTENTS

	Page(s)
STATEMENT OF INTEREST	1
INTRODUCTION	2
ARGUMENT	5
I. S.B. 12 IS UNCONSTITUTIONALLY OVERBROAD AND VAGUE	5
A. S.B. 12 is Impermissibly Overbroad	6
B. S.B. 12 is Vague and Insufficiently Definite	11
II. S.B. 12 DETERS LIVE THEATRICAL PRODUCTIONS PERFORMED BY EQUITY MEMBERS IN TEXAS.....	14
A. The Controversial Live Theatrical Productions Performed by Equity Members Include Nudity, and Feature Sexual Conduct as Defined by S.B. 12, and are Indistinguishable from Drag Shows	14
B. By Covering Equity Productions, S.B. 12 will Chill Protected Speech in Texas.....	17
C. A Chill on Live Theatrical Productions will have a Significant Economic Impact on the State of Texas	18
CONCLUSION	20
APPENDIX	21

TABLE OF AUTHORITIES

	Page(s)
Cases	
<i>Ashcroft v. American Civil Liberties Union</i> , 535 U.S. 564 (2002).....	9, 12
<i>Ashcroft v. Free Speech Coal.</i> , 535 U.S. 234 (2002).....	7
<i>Broadrick v. Oklahoma</i> , 413 U.S. 601 (1973).....	5
<i>Cohen v. California</i> , 403 U.S. 15 (1971).....	6
<i>Erznoznik v. City of Jacksonville</i> , 422 U.S. 205 (1975).....	8
<i>Ginsberg v. New York</i> , 390 U.S. 629 (1968).....	10
<i>Hill v. Colorado</i> , 530 U.S. 703 (2000).....	5
<i>Imperial Sovereign Ct. of Montana v. Knudsen</i> , 170 F.4th 820 (9th Cir. 2026)	7
<i>Jennings v. Rodriguez</i> , 583 U.S. 281 (2018).....	11
<i>Kolender v. Lawson</i> , 461 U.S. 352 (1983).....	5
<i>Kramer v. Price</i> , 712 F.2d 174 (5th Cir. 1983)	11
<i>Members of City Council v. Taxpayers for Vincent</i> , 466 U.S. 789 (1984).....	6
<i>Moody v. NetChoice, LLC</i> , 603 U.S. 707 (2024).....	5, 6

<i>New York v. Ferber</i> , 458 U.S. 747 (1982).....	6
<i>PSINet, Inc. v. Chapman</i> , 362 F.3d 227 (4th Cir. 2004)	10
<i>Reno v. American Civil Liberties Union</i> , 521 U.S. 844 (1997).....	11, 12
<i>Roy v. City of Monroe</i> , 950 F.3d 245 (5th Cir. 2020)	5, 13
<i>Schacht v. United States</i> , 398 U.S. 58 (1970).....	8
<i>Se. Promotions, Ltd. v. Conrad</i> , 420 U.S. 546 (1975).....	8, 14
<i>Smith v. Goguen</i> , 415 U.S. 566, 573 (1974)	11
<i>United States v. Hansen</i> , 599 U.S. 762 (2023).....	6, 11
<i>Woodlands Pride, Inc. v. Paxton</i> , 168 F.4th 293 (5th Cir. 2026)	12, 16
Statutes	
Tex. Bus. & Com. Code § 102.051(1)	3
Tex. Health & Safety Code §§ 769.001-769.002	4, 9, 10
Tex. Loc. Gov’t Code § 243.0031	3
Tex. Penal Code § 43.21	13
Tex. Penal Code § 43.28	3, 4, 9, 13
S.B. 12, 88th Leg., Reg. Sess. (Tex. 2023), <i>available at</i> https://capitol.texas.gov/tlodocs/88R/billtext/pdf/SB00012I.pdf	3

Other Authorities

- 2013 Grammy Winners*, RECORDING ACADEMY GRAMMY AWARDS,
<https://www.grammy.com/awards/56th-annual-grammy-awards>
 (last visited Oct. 27, 2023).....2
- Don't Say Gay? Students Say Bucks School District Killed Production
 of Musical 'Rent' Because It Has Queer Relationships*, THE
 MORNING CALL (Apr. 19, 2022, 7:56 AM),
<https://www.mcall.com/2022/04/19/dont-say-gay-students-say-bucks-school-district-killed-production-of-musical-rent-because-it-has-queer-relationships/> 14-15
- Greg Abbott (@GregAbbott_TX), X (June 25, 2023 at 12:03 A.M.),
https://x.com/GregAbbott_TX/status/1672817859729162240.....3
- 'Kinky Boots' Walks Tall in Macy's After Parade Controversy*, PAGE
 SIX (Nov. 30, 2013, 3:29 AM),
<https://pagesix.com/2013/11/30/kinky-boots-walks-tall-in-macys-after-thanksgiving-parade-controversy/>.....15
- Marc Hershberg, *Musicals Make More Money on the Road than on
 Broadway*, FORBES (Feb. 3, 2019, 6:00 PM),
<https://www.forbes.com/sites/marchershberg/2019/02/03/musicals-make-more-money-on-the-road-than-on-broadway/?sh=211799f8a111>18
- Libretto, *Kinky Boots* at 16-20, available for licensing at *Kinky Boots*,
 MUSIC THEATRE INT'L, <https://www.mtishows.com/kinky-boots>
 (last visited July 23, 2026).....2
- Marybeth Hamilton, *Mae West Live: "SEX, The Drag, and 1920s
 Broadway"*, 36 THE MIT PRESS 82, 84 (1992).....14
- Nancy Roberts Trott, *School District Anti-Gay Policy Splits N.H.
 Town*, L.A. TIMES (Mar. 17, 1996, 12:00 AM),
<https://www.latimes.com/archives/la-xpm-1996-03-17-mn-47986-story.html>15

<i>‘Rent’ Controversy in Idaho: LGBT Content in Lake City Playhouse Musical Sparks Backlash</i> , HUFFINGTON POST (Dec. 23, 2011, 13:36 P.M.), https://www.huffpost.com/entry/rent-controversy-in-idaho_n_1167896	14
Report, <i>The Economic Impact of Touring Broadway 2016-2017 Season</i> , THE BROADWAY LEAGUE (Aug. 2020), available for order at https://www.broadwayleague.com/research/research-reports/	19
WILLIAM SHAKESPEARE, TWELFTH NIGHT	15
<i>Winners / Kinky Boots</i> , THE AM. THEATRE WING’S TONY AWARDS, https://www.tonyawards.com/winners/year/any/category/any/show/kinky-boots/ (last visited Oct. 27, 2023).	2

STATEMENT OF INTEREST¹

Actors' Equity Association ("Equity"), a labor organization that represents live theatrical actors and stage managers, is devoted to protecting live theater as an essential component of a thriving civil society and the basis of its members' livelihoods. Since 1913, Equity has fought to win its members a dignified workplace at the theater, from pay guarantees and pension and welfare benefits to the rules governing auditions. With more than 48,000 members across the nation, Equity is among the oldest and largest labor unions in the performing arts in America. Broadway tours of America's favorite musicals come to Texas each year, and approximately 1,042 Equity members permanently reside in Texas, where they can perform in 149 Equity-affiliated theaters. Preserving the First Amendment right to perform in uncensored, controversial works of art in the public sphere is essential to Equity's mission. It is in defense of this freedom, and for the reasons set out in this brief, that Equity now urges this Court to declare Senate Bill 12 unconstitutionally overbroad and vague.

¹ Amicus certifies that no counsel for any party authored this brief in whole or in part and no person or entity other than amicus or its counsel made any monetary contribution towards its preparation or submission. All parties to this appeal have been asked to consent to the filing of this brief; Plaintiffs consent and Defendant Paxton opposes.

INTRODUCTION

The audience’s first introduction to Lola, a principal character in the hit Broadway musical *Kinky Boots*, is in an alleyway. Charles, the inheritor of a bankrupt family shoe business, chances upon an alleyway assault: a group of men hassling a woman in high-heeled shoes. The woman uses one of her shoes to knock one man unconscious before Charles can intervene. “He wasn’t the first man to fall for me,” she says, slipping out of her coat and breaking into song. This is Lola, a drag queen with prosthetic breasts who performs with a retinue of Angels, all in drag. She inspires Charles to revitalize his business by manufacturing fetish high heels for drag queens.²

Kinky Boots is a heartwarming comedy that won six Tony Awards and a Grammy.³ It also may be prohibited by Texas’s Senate Bill 12 (“S.B. 12”)—a question that turns on whether anyone in Texas thinks drag is inherently “prurient.” See Tex. Penal Code. § 43.28; see also *infra* Section I.

² See Libretto, *Kinky Boots* at 16-20, available for licensing at *Kinky Boots*, MUSIC THEATRE INT’L, <https://www.mtishows.com/kinky-boots> (last visited July 23, 2026).

³ *Winners / Kinky Boots*, THE AM. THEATRE WING’S TONY AWARDS, <https://www.tonyawards.com/winners/year/any/category/any/show/kinky-boots/> (last visited Oct. 27, 2023); *2013 Grammy Winners*, RECORDING ACADEMY GRAMMY AWARDS, <https://www.grammy.com/awards/56th-annual-grammy-awards> (last visited Oct. 27, 2023).

In March 2023, Texas Senator Bryan Hughes proposed legislation to prohibit—and criminalize—drag performances. S.B. 12, 88th Leg., Reg. Sess. (Tex. 2023), *available at* <https://capitol.texas.gov/tlodocs/88R/billtext/pdf/SB00012I.pdf>. Although the final version of S.B. 12 does not explicitly refer to drag shows, Governor Greg Abbott of Texas left no ambiguity when he posted: “Texas Governor Signs Law Banning Drag Performances in Public. That’s right.” Greg Abbott (@GregAbbott_TX), X (June 25, 2023 at 12:03 A.M.), https://x.com/GregAbbott_TX/status/1672817859729162240.

S.B. 12 prohibits “sexually oriented performance[s]” “on public property at a time, in a place, and in a manner that could reasonably be expected to be viewed by a child” or “in the presence of an individual younger than 18 years of age.” Tex. Penal Code § 43.28(b); Tex. Loc. Gov’t Code § 243.0031. It defines a “sexually oriented performance” as a performance that “appeals to the prurient interest in sex” and “features” nudity (including someone who is clothed but leaves “visible” “any portion” of the breasts “below the top of the areola of the breasts,” the genitals, or buttocks (Tex. Bus. & Com. Code § 102.051(1))) or “sexual conduct,” including actual or simulated “sexual acts,” “the exhibition or representation, actual or simulated” of “genitals in a lewd state,” “the exhibition of a device . . . for the sexual stimulation of male or female genitals,” actual or

simulated “contact” between one person and another’s “buttocks, breast, or any part of the genitals,” or “sexual gesticulations using accessories or prosthetics that exaggerate male or female sexual characteristics.” Tex. Penal Code § 43.28(a).

Any person who engages in such a performance commits a crime. *Id.* § 12.21.

S.B. 12 makes any entity who “controls the premises of a commercial enterprise” and “allow[s] a sexually oriented performance to be presented on the premises in the presence of an individual younger than 18 years of age” civilly liable for up to \$10,000 per violation. Tex. Health & Safety Code §§ 769.001-769.002.

Equity contends that S.B. 12 is unconstitutionally overbroad and vague, covers a wide range of live theatrical performances in which Equity members perform with no safeguards for artistic expression, and will deter the expression of protected speech in Texas because it forces actors and producers to risk liability or self-censor. Many productions require actors to stage raunchy scenes, wear risqué costuming, or use prosthetics to enhance their breasts or buttocks for erotic effect—even if the show, as a whole, is appropriate for audiences that include minors. From Euripides’ *Bacchae* to *Mrs. Doubtfire*, theatrical productions also frequently resemble a drag show—what the Texas Legislature evidently considered “prurient” when it passed S.B. 12. Equity respectfully submits that this Court should declare S.B. 12 unconstitutional on five independent grounds, including overbreadth and vagueness.

ARGUMENT

I. S.B. 12 IS UNCONSTITUTIONALLY OVERBROAD AND VAGUE

The First Amendment shelters the American people from vague laws that fail to give adequate notice concerning the conduct they proscribe and overbroad laws that prohibit a substantial amount of protected expression.

Kolender v. Lawson, 461 U.S. 352, 358 (1983); *Broadrick v. Oklahoma*, 413 U.S. 601, 615 (1973). On remand, the Fifth Circuit asks this Court to reconsider plaintiffs’ facial vagueness and overbreadth challenges to Section One of S.B. 12 by reference to *Roy v. City of Monroe*, 950 F.3d 245 (5th Cir. 2020), and *Moody v. NetChoice, LLC*, 603 U.S. 707 (2024).

A statute is unconstitutionally vague if it ties criminal culpability to enforcement standards that fail to communicate what, specifically, they prohibit. That may be either because the statute “fails to provide people of ordinary intelligence a reasonable opportunity to understand what conduct it prohibits” or because “it authorizes or even encourages arbitrary and discriminatory enforcement.” *Hill v. Colorado*, 530 U.S. 703, 732 (2000). *Roy* reiterated *Hill*’s holding that a statute is not unconstitutionally vague if “it is clear” what a statute “as a whole prohibits” or if a statute “is surely valid in the vast majority of its intended applications.” 950 F.3d at 252 (quoting *Hill*, 530 U.S. at 733).

A statute is unconstitutionally overbroad if there is “a realistic danger that the statute itself will significantly compromise recognized First Amendment protections of parties not before the Court[.]” *Members of City Council v. Taxpayers for Vincent*, 466 U.S. 789, 801 (1984). In an overbreadth challenge, the question is whether the statute reaches protected speech and, if so, whether the statute restricts a substantial amount of such speech in relation to the statute’s legitimate sweep. *United States v. Hansen*, 599 U.S. 762, 770 (2023). To do that, a court must “measure the constitutional against the unconstitutional applications” of a statute. *Moody*, 603 U.S. at 724.

Equity contends that S.B. 12 fails to give adequately specific guidance regarding what kinds of activities are prohibited and will have an inevitable chilling effect on an entire category of protected expression, risqué or provocative live theater. This overbreadth and vagueness will only deter Equity members, and other professional artists, from performing in Texas.

A. S.B. 12 is Impermissibly Overbroad

The First Amendment protects Americans’ right to see, speak, read, and hear what they want. If offended, one may “simply . . . avert[] their eyes.” *Cohen v. California*, 403 U.S. 15, 21 (1971). There are limits—defamation, threats, obscenity, child pornography—but those limits are tightly constrained. *Compare New York v. Ferber*, 458 U.S. 747 (1982) (holding that child

pornography is unprotected speech), *with Ashcroft v. Free Speech Coal.*, 535 U.S. 234 (2002) (protecting simulated child pornography). Speech is obscene if (1) “the average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest,” (2) “depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law,” and (3) “lacks serious literary, artistic, political, or scientific value” as a whole. *Miller*, 413 U.S. at 24. Speech is obscene to minors if it, “(a) taken as a whole, and under contemporary community standards, appeal[s] to the prurient interest *of minors*; (b) depict[s] or describe[s] specifically defined sexual conduct in a way that is patently offensive *for minors*; and (c) taken as a whole, lack[s] serious literary, artistic, political, or scientific value *for minors*.” *Free Speech Coalition*, 606 U.S. at 474 (emphasis in original). As a result, Americans of all ages have a constitutional right to view—and perform in—entertainment which contains sexual or erotic content, so long as it is not constitutionally obscene. *E.g.*, *Imperial Sovereign Ct. of Montana v. Knudsen*, 170 F.4th 820, 849-51 (9th Cir. 2026) (holding that statute which prohibited “drag story hours and sexually oriented performances” if “indecent and inappropriate for minors” captured protected, non-obscene speech because it prohibited speech that did not satisfy *Free Speech Coalition*’s modified *Miller* test).

Non-obscene theatrical performances are undoubtedly protected speech. *Se. Promotions, Ltd. v. Conrad*, 420 U.S. 546, 557-58 (1975). Yet S.B. 12, to the extent it can be parsed (see *infra* Section I(B)), captures any “visual performance” that features full or partial nudity (which, as defined, includes the wearing of transparent or translucent clothing or the exposure of the underside of the female breast), the simulation of genitalia “in a lewd state,” the simulation of sexual acts, the display of dildos or other sexual devices, the use of prosthetic breasts, or even a simulation of someone slapping another’s buttocks, all of which, as will be discussed further below, are commonplace in mainstream American musicals and plays—including those popular with minors. States may only restrict minors’ access to protected speech “in relatively narrow and well-defined circumstances[.]” *Erznoznik v. City of Jacksonville*, 422 U.S. 205, 206-07, 213 (1975). And the First Amendment does not just protect Shakespeare; it protects all performances, from the beloved to the infamous, and from the professional to the enthusiast. *Schacht v. United States*, 398 U.S. 58, 60-62 (1970) (finding that a “crude and amateurish and perhaps unappealing” skit is protected speech).

First, although S.B. 12’s definition of “sexually oriented performance” resembles the first prong of the *Miller* test, or the modified *Miller* test from *Free Speech Coalition*, because it mentions a “prurient interest in sex,” it fails to define that prurient interest by reference to the work as a whole or to

community standards, much less by incorporating the second and third prongs of those tests. Instead, S.B. 12 reaches beyond these narrow definitions of obscenity to ban speech which (1) may not be considered prurient by community standards, but may be considered “in some sense erotic” to an individual or minority (*Ashcroft v. American Civil Liberties Union*, 535 U.S. 564, 579 (2002)), (2) may not be prurient when the work is taken as a whole, (3) may not be patently offensive for adults or children, or (4) may have serious literary, artistic, political, or scientific value, whether for adults or children. This implicates a host of popular theatrical productions that, despite their overall artistic value or even their lack of prurient content throughout their whole, nonetheless feature scenes which could be viewed as appealing to subjective notions of what is “prurient” or “erotic.” *See infra* Section II(B).

Second, S.B. 12 reaches anywhere that a sexually oriented performance occurs “in the presence of a minor.” Tex. Penal Code § 43.28(b)(2); Tex. Health and Safety Code § 769.002(a). It is, of course, possible for minors, most especially teenagers, to be present anywhere, regardless of whether they are authorized to do so by their parents, the Texas legislature, or the proprietor of a theater that hosts Broadway shows. Given the statute’s lack of a mens rea requirement, a proprietor or producer could believe they have complied with the law, only to discover to their dismay that they have been duped by a canny

teenager with a fake ID. This indeterminacy resembles the dilemma posed by attempts to regulate speech on the Internet, where users have little control over who can read what they write. *See, e.g., PSINet, Inc. v. Chapman*, 362 F.3d 227, 234-35 (4th Cir. 2004). The only rational response to this indeterminacy is to cancel—or re-stage—performances featuring scenes of what could be construed as “prurient” displays of “nudity” or “sexual conduct” to minors. *See* Appendix (listing Equity productions in Texas from 2019-2026 featuring arguably “prurient” conduct prohibited by S.B. 12). As a result, this provision effectively bans all covered “sexually oriented performances” in Texas.

Third, “constitutional interpretation has consistently recognized that the parents’ claim to authority in their own household to direct the rearing of their children is basic in the structure of our society.” *Ginsberg v. New York*, 390 U.S. 629, 639 (1968). Although the *Ginsberg* Court approved of a statute which prohibited the knowing sale of nude or sexually explicit pictures and magazines to minors, that statute did not prevent parents from purchasing the explicit materials themselves for their children. *Id.* Here, S.B. 12 provides no such carve-out. As a result, the other, extreme implication of S.B. 12’s prohibition of sexually oriented performances “in the presence of a minor” is that the state of Texas could penalize a theater for admitting a parent attending a production of *Rent* with their teenage child.

S.B. 12’s omission of any standards that prevent it from capturing non-obscene speech, its lack of geographical limitation, and its failure to include a parental consent exception mean that it captures a substantial amount of protected speech—so substantial that the “ratio” of constitutional to unconstitutional applications is “lopsided.” *Hansen*, 599 U.S. at 770. As will be shown in Section II, *infra*, S.B. 12 touches dozens of Equity productions, even those performed as recently as this year. *See also* Appendix. The only way to rehabilitate S.B. 12 would be to rewrite it altogether, a project outside the bounds of what the constitutional avoidance canon permits. *Jennings v. Rodriguez*, 583 U.S. 281, 286 (2018) (Alito, J.) (“a court relying on [the constitutional-avoidance] canon still must *interpret* the statute, not rewrite it”).

B. S.B. 12 is Vague and Insufficiently Definite

Vague statutes raise “special First Amendment concerns because of [their] obvious chilling effect on free speech.” *Reno v. American Civil Liberties Union*, 521 U.S. 844, 871-72 (1997). For statutes that threaten free speech, like S.B. 12 here, “the doctrine of vagueness ‘demands a greater degree of specificity than in other contexts.’” *Kramer v. Price*, 712 F.2d 174, 177 (5th Cir. 1983) (quoting *Smith v. Goguen*, 415 U.S. 566, 573 (1974)). But here, S.B. 12 requires Texans to engage in uncertain, production-by-production determinations of what

conduct is proscribed based on whether S.B. 12 implicates a “prurient interest in sex.”

A statute can be unconstitutionally vague if it uses language similar, but not identical, to legal terms of art. In *Reno*, the Supreme Court found that the challenged statute was vague because it adopted only one prong of the *Miller* test for obscenity (“depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law”) and deleted the constraining element of that prong (“specifically defined by the applicable state law”). *Reno*, 521 U.S. at 872-74. As discussed above, S.B. 12’s definition of “sexually oriented performance” does not track *Miller*’s definition of obscenity or *Free Speech Coalition*’s definition of obscenity for minors because it uses the term “prurient interest in sex” without any other prong of those tests. *See supra* Section I(A). This makes it unclear what S.B. 12 prohibits as a whole and unacceptably vague.

The Fifth Circuit notes that the phrase “prurient interest in sex” means that the regulated speech is “in some sense erotic.” *Woodlands Pride, Inc. v. Paxton*, 168 F.4th 293, 299 (5th Cir. 2026) (quoting *Ashcroft*, 535 U.S. at 579). Without the guardrails from *Miller* or *Free Speech Coalition*, however, eroticism is subjective, especially when it comes to minors. *E.g.*, *Ashcroft*, 535 U.S. at 608 (“Arguably every depiction of nudity—partial or full—is in some sense erotic *with respect to minors.*”) (Stevens, J., dissenting) (emphasis in original). For example,

S.B. 12’s definition of sexual conduct, which includes “the exhibition or representation, actual or simulated, of male or female genitals in a lewd state,” is left up to the eye of the beholder. *See* Tex. Penal Code § 43.28(a)(1)(B). The use of the word “lewd” in this context is without definition or limitation, much like S.B. 12’s use of the phrase “prurient interest in sex.” By contrast, Texas’ preexisting obscenity statute in Section 43.21 of the Penal Code only proscribes the “lewd exhibition of genitals” (actual, not simulated) if that exhibition meets the statutory test for obscenity modeled after *Miller*. *Id.* § 43.21(a)(1)(B)(ii). S.B. 12 falls outside these narrow confines to capture any representations of simulated genitals “in a lewd state,” even if not constitutionally obscene. The definition of the word “lewd,” therefore, is left to the viewer’s subjective determination. This poses a problem because, as will be discussed in Section II(B), popular musicals like *The Book of Mormon* include scenes using props to imitate erect male genitalia.

Equity can only conclude that S.B. 12 would leave producers and actors unable to determine how S.B. 12 would apply to their work and would therefore chill productions in Texas, especially those which include drag roles. Section II will show that, as a result, S.B. 12 cannot be “valid in the vast majority of its intended applications.” *Roy*, 950 F.3d at 252 (quoting *Hill*, 530 U.S. at 733).

II. S.B. 12 DETERS LIVE THEATRICAL PRODUCTIONS PERFORMED BY EQUITY MEMBERS IN TEXAS

S.B. 12's vagueness and overbreadth will have a direct impact on all actors, including Equity members, in Texas. Equity submits that live theater has a long history of controversial and sometimes risqué performances, including gender-bending shows impossible to distinguish from the performances that the Legislature evidently intended to target with S.B. 12. Because of this, Equity cannot advise its members that it is safe to perform in such productions now that S.B. 12 is in effect, a result with consequences for the local economy.

A. The Controversial Live Theatrical Productions Performed by Equity Members Include Nudity, and Feature Sexual Conduct as Defined by S.B. 12, and are Indistinguishable from Drag Shows.

Live theater is no stranger to controversy. Mae West never premiered *The Drag* in New York after the police charged her with public obscenity in 1927. Marybeth Hamilton, *Mae West Live: "SEX, The Drag, and 1920s Broadway"*, 36 THE MIT PRESS 82, 84 (1992). Tennessee municipal officials banned the rock musical, *Hair*, from its public theater in 1971, a decision which the Supreme Court invalidated. *Se. Promotions*, 420 U.S. at 561-62. More recently, the public backlash to children seeing *Rent* is well-documented⁴ and, in 2013, critics on X

⁴ See, e.g., 'Rent' Controversy in Idaho: LGBT Content in Lake City Playhouse Musical Sparks Backlash, HUFFINGTON POST (Dec. 23, 2011, 13:36 P.M.), https://www.huffpost.com/entry/rent-controversy-in-idaho_n_1167896; *Don't Say Gay? Students Say Bucks School District Killed Production of Musical 'Rent'*

(formerly Twitter) of the Macy’s Thanksgiving Day Parade went viral, lambasting it for featuring a set piece from *Kinky Boots*, a musical “about a drag queen who saves a shoe business with fun fetish footwear.”⁵

As the controversy over *Kinky Boots* illustrates, plenty of parents think drag is inherently prurient as to minors. Yet drag has been part of the theater since its inception. Seven of Shakespeare’s 37 extant plays involve gender-bending as a plot point, including *Twelfth Night*, *As You Like It*, *Cymbeline*, and *The Merry Wives of Windsor*. Given the esteem with which Shakespeare is held today, one may be inclined to argue that Shakespeare could never fall under moral controversy. Yet only in 1996, a New Hampshire school withdrew *Twelfth Night* from instruction for “portraying homosexuality.”⁶ And Shakespeare loved bawdy jokes. See WILLIAM SHAKESPEARE, *TWELFTH NIGHT* act 2, sc. 5, ll. 89-90 (“These be her very *c*’s, her *u*’s, and her *t*’s and thus she makes her great *P*’s.”).

Because It Has Queer Relationships, THE MORNING CALL (Apr. 19, 2022, 7:56 AM), <https://www.mcall.com/2022/04/19/dont-say-gay-students-say-bucks-school-district-killed-production-of-musical-rent-because-it-has-queer-relationships/>.

⁵ ‘*Kinky Boots*’ Walks Tall in Macy’s After Parade Controversy, PAGE SIX (Nov. 30, 2013, 3:29 AM), <https://pagesix.com/2013/11/30/kinky-boots-walks-tall-in-macys-after-thanksgiving-parade-controversy/>.

⁶ Nancy Roberts Trott, *School District Anti-Gay Policy Splits N.H. Town*, L.A. TIMES (Mar. 17, 1996, 12:00 AM), <https://www.latimes.com/archives/la-xpm-1996-03-17-mn-47986-story.html>.

Shakespeare aside, musical theater is full of gender-nonconforming roles. *Rent* features a drag queen, as does *Kinky Boots*. Edna Turnblad, Tracy’s mother in *Hairspray*, is a drag role, as is the journalist Mary Sunshine in *Chicago*, Mrs. Doubtfire in *Mrs. Doubtfire*, and Miss Trunchbull in *Matilda*. Peter Pan is, traditionally, a “trousers role” (where a woman dresses as a man). Directors also choose to cast men as women, or vice versa, based on their creative vision for a particular production. Each of these productions feature sets, costumes, dance, and song difficult to distinguish from the sets, costumes, dance, and song of a drag show. Some include raunchy or provocative scenes that include “sexual conduct” as defined by S.B. 12. *See also* Appendix.

Many more beloved theatrical performances feature conduct covered by S.B. 12—full or partial nudity, props to simulate male genitals “in a lewd state,” prop sex toys, slapping of buttocks, groping of breasts, and simulated sex acts—all of which may be considered “in some sense erotic.” *Woodlands Pride*, 168 F.4th at 299. Both *Hair* and *Cabaret* include drag roles and nudity, which can be actual or simulated. Most stagings of *Spring Awakening* include a scene where a female’s buttocks are exposed to be whipped. In *Carrie*, the female ensemble showers behind translucent screens in one scene, staged either in the nude or while wearing nude-illusion skin parts. The current Broadway staging of *The Book of Mormon* includes a dance scene where multiple actors exhibit

imitation erect male genitalia, pretend to penetrate various orifices, and simulate oral sex. In *Hedwig and the Angry Inch*, the genderqueer protagonist strips down to their underwear, removing prosthetic breasts in the process, interacts with the audience, and is typically staged with suggested fellatio. *Debbie Does Dallas: The Musical*, a musical parody of a porn film, displays sex toys on stage and features exposed buttocks and simulated sex acts throughout. Stage directions require nudity or partial nudity (which may be actual or simulated) in *Legally Blonde*, *Venus in Fur*, *Cabaret*, *The Graduate*, *A Midsummer Night's Dream*, *POTUS*, *Rent*, *Heathers*, *Gypsy*, *Hair*, *The Rocky Horror Show*, and *The Fully Monty*—to name only a few. *Cabaret*, *Guys and Dolls*, *Gypsy*, and *Flashdance* each include “stripping” scenes; the director may choose whether the stripping is to pasties, risqué lingerie, or partial nudity. Under S.B. 12, teenagers cannot see these productions, even if a theater or their parents would otherwise allow them.

In sum, many live theater productions feature “sexual conduct” and “nudity” as defined by S.B. 12.

B. By Covering Equity Productions, S.B. 12 will Chill Protected Speech in Texas.

There are approximately 149 employers in Texas that hire Equity members. Additional theaters may play shows that hire Equity members via what Equity terms its guest artist contract. Since S.B. 12’s passage, Equity has received inquiries from members about “what to do” if cast in a Texas production that

features gender-nonconforming or drag roles, or features conduct explicitly proscribed by S.B. 12.

In the face of this overbroad and vague statute, Equity members face a Hobson's choice. If a member has already accepted a role in Texas, Equity is forced to advise them to either work and risk potential criminal prosecution or not work and risk a producer's breach of contract claim. The only alternative for Equity's members is to decline potentially affected roles in Texas altogether. The only alternative for Equity members' employers who cannot determine whether a production could violate S.B. 12 is to cancel or censor the production. This will chill protected theatrical expression in the state.

C. A Chill on Live Theatrical Productions will have a Significant Economic Impact on the State of Texas.

Broadway tours are a boon for local economies. In one week in 2019, the musical *Waitress* made over \$1.4 million in ticket sales in Texas, *Miss Saigon* made nearly \$1.5 million in North Carolina, *The Phantom of the Opera* made nearly \$1.4 million in Detroit, and the musical *Dear Evan Hansen* netted nearly \$1.5 million in Seattle.⁷ The Broadway League's 2019 report for the 2016-2017

⁷ Marc Hershberg, *Musicals Make More Money on the Road than on Broadway*, FORBES (Feb. 3, 2019, 6:00 PM), <https://www.forbes.com/sites/marchershberg/2019/02/03/musicals-make-more-money-on-the-road-than-on-broadway/?sh=211799f8a111>.

touring season found that “[o]n average, Broadway tours contributed an economic impact of 3.27 times the gross ticket sales to the economy of the metropolitan areas in which they played.”⁸ By this rough calculus, those shows introduced over \$4.5 million dollars into each local economy in a single week.

Since 2019, including the hiatus in performances due to the COVID-19 pandemic, there have been at least 54 theatrical productions in Texas performed by Equity members that run afoul of S.B. 12. The full list of productions and a description of the staging for each that involves expression prohibited by S.B. 12 is attached as Appendix A. Each of these productions include full or partial nudity (actual or simulated, including where lower breasts, genitals, or buttocks are visible), simulated sexual acts, simulated genitals in, arguably, “a lewd state,” the exhibition of devices for sexual stimulation, actual or simulated contact between one performer and another’s buttocks, breasts, or genitals, or sexual gesticulations using prosthetic breasts or genitals. These productions include *Grease*, *Rent*, *Cabaret*, *Moulin Rouge*, *The Taming of the Shrew*, and *Lysistrata*, among others.

⁸ Report, *The Economic Impact of Touring Broadway 2016-2017 Season*, THE BROADWAY LEAGUE (Aug. 2020), available for order at <https://www.broadwayleague.com/research/research-reports/>.

Musicals featuring conduct prohibited by S.B. 12 are neither few nor far between. A chill on their performance would not only impact the civil liberties of actors in Texas but dampen a profitable sector of Texas's economy.

CONCLUSION

The theater provides a venue for works of undoubted artistic and socially redeeming significance. Broadway performances depict the issues roiling contemporary society, from the acceptance of a drag queen in *Kinky Boots* to the dangers of political apathy in *Cabaret*. To protect the freedom of expression, this Court should amend its prior order to declare S.B. 12 again unconstitutional on five independent grounds, including vagueness and overbreadth.

Dated: July 24, 2026

Respectfully submitted,

/s/ Megan Stater Shaw

Megan Stater Shaw

Admitted Pro Hac Vice

COHEN, WEISS AND SIMON LLP

909 Third Avenue, 12th Floor

New York, NY 10022

Telephone: (212) 356-0205

Email: MShaw@cwsny.com

*Counsel for Actors' Equity
Association*

APPENDIX

The following list includes all productions performed by Equity members in Texas between 2019 and 2026 that feature expression prohibited by S.B. 12. Productions which include drag roles are marked with an asterisk:

	PRODUCTION	THEATER	YEAR	STAGING COVERED BY S.B. 12
1	<i>Lysistrata</i>	Classical Theatre Company (Houston)	2019	All the men in the production wear “phalloi” and engage in simulated sexual contact with the women in the production, consensual and non-consensual. To express their sexual dominance, the lustful women are frequently staged to engage in contact with genitals and buttocks (their own and others’) in a sexual manner to control their returning military partners.
2	<i>Spring Awakening</i>	Theatre Under the Stars (Houston)	2019	The character Hanschen masturbates on stage. Hanschen and Ernst engage in genital frottage and kissing, including contact with each others’ buttocks. Wendla asks Melchior to beat her exposed buttocks and upper thighs with a switch. Wendla and Melchior engage in sex at the conclusion of Act One with Melchior’s buttocks fully exposed and, frequently, partial buttock and breast exposure for Wendla.
3	<i>Noises Off</i>	Theatre Three (Dallas)	2019	The character Garry LeJeune spends time crawling on his hands and knees and has his trousers pulled down, resulting in his buttocks being exposed while other characters poke or slap them before he can replace his trousers.
4	<i>Pippin*</i>	St. Edward’s University (Austin)	2020	The number “With You” includes a ballet called “The Sex Ballet” during which the female ensemble simulate various sexual positions with Pippin resulting in orgasm. The costuming frequently reveals buttocks or breasts.
5	<i>Indecent*</i>	Austin Playhouse (Austin)	2020, 2023	As dictated by the author’s stage directions, an actor and a hand puppet simulate a sexual act, representing two male actors who performed that act on stage and were historically censored for it, the inciting action of the play.
6	<i>Between Riverside and Crazy</i>	4th Wall Theatre	2020, 2022	Junior and his girlfriend Lulu engage in (simulated) oral sex, alongside general

		Company (Houston)		fondling or the breasts, buttocks and genitals and explicit kissing.
7	<i>When Pigs Fly*</i>	Uptown Players (Dallas)	2021	A full drag celebration, there is much prosthetic enhancement of genitals, buttocks and breasts, with partial nudity in the numbers “Not All Man” (including the exposed genitals of a centaur), a character in a buttock-exposing Merry Widow in “Bigger Is Better,” and partial nudity and sexual contact in “Hawaiian Wedding Day.” There is also frequently staged simulated sex in the number “Shaft of Love.”
8	<i>Between Riverside and Crazy</i>	Allied Theatre Group/Stage West (Forth Worth)	2022	See #6.
9	<i>Young Frankenstein</i>	Circle Theatre (Fort Worth)	2022	Elizabeth wears a revealing teddy or Merry Widow and simulates sex followed by post-coital scenes with The Monster. Inga is frequently costumed in a teddy which reveals part of her buttocks. Some stagings involve genital or buttock contact during the revolving library shelf scene.
10	<i>Gary: A Sequel to Titus Andronicus</i>	Kitchen Dog Theater (Dallas)	2022	The play is staged to include life-sized puppets, which dance naked with exposed genitals that become engorged and fully erect.
11	<i>R&J*</i>	Allied Theatre Group/Stage West (Fort Worth)	2022	A modern all-male retelling of <i>Romeo and Juliet</i> , R&J is frequently staged to include exposed buttocks and simulated sex acts.
12	<i>Cabaret*</i>	San Antonio Broadway Theatre (San Antonio)	2022	Much of the staging within the eponymous cabaret features the characters Sally Bowles and the Emcee, as well as the cabaret performers (women and men), in stages of nudity, including Merry Widows and exposed buttocks during the numbers “Don't Tell Mama,” “Two Ladies,” “The Money Song,” and “Wilkommen,” which are usually staged to include simulated sex acts.

13	<i>Cruel Intentions</i>	The Garden Theatre (Houston)	2022	In this modern retelling of <i>Dangerous Liaisons</i> , the characters simulate kissing, erotic dancing, including threesomes, and the results of intimate wagers involving genital and buttock contact between the step-siblings. Some stagings recreate the shower scene with exposed buttocks from the source film and include the use of enhancing prosthetics.
14	<i>Young Frankenstein</i>	Theatre Three (Dallas)	2022	See #9.
15	<i>Torch Song*</i>	Uptown Players (Dallas)	2022	In the first act, “The International Stud,” Arnold and The Young Stud simulate anal sex. Lady Blues is a drag performer dressed in various revealing costumes, including costumes which reveal her buttocks. Arnold is in various states of undress getting into and out of drag, including changing into hosiery which frequently exposes the buttocks. The second act, “Fugue in a Nursery,” takes place entirely in a large bed for the four main characters in various states of undress and who engage in simulated sex.
16	<i>The Little Dog Laughed</i>	Uptown Players (Dallas)	2022	The stage directions require the two characters, Alex and Mitchell, to simulate sex and appear in full-frontal nudity. There are subsequent script references to the sex and nudity. The author and licensing agent have communicated that any production which omits the full male nudity will have its rights revoked.
17	<i>The Rocky Horror Show*</i>	Zachary Scott Theatre Center (Austin)	2022	Dr. Frank-N-Furter is staged to appear in a Merry Widow exposing his buttocks. Rocky is costumed in minimal posing straps to reveal his buttocks. The staging includes contact with each character’s buttocks. Dr. Frank-N-Furter is staged to simulate oral sex with Janet and later again with Brad.
18 & 19	<i>The Inheritance Part 1</i>	Zachary Scott Theatre Center (Austin)	2022	Eric and Toby simulate sex, including genital and buttock contact. There are two instances of full frontal male nudity, and multiple instances of partial nudity, including full buttock exposure in the play

				for multiple characters, including the rent boy Leo and the actor Adam.
19	<i>The Inheritance Part 2</i>	Zachary Scott Theatre Center (Austin)	2022	See #18.
20	<i>The Play That Goes Wrong</i>	Allied Theatre Group/Stage West (Fort Worth)	2023	When attempting to remove Charles' dead body out of the room, the stretcher on which he is carried rips and the "dead" actor must awkwardly walk across the stage, shielding his front with a cloth, and is often staged with his exposed buttocks making actual or simulated contact with other characters' hands or clothed genitals.
21	<i>Miss Saigon*</i>	Casa Mañana Theatre (Fort Worth)	2023	The female ensemble portray prostitutes and engage in erotic dancing while wearing costumes which expose buttocks and (in some stagings) breasts, allowing for full contact with the soldiers that are their customers.
22	<i>The Rocky Horror Show*</i>	Dallas Theater Center (Dallas)	2023	See #17.
23	<i>The Color Purple*</i>	Casa Mañana Theatre (Fort Worth)	2025	The character Shuge Avery performs a dance in minimal clothing, often staged to have exposed lower buttocks, and gives period-specific lap dances.
24	<i>Rent*</i>	San Antonio Broadway Theatre (San Antonio)	2023	The character Mimi is introduced wearing skin-tight or revealing spandex, often revealing buttocks, while working as a go-go dancer/stripper. In the number "Contact," half the ensemble leads a dance simulating sex acts with varying degrees of body contact with genitals, breasts and buttocks, along with varying degrees of exposure, eventually covering themselves with a white sheet which does not always fully cover the visible simulation of various sex acts.
25	<i>Hedwig and the Angry Inch*</i>	Stageworks Theatre (Houston)	2023	The lead character simulates oral sex with band members, sexually interacts with audience members, and eventually strips, removing prosthetic breasts, until wearing

				only scanty underwear which usually exposes the buttocks.
26	<i>9 to 5: The Musical</i>	TexaARTS Association (Austin)	2023	The character Doralee is usually costumed with prosthetic breast enhancement and/or buttock enhancement. Her boss Franklin Hart, Jr., frequently finds ways to come into contact or fondle her breasts and buttocks.
27	<i>Gypsy</i>	Theatre Arlington (Arlington)	2023	Gypsy Rose Lee, the ensemble, Tessie Tura, Electra, and Mazeppa are staged in costumes which reveal buttocks and the lower half of the breast, including choreographed strips which simulate sexual acts and are intended to be erotic. These characters are often costumed with enhancing prosthetics.
28	<i>Noises Off</i>	Theatre Arlington (Arlington)	2023	See #3.
29	<i>Avenue Q</i>	Theatre Arlington (Arlington)	2023	The human characters and puppets engage in partial, and full nudity and simulate sex acts in such numbers as “The Internet Is For Porn” and “You Can Be As Loud As The Hell You Want (When You’re Making Love)”. The puppet Lucy the Slut performs a striptease and simulates sexual acts in the song “Special.”
30	<i>Cruel Intentions</i>	Uptown Players (Dallas)	2023	See #13.
31	<i>The Play That Goes Wrong</i>	WaterTower Theatre (Addison)	2023	See #20.
32	<i>Rent*</i>	Theatre Under the Stars (Houston)	2023	See #24.
33	<i>Cruel Intentions</i>	Allied Theatre Group/Stage West (Forth Worth)	2023-2024	See #13.
34	<i>Venus in Fur</i>	Theatre Three (Dallas)	2024	The character Vanda spends much of the play wearing lingerie or a Merry Widow with partially exposed buttocks, and engages in sado-masochistic roleplay and

				intense power dynamics in a highly sexually charged manner, including scenes of spanking with both an open hand and a horse whip.
35	<i>Carrie</i>	Theatre Three (Dallas)	2024	The scene in the girls' shower includes the women's ensemble in full or partial nudity, leading to the title character experiencing her first menstruation while fully exposed in the group shower. Margaret White is often staged to simulate masturbation during "I Remember How Those Boys Could Dance." Chris and her boyfriend Billy engage in simulated sex during the scenes with "Don't Waste The Moon" and "Do Me A Favor."
36	<i>Noises Off</i>	Alley Theatre (Houston)	2024	See #3.
37	<i>The Taming of the Shrew</i>	Classical Theatre Company (Houston)	2024	Petruchio captures Kate and tosses her over his knees to spank her, often after lifting her skirts. Petruchio is frequently staged to grab Kate's breasts. Kate is frequently staged to grab Petruchio's genitals in both sexual and non-sexual manner.
38	<i>Back to You</i>	Austin Rainbow Theatre (Austin)	2024	Diego and Mateo are staged to hold each other front-to-back with direct clothed contact between genitals and buttocks, with Diego directed to allow his hands to roam, sometimes above or beneath Mateo's clothing.
39	<i>Pippin</i>	Entr'acte (Austin)	2024	See #4.
40	<i>Cabaret*</i>	Theatre Arlington (Arlington)	2024	See #12.
41	<i>The Boys in the Band*</i>	Uptown Players (Dallas)	2024	Emory moons the entire company and the audience, fully exposing his buttocks. The Cowboy performs a strip tease and initiates genital contact. The men attending Emory's birthday party frequently engage in simulated sex acts and genital and buttock contact.
42	<i>Vanya and Sonia and Masha and Spike</i>	4th Wall Theatre Company (Houston)	2024	The stage directions order Spike to strip down to his underwear in front of the other characters to go swimming in a pond. The underwear frequently reveals portions of

				his buttocks. Many stagings have him remove the underwear as he exits the stage, tossing the underwear behind him as he exits or has just exited.
43	<i>Grease</i>	Casa Mañana Theatre (Fort Worth)	2024	Sandy is frequently costumed in a Merry Widow for the finale, involving breast prosthetics. The Pink Ladies are frequently costumed for the pajama party scene in lingerie which reveals buttocks. The character of Roger frequently drops his trousers, which his girlfriend Jan appreciates sexually, leading to the duet "Mooning" where they express their mutual affection for Roger's habit of mooning.
44	<i>Company</i>	National Broadway Tour (Dallas/Fort Worth)	2024	In the dance "Tick Tock," Kathy dances an erotic portrayal of sexual acts while April and Robert engage in simulated sex. In the post-coital scene including the song "Barcelona," Robert remains in his underwear while April dresses from a pegnoir, which reveals part of her breasts and buttocks, and then undresses to return to the coital bed with Robert. The husbands engage in sexual gestures and sexual simulations in the number, "Have I Got A Girl For You?"
45	<i>Everybody's Talking About Jamie*</i>	Uptown Players (Dallas)	2025	The drag performers in the show are staged in various forms of undress as they get in and out of drag, often revealing buttocks and engaging in genital and buttock contact or using gestures simulating sexual acts.
46	<i>Kiss Me, Kate</i>	Entr'acte (Austin)	2025	Fred and Lilli play Petruchio and Kate in the musical within the musical. Petruchio captures Kate and tosses her over his knees to spank her, often after lifting her skirts. Petruchio is frequently staged to grab Kate's breasts. Kate is frequently staged to grab Petruchio's genitals in both sexual and non-sexual manner.
47	<i>Topdog/Underdog</i>	4th Wall Theatre Company (Houston)	2025	The character Booth performs a practical striptease following a successful spree of shoplifting: he strips down to remove all the layered clothing and multiple suits he has hidden beneath an oversized coat. He is always staged to be reduced to wearing

				only underwear, usually a thong revealing buttocks.
48	<i>Debbie Does Dallas: The Musical*</i>	Theatre Three (Dallas)	2025	Costumed with prosthetic enhancement of breasts and genitals, there is partial nudity (including exposed buttocks) and simulated sex acts throughout this musical parody of the porn film.
49	<i>The Mystery of Irma Vep*</i>	Theatre Three (Dallas)	2025	Two actors portray all characters in the play, male and female, often costumed with prosthetics to exaggerate genitals, buttocks and breasts. In the second act, the resurrected female mummy is (according to the stage directions) to be fully topless. There is frequent contact with the actors' breasts, buttocks and genitals throughout the play.
50	<i>Moulin Rouge! The Musical</i>	National Broadway Tour (Dallas/Fort Worth)	2025	The ensemble is attired in suggestive costumes which partially expose buttocks while suggestively dancing and simulating sex acts, including contact with clothed buttocks and breasts.
51	<i>Rent*</i>	Entr'acte (Austin)	2026	See #24.
52	<i>Rent*</i>	Circle Theatre (Fort Worth)	2026	See #24.
53	<i>Pure Glitter*</i>	Uptown Players (Dallas)	2026 (ended 3/29/2026)	As the attendees at an anniversary party for two men becomes increasingly inebriated, stagings have included partial nudity, exposed buttocks, and gestures simulating sexual acts. There is additional physical contact including contact with clothed genitals and buttocks.
54	<i>The Graduate</i>	WaterTower Theatre (Addison)	2026	Mrs. Robinson is fully nude in the play with both frontal and rear exposure. There are simulated sex acts for Benjamin with both Mrs. Robinson and Elaine Robinson.

CERTIFICATE OF SERVICE

I certify that I filed the above document using the Court's CM/ECF system on July 24, 2026, which electronically served a copy to all counsel of record.

/s/ Megan Stater Shaw
Megan Stater Shaw