



California Educational Theatre

News

CA Youth In Theatre Enters its Eighth Year of Celebrating Theatre Students

On March 28, 2006, numerous theatre educators, students, parents, and administrators gather at the state Capitol for breakfast with legislators. The delegates travel to the Sacramento Theater Company for hour after hour presentations of prize-winning performances by students, workshops, honors and applause. Legislators are invited to witness the talent on CA Youth in Theatre Day in Sacramento.

Several Theatre educational associates sponsor students with scholarships to perform. During 2005-2006 students with Drama Teachers Association of Southern California (DTASC), CA State Thespians, and CETA South High School region auditioned for registration and transportation scholarships to attend the 8th Annual CA Youth in Theatre Day. The scholarship winners are highlighted.

CA State Thespians will be represented by the following students: Calista Ruiz, Cantwell Sacred Heart of Mary H.S.; Sam Reisman and Katie Lindsay from Windward School; Alyssa Fuhrman and Bree Fero, Martin Luther King H.S.; Kathryn Pirtle, California H.S.; Frances Adrianto, Upland H.S.; Janiqua Nettles, Birmingham H.S.; Maggie Yeomans, La Quinta H.S.; Simone Vasquez, Kitty Aamodt, Samantha Visco, St. Lucy's Priory; Seth Clayton, Montgomery H.S.; Raychel Anderson and Brenda Alegria from Sutter Middle School. The Thespian portion of the program will be co-emceed by Melissa Trupp from Martin Luther King H.S. and Amanda Vandenberg from St. Lucy's Priory. Krista Carson Elhai is CA State Thespian Director

DTASC will feature the following performances: Wildwood Secondary School with director Stephanie Darby and her students performing a Group Comedy; PV Peninsula H.S. with Jim Bell performing a monologue; from Valencia H.S. and Grace Stanton, director of a Group Comedy; and from Birmingham H.S. and Amanda Swann, a two person scene.

CETA South Board sponsors the following students: the cast of *Scapino* from Little Rock High School with director Dawn Reid; a technical presentation by Mitchell Seaman from Westview High School and instructor Doug Smith; a scene from *Fools* from Sunny Hills High School sponsored by educator Mary Krell-Oishi, and monologist Alex Choi from SHHS; finally a scene from *Romeo and Juliet* from St. Francis High School directed by Emmanuel Eulalia. Jennifer Casey is CETA South president. - Gai Jones

The Honorable Jack Scott, Chair of the Joint Committee on the Arts, created a legislative proclamation to honor Theatre students in California.





President Carol Hovey

Message from the President

An excerpt from CAAE's current ArtsEd 411 article: "Governor Schwarzenegger's proposal to provide local school districts with \$100 million to enhance and expand arts education programs is a vital investment in California's future. We applaud the Governor's leadership in recognizing the essential value of visual and performing arts instruction for all California students. The arts are core to a complete education for every student. CAAE needs your help in mobilizing support for this historic opportunity to revitalize the many arts programs that have been diminished or eliminated since the adoption of Prop 13 in 1978. CAAE has developed a special webpage, 2006 Action for Arts Ed Funding, on <http://www.artsed411.org> to keep constituents apprised of opportunities to participate in the process as well as provide background, context, research and other useful links." dated February 3, 2006

It is imperative that we theatre educators keep apprised of the education dollars that are earmarked for the arts. We cannot make the mistake of assuming that this money will not be siphoned off in another direction. Carolyn Elder, our CETA Treasurer, had the Governor himself on her campus speaking to her school's middle school students and not once did he mention the arts as part of his education package. Instead, he expressed the primary importance of education money to be spent on PE programs. Speak out every opportunity you have about the importance of theatre being taught in all our classrooms and communities to provide every child with a high quality education that develops well-rounded individuals prepared for a future that is good for everybody. Theatre arts engage the whole child and help them develop the knowledge and tools they will need for future success.

Participate in theatre-focused arts presentations whenever and wherever you can to get the word out. CETA's California Youth in Theatre day is coming up March 28, 2006. As a board member, get your students there to participate and meet our state legislators and show the Governor exactly what our youth can provide for our state's future!

President, Carol Hovey carolwhovey@yahoo.com



Advisory Council
Artur Cybulski & David Krassner

NO REPORT



California Department of Education



Nancy Carr,
VAPA Consultant

VISUAL AND PERFORMING ARTS

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HOW TO LOCATE OTHER SCHOOLS OFFERING COURSES YOU WOULD LIKE TO TEACH OR OFFER COURSES YOU WOULD LIKE TO BEGIN NETWORKING ABOUT WITH THEIR TEACHERS.....

To locate another school in the state offering the same course as you are teaching or wish to design to teach, you may link to Data Quest for that networking purpose. The link is: <http://data1.cde.ca.gov/dataquest/asgncode/Assort.asp?sort=a&county=All%20Counties&Year=2004-05&district=none&school=all&RptName=OthCrse2> Then click on "Drama." Then click on the course you are interested in. Through this link you will locate the schools in the state offering the course of interest to you. The CDE code at the front left of each school's name identifies that school and the first two numbers there identify the county (01 = Alameda through to 58 = Yuba). You can then contact the school in a particular county and ask to speak to the teacher of instruction and "begin the networking."

Courses you may locate (with course code noted) include:

- Theatre/Play Production (2900)
- Drama/Creative Dramatics (2901)
- Theatre Workshop (2904)
- Technical Theatre/Stagecraft (2905)
- Television Production (2906)
- History of Theatre/Theatre appreciation (2910)
- International Baccalaureate, Theatre (2960)
- Middle Years, International Baccalaureate, Theatre (2961)
- "Other" (2998) - If a course you teach is not listed above this is typically the course code you would use when completing the October annual form. PLEASE let Nancy Carr know of such courses so new CBEDS course titles and descriptions may be provided in future years.

New CBEDS codes will be created for theatre courses based upon input from classroom teachers and from screening of courses noted under "Other" on the October annual reporting to CDE.

NOTE:

Theatre courses require an English credential or a Theatre Supplemental Authorization or Theatre Subject Matter Authorization and NCLB certification be held by the teacher of instruction.

Questions: Please contact Nancy Carr at ncarr@cde.ca.gov or 916-445-5669.

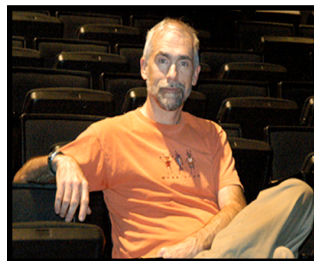
Specific Grade Level News Section



College/University

We're looking for a representative. Anyone interested?

Community College



David Hamilton,
V.P. Community Colleges

NO REPORT

High School



*Arlene Hood,
Vice President,
Secondary Schools*

Experimental Theatre on the Nile

By Arlene Hood

It is the beginning of the school year and time to look ahead for some professional development opportunities. I want to find a theatre festival where I can inundate myself with several productions in a short span of time. We all know that the great irony of being a theatre teacher is that you're so busy planning or doing or recuperating from your productions, that you hardly ever have time to just go to the theatre. I discover an upcoming theatre festival that seems to fit the bill. Of course, as it turns out, it is in Egypt, but after my initial response of "Great. Well, that figures" I think, "Well, why not?" So through the grace of the theatre gods (and a very supportive principal), I find myself in Cairo attending the 15th annual Cairo International Festival for Experimental Theatre.

Nine days later it is 3 AM and I'm wide awake in my hotel room. I get up and walk out onto the balcony and look down at the Nile River that gently pushes its way through Cairo. In September the nights are warm but the humidity drops to a comfortable level. I pull a chair onto the balcony and sit thinking about what's bothering me. I have been awake for hours, but not because of the pulsing loud disco sounds from the party boats below that invade my room for several hours each night. Tomorrow I return home. I have attended two days of a three-day symposium and twelve international productions, but two nagging questions have continued to invade my thoughts: What exactly is experimental theatre, and where were the experimental theatre performances I thought I would be seeing?

The theme of this year's festival is *Theatre Experimentation in Times of Crises*. Each day's seminar, divided into two sessions, centered on a particular sub-topic, led by two different and distinguished panels of international theatre artists and educators.

The sessions were unwieldy, bordering on complete chaos at times. Passions and opinions ran high. We were packed into a small room at the Cairo Opera Complex. The media were there, videotaping the sessions and interviewing panel members and guests between segments. Cables ran along the ground everywhere, and in the back of the room

there were two long tables where the translators sat, each one speaking loudly but monotonously into a microphone connected to the headsets we wore. So, from behind us we heard a constant and simultaneous stream of French, Italian, Arabic, English, and German speech. The English translator was slow and not very good. During the speech by Mr. Alain Enjary of France, I gave up, removed my headset, and did the best I could to translate for myself even though I have never studied French. I somehow did a pretty good job (I think) - certainly better than the official translator. Some speeches were redundant, stating what a previous speaker had already covered. Other speeches were flowery, throwing around age-old references to experimental theatre such as Meyerhold and Brecht, anarchy, and unconventional. Others offered more unique perspectives, trying to contemporize the essence of experimental theatre and make it relevant to today's world. The outcome of all of this: there was very little agreement on how to define experimental theatre. Indeed, with so many cultural, societal, and political factors determining and influencing theatre globally, perhaps the term experimental theatre is too broad to have one all-encompassing definition. I decide to let it go, and instead, focus on what I've learned from the productions I attended.

The festival is loosely organized. The average length of a production is 50 to 75 minutes. Venues are scattered throughout Cairo: some are traditional indoor and outdoor theatres, some are park areas, and some are totally makeshift spaces. On a map they all look easy to reach, but in a city built for 2,000,000 million people but actually holding closer to 20,000,000, city navigation is never a simple task. Luckily I arranged for a private taxi for five days. Aside from the daily seminars that I walked to from my hotel, my driver "Amigo" shuttled me around the city to museums and historical sites during the daytime. In the late afternoon he brought me back to the hotel for a few hours rest and then picked me up and drove me to the theatres in the evening. I saw from one to three shows each night. The taxi service cost me about \$16.00 a day. On average, tickets to the performances cost two or three Egyptian pounds, which in U.S. dollars equals about 32 to 48 cents. The most expensive ticket, for a performance from the Kingdom of Bahrain, cost ten Egyptian pounds, or roughly \$1.61.

The first production I attended was a condensed version of *A Midsummer Night's Dream* from Kosovo. There was nothing experimental about this production. In fact, it wasn't particularly creative or engaging and it had been poorly edited, making the story difficult to follow. In the subsequent days, I saw shows from Jordan, Switzerland, the Kingdom of Bahrain, Cyprus, Albania, Austria, Germany, Rwanda, Syria, the Ukraine, and a joint venture from Iraq and Kuwait. Of these twelve shows, perhaps three could be considered "experimental." Why is that? Why would one bring a show to an experimental theatre festival if the show had no experimental aspirations? I thought about the production of *Wipe Off Your Tears and Keep Smiling* from

Rwanda. It was a series of vignettes, songs, dances and poems relating the horrors the Tutsi have during the tribal and civil wars that have been unrelenting for the last fifty years. It was a passionate and heart-wrenching depiction of a people constantly trying to evade genocide. Just before the show began, I was speaking with a Rwandan college student studying in Cairo. He told me that the production would be performed in French (here I go again). When he discovered that I didn't understand the language, he left his friends, sat next to me and translated the entire performance as well as explaining the significance of the folk dances and songs. It was an incredible moment of humility for me, watching the reenactments of inhumanity (most of the performers were actual survivors of various massacres) while receiving the benefits of a selfless act from another spectator. Although this production was not in any way experimental, it occurred to me that it was indeed theatre in a time of crisis. It was a cathartic experience for both the actors and the audience and I found myself profoundly moved by the performers' humbleness and joyful spirit in the midst of all their pain.

Attending the Rwandan production was not the only experience to give me pause during the festival, and the theme of theatre and crisis was present everywhere. In conversations with others I learned of the Palestinian production of *My Dreams Have No Limits* that almost didn't make it to the festival: the director's home was bombed, the theatre was bulldozed, and the company was initially denied exit visas until the festival intervened on their behalf. And, as much as I have come to love Egypt, censorship is alive and well. Chatting with Egyptian theatre instructor and director Hossam Atta, he told me about his recent production, *Investigation* that addressed a particular Egyptian government scandal and cover-up. The government censors reduced his script by 50 percent and only allowed the show to perform in an outdoor theatre during the winter. Finally, it was an eye-opening experience for me (being one of seven or eight Americans attending the festival) as I watched a joint production from Iraq and Kuwait entitled *The Melting of the Ice*. Playing to a packed house, it was an outspoken, brash look at the political upheaval and the victim-aggressor duality in the region exacerbated by the intrusion of certain foreign governments. The audience responses throughout the production were intense and willful.

So, I'm heading home tomorrow, very much enriched and inspired by the theatre experiences that transcended any cultural differences I encountered. Was the festival challenging? Definitely. Will I return again? Absolutely. I didn't learn anything new about experimental theatre, but I certainly learned a little more about the world around me - and a lot more about myself. I am reminded of why theatre is such an important part of my life and why it is an absolute necessity in times of crises. Immediately after last night's production of *East-m-East*, from the Ukraine,

I had a chance encounter with Iraq's foremost dramatist and director, Salah El-Qassab. He spoke almost no

English and I knew about a half dozen words in Arabic, but we still managed to have an engaging conversation about the production. His final comment to me: "Theatre is good, yes?" "Yes," I replied, "Theatre is good."

Next issue: My return to the festival in 2004 as the director of a production invited to perform at the festival.

California Youth in Theatre



Gai Jones,
V.P. Member-
ship &
California
Youth in
Theatre

Two hundred students, their theatre educators, parents, and administrators will arrive for a celebration breakfast at the State Capitol on March 28, 2006, the travel to the Sacramento Theatre Company for workshops and hour after hour of performances by prize-winning students.

Theatre educators and students who do not travel to Sacramento are urged to celebrate the 8th Annual CA Youth in Theatre Day in their local districts. Ideas for celebration might include:

- sharing the proclamation with administrators and school boards,
- creating a press release about the proclamations and your school theatre program,
- submitting school public announcements for daily bulletins and in house television channels,
- sending a thank you note along with a copy of the proclamation to your state legislators, including an invitation to your next theatre performance,
- sending copies of press releases of your students' successes to legislators,
- communicating to your legislators about your passion for teaching theatre and the benefits of a sequential theatre education for each CA student,

(continued)

- presenting the proclamation and a short performance for your PTSA meeting,
- framing and displaying the proclamation so audience members view it,
- including a copy of the proclamation in your next production program,
- sending a copy of the proclamation to the parents of each theatre student
- inviting your legislators to speak to your theatre students and parents,
- celebrating Arts Education month, March, 2006,
- requesting school board agenda item to present any student theatre awards,
- inviting parents and community members which attend your event so sign a Statement of Belief related to the importance of theatre in your school. Samples can be located on www.artsed411.org/involved/toolkit_suggested.stm

High School Theatre Students to Study Theatre Education Can Apply for a CETA scholarship

Members of CETA may encourage high school theatre students who want to study theatre education to apply for a scholarship named for the legendary Charlotte Motter. Applications will be sent by email to all CETA members; applications are due April 15, 2006. Numerous CETA members generously donate yearly to the Charlotte Motter Theatre Education Scholarship.

A Sincere Thank You for their donation to aid future theatre educators is extended to:

Kaleta Brown - a past president of CETA who now serves on the Board as Editor of the new online newspaper. She recently retired as Dean of Fine Arts at Cypress College. She is looking forward to retirement, but for now, she is too busy to think about it. She teaches online as well as doing the publications for CETA.

Carol DeLuise got her first acting break with the national tour of *Once Upon a Mattress* starring Buster Keaton. She has appeared on Broadway, in film, and television. She is an active parent volunteer, who also serves on The Pearl S. Buck Foundation, EduCare, and California Alliance for Arts Education. She formerly served on boards for The Youth News Service, MEND (Mothers Embrace Nuclear Disarmament) and The Performing Tree. Carol is CETA's newest Advisory board member.

Don Doyle is an arts consultant with the California Department of Education working with secondary and post secondary instructional programs in the arts, media, and entertainment industry sector. He has been a k-12 music teacher, music advisor, university lecturer, arts administrator, and curriculum writer for a variety of organizations and education agencies.

Rob Duval has been teaching Theatre and directing productions at Windward School for the past eight years. In 2003, he was awarded the CETA's Outstanding New Theatre

Educator award; He teaches part-time in the Theatre Department of UCLA. He is a proud member of the Attic Theatre Ensemble and even prouder father to two amazing children: Sarah and Charlie.

Emmett Jacobs lists as his bio credits AEA member since 1957; S.M.U.I in Dallas, Texas; U.C.L.A. for BA and MA; Barn Theatre; Angusta, MI for six season; Professor Emeritus at L.M.U.

Gai Jones currently serves as V.P. of Membership with CETA, CA Youth in Theatre founder, Auditions and Interviews committee member, and Scholarship committee member; works as a board director of Ojai Performing Arts Theatre Academy and Ojai Art Center Theatre Branch, teaches Sage to Stage for senior citizens for Theatre 150 in Ojai, teaches workshops on Ensemble Building at various state Thespian conferences for EdTA, has a newly published Theatre resource book entitled *Raising the Curtain*, serves on the DTASC and CA State Thespians boards, and is working on a commercial and voice over career.

Ellis Jordan taught for twenty-seven years at Nogales and Rowland High Schools. He is a distinguished laureate from Rowland High School at which the theater is named for him; a charter member of the EdTA Hall of Fame; the first inductee of CA Thespians Hall of Fame; an honoree of having two scholarships named after him, one with CA Thespians, the other from Arizona Thespians.

Joanne Karr a theatre educator at Walnut High School since 2000; she taught for twenty years in LA before that. She is a DGA member, BRAVO finalist, Toyota International Teacher Program participant, and director and board member of Chino Community Theatre.

James R. McCloskey taught for thirty-two years in the Theatre Department of Los Angeles City College; served as chairman for ten years. He has been a member of CETA since it was organized.

Dorothy B. Mulvihill - a theatre arts teacher for forty years in the San Joaquin Valley; on the staff of Stockton Civic Theatre since retirement in 1995. She is a producer of Youth Projects, Costumer, Actor, and Director.

Donations are welcome at any time for this scholarships. Contact Gai Jones at gaijones@ix.netcom.com for a donation form.

Gai Jones

High School Activity News

Our kids are producing their annual "Student-Directed One-Acts" this weekend. They are doing two plays they wrote themselves and one other one-act: "Eye of the Beholder."

Then we begin our three month rehearsal process for *Into the Woods*. Very excited.

Peggy Self
Highland High School, Palmdale

Elementary and Middle School

SPECIAL REPORT



Robin Lithgows, V.P.
Elementary and
Middle School

Advocacy for an Advanced Placement Theatre Test

Position Paper DRAFT

This proposal is intended as a step in the effort to develop a unified national voice advocating for an Advanced Placement test in theatre. It was written to elicit feedback, additions and suggestions from the American Alliance for Theatre and Education (AATE), the Educational Theatre Association (EdTA), the Association for Theatre in Higher Education (ATHE) and other state and national organizations focused on educational theatre.

There is nearly universal agreement that an Advanced Placement Test in theatre is a timely and much-needed next step in the promotion of quality secondary theatre programs nationwide. The College Boards Committee has surveyed secondary schools, and AP tests in dance and theatre have topped the wish list of respondents. Research in the connections between theatre education and literacy are encouraging more and more schools to strengthen their departments. An AP test would contribute to the nationwide focus on arts education in general and theatre education in particular.

In spite of this enthusiasm, the impetus for development of such a test has suffered fits and starts in the past few years; the will is there, but progress has been slow. Among the obstacles are:

- Lack of funding for the development of an AP test.
- The proliferation of AP courses and the resulting trend for colleges and universities to be less likely to give credit for them.
- Uncertainty whether the extent, content and consistency of secondary theatre programs would support such a test.

- Expense and equity issues involved in administering and assessing a performance-based test using portfolio video clips of student work. Most high school theatre programs are primarily performance-based, and there has been the assumption that an AP test would have to be designed for existing programs.
- Lack of information about commonalities among college and university introductory level theatre classes.
- *Disagreement among members of the educational theatre community about what the content of the test would be.*

We would argue that the last of these concerns must be addressed first: that with a unified national voice, answers to all other obstacles might be found.

We here propose that we put aside the complicated issue of a performance-based test for the time being and first develop a written Advanced Placement course and test in Theatre History, Literature and Criticism (i.e. Dramaturgy). This would not preclude a performance-based test to be developed at a future date; indeed, it would likely nurture programs that would lead to such a test. We would essentially be following the model of the visual arts, as the Art History AP test preceded the Art Production Portfolio test by several years.

Arguments in Favor of a Written Advanced Placement Test in theatre:

- A written Advanced Placement Test in theatre would be a “foot in the door” for the performing arts, and could eventually lead to performance-based tests in dance and theatre in the future.
- A written test is achievable now. It would be less expensive to develop, less expensive to administer, and far less problematic than a performance-based test in regard to content.
- The National Association of Schools of Theatre (NAST) has assembled an “Assessment of Undergraduate Programs in Theatre” which could be used as a basis on which to build an AP theatre course and test. NAST has already agreed to assist us in surveying their membership for feedback on any draft we develop.
- Even though colleges may not offer credit for all of the AP tests that their students have taken, they do consider them in admissions. Students pursuing degrees in the arts or humanities would likely be seen as more competitive candidates if they had AP Theatre on their transcripts.
- There is a growing movement for pre-service teachers to take more college-level arts courses. High school students considering a career in teaching might be

motivated to take Advanced Placement courses that could fill an arts requirement.

- “If you build it ...”. Forty years ago, Art History courses were rare in high schools. Now they are commonplace. A similar test in Theatre History, Literature and Criticism would, over time, greatly increase the offerings in theatre in our schools nationwide.
- In states such as California, where there is still no Credential in theatre, an AP theatre test would be an advocacy tool to argue for a remedy to that situation.
- Most important, the Big Picture: An Advanced Placement course and test in Theatre History, Literature and Criticism would be a significant step in broadening and deepening the education of high school theatre students and give greater credibility and prestige to theatre departments of the future. All evidence shows that this would have a positive effect upon the academic and social climate of our schools

These arguments at least begin to counter some of the obstacles listed above. If the principal national players in theatre education agree to the essence of this reasoning, the next steps would be to advocate for the necessary funding and to draft an initial proposal for the structure and content of the test. It is our hope that tenacity is all it will take to move this much-needed project forward. - Robin Lithgow

Auditions and Interviews



**Kim O'Rourke,
V.P. Auditions and Interviews**

In 2005, CETA re-instituted its Auditions and Interviews for January, 2006. The purpose of the project is to give students of community colleges, colleges and universities, and recent graduates, opportunities to audition or present technical theatre portfolios to professional companies, agents, casting directors, and summer repertory companies.

Round One of the audition process occurred on January 28, 2006 at the National Comedy Theater. Committee members James Bailey, Gai Jones, David Krassner, Kaleta Brown and Kim O'Rourke organized a panel the judge the first round of A & I's.

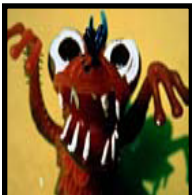
The following college and universities had students presenting contrasting monologues and technical presentations: CSU, Fullerton; American Academy of Dramatic Arts; Chapman University; CSU, San Bernardino; UCLA; CSUDH; CA Lutheran University; UC Irvine; Pacific Conservatory of the Performing Arts, and Copper Mountain College.

In addition to the college and university students, CETA South sponsored the top six actors and top three technicians who successfully auditioned for senior scholarships at the recent high school festival. The following high school students competed in round one of the A & I's: Sydney Blum, Windward School; Janiqua Nettles, Birmingham H.S.; Amanda Bolten, Huntington Beach Academy; Madelyn Garcia, Riverside Poly; Brandon Alpert, Los Osos H.S.; Jeff Martin, Palos Verdes H.S.; Garen Checkley, Torrey Pines H.S.; Theresa Haas, Westview H.S.; and Jessica Stansfield, Tesoro H.S.

The following students progressed to the Final round on February 7, 2006 to audition and present before professional companies: Victoria Marcello, CSUF; Jennifer Haynes, CSUSB; Collin McConnell, CSUSB; Josh Snyder, Chapman U.; Suzannah Fagan, UCLA; Brianna Levine, CSUF; Amanda Bolten, Huntington Beach Academy; Brandon Alpert, Los Osos High School; Dana Shaw, PCPA; and Jeff Martin, Palos Verdes Peninsula H.S. - Gai Jones

Sectional Reports

CETA North



NO REPORT

Chris Fallows, CETA North, President
(photo forthcoming)

CETA South



NO REPORT

**Jennifer Johnson-Casey,
CETA South, President**

Audition and Interviews Finals

CETA held its second annual Auditions and Interviews on January 28 at the National Comedy Theatre in Hollywood, with 21 college students and graduates presenting for judges. As a result of the preliminaries, ten were chosen to perform on February 7 before professional theatre representatives and casting agents. Among the finalists were 3 high school seniors who were chosen from the Southern California Educational Theatre Association Festival held in January.

The ten finalists were Brianne Levine (CSUF); a technical theatre presenter, Suzanne Fagan (UCLA); Collin McConnell (CSUB); Amanda Bolten (Huntington Beach Academy); Joshua Snyder (Chapman U); Victoria Marcello (CSUF); Dana Shaw (PCPA); Jeff Martin (Palos Verdes Peninsula H. S.); Jennifer Haynes (CSUSB); Brandon Alpert (Los Osos H.S.); and Brandon Thomas (Chapman U). The A & I committee received numerous thank you letters from the candidates saying that the experience was a positive one from which they learned a great deal.

Those organizations attending the finals included Theatre of NOTE, National Theatre for Children (Minneapolis, Minnesota), the National Comedy Theatre, West Coast Ensemble, MYE Theatre Company, Santa Barbara Shakespeare Company, David Moss Agency, Sandy Vago Casting, Michael Donovan Casting, International City Theatre, Boston Court Theatre, Pasadena Playhouse, Disney Creative Entertainment, and Kazarian-Spencer and Associates.

Students whose schools are members of CETA paid \$20.00 to appear in the preliminaries. There was no charge for those called back to the finals. Next year CETA will again accept registration for college students to perform with a deadline for registration some time in December. Check the CETA website for further information in the fall.



Applause & Secondary Play Recommendations



**Maxine Lewis,
Applause & Secondary Play
Recommendations Editor**

Applause

Happy New Year 2006, friends and colleagues! I trust your New Year will be happy and healthy! I recently returned from a holiday cruise from San Diego to various ports in Mexico (Acapulco, Zihuatanejo, Ixtapa, and Manzanillo).

The eight-day trip was a delightful gift from my "significant other" and my first adventure to our southern neighbor. I especially enjoyed bargaining for beautiful art and jewelry in the artisans' shops. Practicing our high school Spanish with the locals was fun but fortunately, many shopkeepers spoke very good English.

Of course, the food on board the Carnival Spirit was tasty and plentiful ---- and it was a challenge to curtail the carbs and calories. But then, that's what the New Year brings it seems---good intentions for dieting! Oh, well, you only live once so I'm enjoying life to its fullest while I can! This is the first "Applause" of 2006 in our new electronic format. The goal of this column is to report members' extra-curricular theatre activities ---- honors, awards, acting, directing, and publications. (Please exclude theatre calendars and regular school activities.)

To make contributions to the column just e-mail your news. Go to cetaweb.org and click on "Applause." Your information will be included in the next edition. Thank you for your help and support.

Now on with *Applause* of February 2006!

Honors and Awards: Kari Teeter, theatre teacher at John Francis Polytechnic High in Sun Valley, received the L.A. Music Center's BRAVO Award for Art Specialist Teacher. The Award was presented last March 2005 at the Biltmore Hotel. Kari created a unique technical theatre program called The Entertainment Technology Training Academy or ETTA. It specializes in make-up, costume,

lighting, sound, CAD, computer lighting design, projection, computer music editing and sound design.

MC for the BRAVOs, as always, was talented director/producer/actor Garry Marshall. Undoubtedly members remember Marshall's witty keynote speech at the 2005 CETA Conference. Congratulations, Kari, this is an outstanding honor!

Arts Grant: Kathy Curtis, Cookie Kipp and two parents from St. John Notre Dame School in Folsom received an arts grant from Folsom Cultural Arts. The \$4,500 will be used to support their spring production of *Aladdin, Jr.* The musical's cast includes students from grades K-8 and will be part of a community outreach program.

Published: Dan Blackley, of El Toro High School in Lake Forest, has a monologue titled "Malibu Barbie" in *111 One-Minute Monologues for Teens, Vol. 6*. The book is edited by Debbie Lamedman; Smith and Kraus is the publisher.

Actor: Kim Mitchell, theatre teacher at South Los Angeles New High School #1, played Lady in Green in *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* at the Afiba Center in Los Angeles in December 2005. She says she "received fabulous reviews even though she had only one monologue in the choreopoem."

Kim also reports that she was a contributing author to a book written by businesswomen to inspire others to fulfill their dreams. "Inspiration to Realization: Volume II," is available on amazon.com

Hurricane Katrina Production: Janet Landon, who teaches and directs at Orville Wright Middle School in Westchester, says that her seventh and eighth grade students created an original, innovative production titled *Katrina*. The play incorporated the oral history of some of their new students which took a look at the racism seen through the eyes of Katrina survivors. The presentation expressed their experiences in New Orleans as Hurricane Katrina changed their lives.

Janet explains, "Wright is largely Afro-American. Our Black History Month productions are important to us and have included look at runaway slaves last year."

Director: Jo Black Jacob, retired, is directing the world premiere of the *Quality of Light* by Richard Martin Hirsch at Long Beach Playhouse. Performances are March 17-April 22, 2006. Break-a-leg, Jo!

BRAVO Award Nominee: Flash! Just as I was about to submit these columns to Editor Kaleta Brown, I received an invitation from the L.A. Music Center's Education Division. Amanda Swann, from Birmingham High in Lake Balboa (San Fernando Valley), is one of their 38 nominees for this high honor! The BRAVOS will be held February 28, 2006 at the Millennium Biltmore Hotel in Los Angeles. Good luck, Amanda!

Quotable:

*The stage is not merely the meeting place of all the arts,
But is also the return of art to life.*

____Oscar Wilde

Curtain for this issue of *Applause*. Please send your contributions as requested above to: mlewis@CETAWeb.org OR go to cetaweb.org and click on "Secondary Plays." Fill in the form.

Secondary Play Recommendations

We have an on-going search for plays of **excellent literary quality** that feature **women's roles**.

The plays should be appropriate for middle school, secondary school and/or college levels. Please fill out the form below and send it for the next issue of the CETN-E.

Thank you!

Betty Miller, drama chair at Rio Americano High in Sacramento, recommends, *Onionheads* by Jesse Miller. Publisher: Samuel French. Level: high school, college, and community theatre. Comedy/drama. 2 acts. 2 women; 2 men. Set: chair on small riser for porch, "card-boardish" small shack. Costumes: 1930s dustbowl. Cotton dresses, work clothes. "I like this show because it is very easy to produce. Fantastic monologues. Easy to do just scenes (if desired). Poignant, great characters, wonderful, colorful writing."

Malcolm MacDonald, elementary theatre teacher at various Los Angeles Unified School District locations, recommends his play, *Coyote's Christmas Carol* co-authored by Diego Flores. Publisher: Playscripts, Inc. Grades 7 – 12. Comedy. 2 Acts. 12 women; 6 men. Set: minimal and flexible. Costumes: minimal suggestive pieces here and there.

Malcolm says, "It's a New Mexican retelling of the Dickens classic infused with Native American and Mexican folklore and traditions. Before being published in 2005, the play was used successfully by teachers in many parts of the world. Flexible cast from a dozen to a hundred, with very strong female roles." More info at www.coyoteplay.com.

Carol Hovey, drama director at Livermore High School, suggests *Macbeth* by Shakespeare. No royalties. Grades 9-12. Drama. 5 Acts. 7 women (variable); 9 men (variable). Set: can be done very simply. "I used a bare stage with one set of levels on stage right and a scenic background painted on the back and side walls and one 'rock' and a throne. Also, had minimal props."

Costumes: Can be done any time period. I used a blend of period and modern costumes. Kilts for men. I like this play because it is extremely powerful. Good fight scenes---need excellent fight choreographer.”

Artistic director, Lance Davis, of Parson’s Nose Production in South Pasadena, adapted Moliere’s *The Miser* into 1 act. Publisher: Starpublish (available on amazon.com). High school. Comedy. 3-4 women; 4-5 men. Set: archway for door; backdrop. Costumes: contemporary, made to look like commedia (see parsonsnose.com). He says, “It’s a classic story made accessible. Very funny.”

Lance also recommends his adaptation of Shakespeare’s *A Midsummer Night’s Dream*. 1 act. Starpublish (available at amazon.com). High school. Comedy. 3-4 women; 3-4 men. Set: one trunk and a backdrop. Costumes: painter overalls, hats.

The adapter says, “It’s a Shakespeare classic made accessible; each actor plays three parts.”

Capitolizing on the Future for Theatre Arts Education

Our upcoming conference October 12 through October 15, 2006 will be in our capitol city, Sacramento, at the Clarion Hotel. The hotel is very conveniently located just a few blocks from our State Capitol, right next to the Music Circus and Sacramento Theatre Company, and within a mile of downtown Sacramento.

A welcoming lobby provides a gracious entrance into the hotel with several small areas--one where we can have our registration tables to greet you, and another where we can gather for early morning tai chi and warm-up exercises to get ourselves ready to recharge our teaching in a variety of workshops and activities.

All newly refurbished, the hotel has spacious rooms, a peaceful courtyard, a full service restaurant and a full downstairs floor of meeting rooms and vendor areas all dedicated to our needs during our conference 2006.

Conference attendees will be immersed in opportunities to learn from each other, learn new teaching methods, learn ways and means for dealing with issues and concerns--whether in the classroom or interactions with the school community, learn new curricular ideas for creating standards-based lesson plans for K-12 classroom teaching, learn what colleges and universities are demanding from today’s students and how we can all be a valuable resource to one another.

Cookie Kipp is serving as our Program Chair and is interested in hearing from you if you have an exciting workshop to offer at the conference. We want to offer as many selections as we can but at the same time allow for the repetition of workshops so you don’t have to pick one at the expense of another. Please email her at cookies@comcast.net to express your interest. I am the Site and Vendor Coordinator, so please contact me at carol-hovey@yahoo.com if you wish to book a vendor booth or have questions about the hotel.

We look forward to getting your registration to attend the 2006 CETA conference. Our registration form will be online to download and send in by May 1st. Gai Jones is our Conference Registrar so please contact her at gaijones@ix.netcom.com after May 1st. if you have questions about registering. Go ahead

and reserve a room at the Clarion Hotel by calling 916-444-8000. Let them know you are coming to the CETA conference and ask for our conference room rate of \$99 single or double per night. [Our late registration deadline is 9/15/06]

As soon as we know more about our workshop offerings, performance pieces and guest speakers we will post it online right away! - Carol Hovey

Garry Marshall Speaks at the CETA Conference

On October 8, 2005 actor/director/writer/producer Garry Marshall spoke to theatre educators from the state of California. As a theatre advocate and fellow thespian, Garry Marshall was the perfect choice to have as keynote speaker in the Grand Ballroom at the Beverly Garland Hotel. For 19 years Mr. Marshall has hosted the Music Center’s Bravo Awards, which honors educators and schools for excellence in all arts disciplines. In 1997, he founded the 99-seat Falcon Theatre in Burbank. The Falcon Theatre is committed to producing classics, newly written plays and children’s theatre. Mr. Marshall’s passion for bringing the arts to young people includes offering free bussing for schools to attend these productions.

Garry shared stories from directing movies, performing in live theatre to his recent challenge of directing an opera. His tales of casting, mishaps on stage, interesting audience dynamics and actor antics had us all in stitches. He encouraged those present in regard to theatre to never give up - “the magic is there.” Mr. Marshall was available for questions and shared advice for those students trying to get into the business: understand your medium, be unique, be directable.

The California Educational Theatre Association thanks Garry Marshall for his generosity of time and continued support of the arts. - Amanda Swann

Some Sad News

Past President, Ron Barnes, passed away at 4pm, Tuesday, February 7.

Ronald E. Barnes of the original 13 faculty members who established CSUSB in 1965. He founded the Department of Theatre Arts and served as its chair until 1988. Dr. Barnes’ leadership and vision were central factors in the department’s growth and he was the driving force behind the design and building of the Performing Arts Complex that currently houses both the Theatre Arts and Music departments at CSUSB. In 2004 the theatre was named for him and the Barnes Scholarship Endowment was established. Prior to coming to San Bernardino, he taught at Mills College in Oakland. He has served on the National Board of Directors of the United States Institute of Theatre Technology, and is past president of both the Southern California Educational Theatre Association and the California Educational Theatre Association. His book on *The Dramatic Comedy of William Somerset Maugham* is frequently cited. He received his Ph.D. from Stanford University. He is survived by his wife, Mary.

Memorial donations may be sent to: CSUSB Foundation, Barnes Scholarship Endowment, CSU San Bernardino, 5500 University Parkway, San Bernardino, CA. 92407 - Susie Rudisill

Diversity Report



Ellen Sell
Cultural Diversity
Chair

What do satellite television, Internet, I-pod, movies on dvd have in common? These allow people anywhere in the world to experience a taste of numerous cultures. Hopefully, through exposure and experience with other cultures, will come understanding. Through theatre and playwrights from countries come insights to other cultures as well.

Roger Ellis has compiled twelve plays that provide windows to understanding in *International Plays for Young Audiences*. These plays address cultural conflicts, deal with thorny contemporary problems and explore philosophical and ethical paradoxes present in the 21st century. Written after 1990, these plays employ multiple role transformations, mask and mime works and performance art.

Their subject matter includes the cruelty of human rights abuses of brutal Latin American dictators in *Hunger* by Hope McIntyre. The arrogance of conquest and the impact of colonization on people in the contemporary subcontinent of Asia is the focus in Noëlle Janaczewska's *Madagascar Lily*. John McClelland chronicles the impact of the Viking culture upon Ireland in 9th century A.D. in the history play *Blood Lines*. *City of Gold* by Charles Smith comments on the multicultural present and the western European past.

Race by Jamie Pachino is adapted from the book *Race: How Blacks and Whites Fell About the American Obsession* by Studs Terkel. Cornelia Hoogland retells the Cinderella story in *Salmonberry: A West Coast Fairy Tale*, set in the Pacific Northwest. These two deal with issues in the United States and Canada, the other ten are set in other countries.

Three of the plays are universal in nature: *Skin and Bones*, a fantasy about discrimination, bigotry and prejudice; *Balcony*, a symbolic play about women's rights and free speech; and *Circus Caravan*, a play with three actors creating 20 characters who redefine the meaning of family.

Minor Leagues by Venezuelan Gustavo Ott uses baseball to help the two characters resolve their problems. Kendel Hippolyte uses an allegorical play in the style of the medieval morality play, to tell *The Song of One or The Journey of Ti Marie*, who faces a series of trials to restore a sense of oneness to all things. Through the story of three young people, a Muslim, a Christian and a Jew, R. N. Sandberg in *Convivencia* tells of sanctioned religious persecution in 15th century Spain.

Convivencia means living together with others. In this 21st century world, living together with others, others often quite different from us, will require much understanding. These plays Roger Ellis has assembled, provide theatre educators and their students and opportunity to grow in understanding and appreciation of other cultures and people.

International Plays for Young Audiences, Contemporary Works from Leading Playwrights, edited by Roger Ellis, available from Meriwether Publishing Ltd., Colorado Springs, CO

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Editor's Note: Many thanks to Arlene Hood who volunteered to proof this edition in the absence of Maxine Lewis.