



California
Educational
Theatre

News

Reminder: CETA Annual Conference - October 12-15, 2006

Capitolizing on Theatre

"...Three planks, Two actors, One passion" -
Lope de Vega

Annual Conference for Theatre Educators from
Elementary, Middle and
High Schools, and Colleges/Universities

Thursday, October 12 - Sunday, October 15, 2006
The Clarion Hotel, Sacramento
Reservations 916-444-8000

CETA TECH DAY, OCTOBER 12, 2006
REGISTER NOW!!

Please join the Sacramento Theatre Company's Artistic Director, Peggy Shannon at the Sacramento Theatre Company, 1419 H Street in downtown Sacramento, and Victoria Plata, Director of Outreach and Education of California Musical Theatre at the Music Circus right next door.

STC's Artistic Director and her production staff will present two informative sessions. In the morning session, learn firsthand from technical theatre professionals about lighting and sound equipment that can make school productions look and sound really great. In the afternoon session, engage in a lively two-part discussion with artistic director Peggy Shannon about the nuts and bolts of theatre etiquette, vocal production, and overall actor preparation for a play or musical. Both sessions will be held in STC's intimate Stage 2 theatre.

Following STC's morning session, those attending will be treated to a visual tour of the Wells Fargo Pavilion, home of Music Circus, with



either their Artistic Director, Scott Eckern or their Production Manager, Scott Klier from 11:30- 12:00. Everyone will then enjoy lunch [included in your Tech Day registration] at the Clarion Hotel just across the street.

The afternoon will be divided into two rotating sessions with half of the registrants first going to the California Musical Theatre workshop and the other half going to the STC workshop with Peggy Shannon from 1-2 pm, and then switching sessions, to go to the other from 2:15-3:15 pm. For the session with California Musical Theatre, their Director of Outreach and Education, Victoria Plata, has arranged for three musical theatre artists to go through the process of undertaking a MTI Broadway Jr musical theatre production with a cast of any grade level, including the primary grades. A participatory workshop, the focus will be on the rehearsal process for a short scene and song following the VAPA standards. The final wrap-up for everyone at 3:30 pm will be at STC with Peggy Shannon.



**Robin Lithgows, V.P.
Elementary and
Middle School**

Good News: AP Theatre and Dance Test Progress

The College Board Academic Advisory Committee on the Arts met in New York City on September 28 thru 30. The push for AP Theatre and Dance tests was the main topic on the agenda, and we are optimistic about the progress that is being made.

First of all, a “Report From the Arts Advisory Committee” was submitted and approved by the College Board Governance way back in 2000. Leonard Lehrer, the chairman of the committee, successfully located the report itself and notes relating to its approval that specifically spelled out steps to be taken, but at the time, because of staff changes and other obstacles, nothing was done. When governance was confronted with the paper evidence of the resolution, the process was jump-started. Now, six years later, these steps are underway.

Trevor Packer, Executive Director, AP, met with us on Thursday and told us that a large-scale analytics program has been funded for now. Two full-time strategic analysts have been hired to prepare a full exploration of the nation-wide field of dance and theatre programs in high school and higher education and submit a proposal in mid-May for next year’s budget for test development. These contracted analysts have been given deadlines for a three-stage quantitative and qualitative review that would result in a proposal based on rigorous research.

Pam Paulson, the dance representative on the Arts Committee, submitted a position paper proposing a Dance Theatre test that was closely modeled on the Theatre Position Paper submitted in April. The dance proposal was signed by the presidents of the Congress on Research in Dance (CORD), the Dance Notation Bureau (DNB), the Laban Institute of Movement Studies (LIMB), the National Dance Education Organization (NDEO), and the National Registry for Dance History Scholars (SDHS). This position paper will join the Theatre Position Paper for additional advocacy, and these organizations will join the national theatre education organizations - NAST, AATE, EdTA and ATHE - as advisory parties in test development.

But the thing that we found most exciting of all was that the Board is seriously exploring the possibility of developing portfolio, performance based tests at the same time as the written tests, putting theatre and dance on the same footing as visual arts. The College Board is rightly concerned about the apparently elitist demographics of its test-taking population, and they would like to give greater access to under-represented student groups. Their statistics show that the portfolio test in studio arts shows the smallest gaps between white, Asian, African American and Latino students taking the test, and portfolio tests in dance and theatre could bring in thousands more of these students.

Trevor Packer assured us that now, “powerful players are putting this forward.” We came out of the three-day meeting full of optimism, if not outright confidence.



High School



**Arlene Hood,
Vice President,
Secondary Schools**

No Hats By Arlene Hood

In my last article, I wrote about CIFET, the Cairo International Festival for Experimental Theatre that I attended in September of 2003. Also attending the festival was Torange Yeghiazarian, the artistic director of Golden Thread Productions, a Middle-Eastern theatre company in San Francisco. Each year since 2000, I have directed one or two plays for Golden Thread's annual short play festival, ReOrient. Soon after returning to the Bay Area, I began directing *Karima's City* by Yussef el Guindi for ReOrient 2003. After its successful run in November of 2003, Torange decided to submit it for consideration to CIFET's 2004 festival. In June of 2004 we received an e-mail that stated we had made it to the final review board and then in August we received a formal invitation by fax to perform our play in September.

In just a little over five weeks, Torange Yeghiazarian and I scrambled to reassemble the production from nine months earlier, including recasting four of the six original actors. We submitted all the necessary forms, a video tape of our production, and all our production requirements. Even though this was the 16th annual festival, information from the organization was sparse and slow to come. One week before we left, CIFET's web site did not yet include the upcoming festival, only information about the past fifteen years. So literally on a wing and a prayer, (and a promise that we would be met at the Cairo International Airport) my choreographer, Angela Demmel and I arrived in Cairo on the fourth day of the festival

only knowing the two dates we were scheduled to perform. (The other eight members of the troupe arrived the following evening). We were indeed met at the airport by a festival official and once settled into our hotel, we began to piece together all the information regarding our participation in the festival.

Our first task was to visit the theatre where we would perform. We were shocked to discover that we were scheduled to perform in their national theatre, especially after we had sent them a video of our production. Al-Qawmy is 300-seat proscenium theatre with a two-tiered audience gallery surrounding the main floor. Golden Thread's short-play festival is always a modest production performing in small Equity-waiver spaces. This was an enormous space that was going to challenge the important intimacy of the show. Angela and I discussed our options. With the help of the theatre's technical director and stage manager our solution was a plan to set up ninety or so chairs on the stage and seat the audience in a thrust configuration. We thought this was a reasonable solution to our problem. However, an unexpected complication arose the next day.

American theatre companies have not often been invited to the festival. Knowing this, and given the situation in Iraq and the fact that our presidential election was just a few weeks away, I knew that we would be a high-profile group at the festival. Even so, I was not prepared for an article in the festival's daily newsletter, *The Experimental*, two days after we arrived. Referring to the Egyptian news magazine, *Al Mussawar*, the newsletter's article was entitled, "Egyptian Weekly Calls American Karima 'Israeli Ploy.'" Because of the continued strife and unrest between Israel and Egypt, Israel has never been invited to the festival. After having looked at Golden Thread's web site and seeing that: 1) the company includes Israel in its definition of the Middle East, 2) it has produced plays by Israeli or Jewish playwrights, and 3) it

No Hats Con't

has engaged Israeli and/or Jewish artists, Al Mus-sawar concluded that Golden Thread Productions had formed some sort of alliance with the state of Israel to infiltrate Israeli performers into the festival. Immediately there was talk of demonstrations and protests at our upcoming performances.

We were scheduled to tech our show on Sunday night immediately following the 9:00 pm show from South Korea, so all of us decided to attend its last performance. Torange was busy at the U. S. Embassy discussing our situation with the American ambassador's attache. Five minutes before curtain, Torange arrived at the theatre, sat down next to me and whispered that although the ambassador was fairly confident that a disruption of our production would not occur, she asked me to reconsider placing the audience on the stage with the actors. At that moment, the South Korean play began. Although I was staring at the stage intently, I saw very little of the production. I was busy re-blocking our entire production in my head.

We began tech around 11:00 pm. At 2:00am the actors returned to the hotel but Angela and I and our stage manager stayed and continued working with the tech staff until 6:30 am. We headed back to the hotel for a couple hours sleep and a quick lunch, and then back to the theatre for more tech and run-throughs until show time. We were all so busy combining paper tech, tech, and dress rehearsals into a period of less than twenty-four hours that we didn't have time to think about this other matter that was looming over our heads. A few minutes before curtain, and after a final check with the cast I headed toward the audience area to find a seat. The two fully-armed policemen and four men in plainclothes stationed at the back of the house were keeping sharp eyes on the eighty or so audience members. I was used to seeing police protection at public places in Egypt, but this added security created a strange sensation of comfort and anxiety simultaneously.

We still had about ten minutes before curtain. I just couldn't sit still so I decided to take a last look in the lobby to see how many more people we could expect. Torange was there and called me over to tell me that Salwa Bakr, who wrote the original story from which *Karima's City* was adapted, had just arrived and was planning to hold a Q and A after the performance. All my anxieties came together in my head all at once. Politically, we represented a very unpopular country. We were supposed Israeli sympathizers with an ulterior motive. One of our performers was Jewish. We were presenting a play in Egypt - a play about Egyptian culture, adapted by an Egyptian playwright from a story by an feminist Egyptian author, ready to perform in front of a mostly Egyptian (or at least Middle Eastern) audience, with a cast of six, none of whom was Egyptian or had ever lived in the Middle East. It suddenly felt very audacious and I wondered if I ever really understood anything at all about the play or the author's intentions.

The performance ran about fifty minutes and I finally began to relax as the audience responded enthusiastically throughout the performance. My Egyptian friend John had assured me that Egyptians would never allow a disruption of our performances and he was right. The Q and A sessions after each performance were amazing experiences in their own right, the second night lasting longer than the performance itself! Theatre was gloriously doing what it does best - inviting discussion between opposing opinions, presented interesting ways to show different viewpoints, and reminding everyone how art is the strongest and sturdiest pathway to humanity. I will be forever grateful for this experience, and its profound effect on me continues to fuel my work as an educator and as an artist.

High School News

Barbara Segal (San Rafael High School) spent six weeks in Ashland this past summer as the guest director for Oregon Stage Works production of *The WildGuys*. *The Wild Guys* is an award-winning Canadian comedy about four men who go into the woods for a male-bonding weekend, and stumble and lurch into unexpected challenges and insights. The play ran for 20 performances over five weeks and was a huge critical success. In addition to directing duties, Barbara also taught a two week-intensive teen theatre program. She has been invited back to Ashland to direct *Durang/Durang* for the company next summer.”

California Youth in Theatre



**Gai Jones,
Vice-President,
Membership &
California Youth in
Theatre**

8th Annual CA Youth in Theatre Day Attracts Legislators and Assistants

On March 28, 2006, over 175 students, parents, educators, and administrators joined together to celebrate the 8th Annual CA Youth in Theatre Day, as resolved by the California legislature under the direction of Senator Jack Scott.

The Eureka Room of the Sacramento Capitol saw early morning risers who greeted each other and enjoyed breakfast while listening to me the founder of CA Youth in Theatre, Carol Hovey, President of CETA, and Nancy Carr, CDE Visual and Performing Arts Consultant, who introduced the key note speaker, Senator Jack Scott, Chair of the Senate Budget Subcommittee on Education and Joint Committee on the Arts, as well as Joint Committee on the Master Plan for Education.

The delegates traveled to the Sacramento Theatre Company for workshops lead by the artistic staff of the company and witnessed performances from the students, ages 11 to 18.

California State Thespians started the day's events with scholarship students from St. Lucy's High School, Sutter Middle School, Cantwell Sacred Heart School, Montgomery High School, Birmingham High School, Upland High School, California High School, Windward School, La Quinta High School, and Martin Luther King High School.

There were performances by Drama Teachers Association of Southern California scholarship winners from Wildwood School, Birmingham High School, and Valencia High School.

CETA South festival scholarship winners from St. Francis High School performed, as did Camp Bravo students, introduced by Camp Director David Krassner.

CETA Past Presidents' Council sponsored the students from Community Charter Early College High School. MACY scholarship student from Tri-School Theatre preformed.

Certificates created by the Lt. Governor's office declaring each performer as an Excellent student in California Theatre as well as CETA certificates were presented to each student.

Delegates were inspired by educators, Amanda Swann and Jennifer Casey, and television star Tina Cole, as well as entertained by a Southern California ComedySportz match refereed by James Thomas Bailey.

Other schools represented with wonderful performers included: Los Angeles County High School for the Arts, Livermore High School, Pacific Collegiate School, Riverside Poly High School, Samuel Jackman Middle School, Terra Cotta Middle School, and Yucapia High School. The 9th annual CA Youth in Theatre Day is scheduled for March 27, 2007.

Registration forms may be secured from Gai Jones, founder from gai.jones@sbcglobal.net

Applause & Secondary Play Recommendations



Maxine Lewis,
Applause & Secondary Play
Recommendations Editor

APPLAUSE ~ FALL 2006

Applause has appeared in the California Educational Theatre News for more than 20 years! The purpose is to feature and publicize only members' extra-curricular activities in theatre. For example: special projects, published books/articles, acting or directing in a theatre (outside of your school), awards and honors (won by you or students), TV/film appearances, new jobs and happy retirements. This column does not publish a school's regular productions or theatrical schedule. However, it will acknowledge innovations and new, special or unusual programs.

Traditionally, I have informed readers about my travels. My latest adventure was a Russian River Cruise last August from St. Petersburg to Moscow followed by a couple days in London. The cruise was a wonderful way to travel as one unpacks once and uses the ship as a floating hotel. The few performances I attended were the ballet, *Giselle*, at the Hermitage Theatre and the Moscow Circus. The ballet featured a lovely *Giselle* but the young danseurs seemed rather inexperienced. I think the main company was touring other countries for the summer. But the tiny theatre, built by Catherine the Great, is a gem and not to be missed!

Other informal performances were a capella singers in various cathedrals and a lively, talented folk music ensemble on our ship, the MS Litvinov. I did try to visit the Moscow Art Theatre but sadly, it was closed for the summer. The Moscow Circus, held in a building, was one ring -- much smaller than the old, traditional American, three-ring tent shows. The performance featured Russian style clowns (funny costumes, no white faces), acrobats of various kinds, contortionists, aerialists, trampoliners and animal acts.

The acts featuring humans were excellent and took great skill, timing, and group cooperation (especially the seesaw jumpers). Watching the dogs, who enjoyed performing, was fine but the older chimps and the tigers were rather pathetic. The handsome tigers winced, roared and pawed the air when the whip was cracked at them. I felt extreme sympathy for the big cats and the chimps who seemed brow-beaten and forced to perform. One of the tigers refused to do anything and audience members were rooting for him! I prefer Cirque du Soleil --- no animals!

In spite of this one negative, the visit to Russia was exciting and very educational. I truly admired the people's love and appreciation of the arts, music, dance, theatre, history, literature, and architecture. They were warm, friendly, helpful, had a good sense of humor and encouraged tourists to return. I highly recommend a visit!

In London I stayed three nights at the Strand Palace Hotel in Covent Garden---perfect, convenient location for theatre-going. I saw three plays: the Tony winning musical, *Avenue Q*., *Rock and Roll* by Tom Stoppard and *Comedy of Errors* at Shakespeare's Globe. Seeing a show at the Globe was my main reason for visiting London as I had toured the theatre, but had never seen a show there. If you go, try to get a seat with a back which I did ahead of time---much more comfortable---but pricey!

For the other two plays, I was able to get half price (or less) senior tickets at the box offices one hour before curtain! These prices were not listed at the TKTS booth in Leicester Square. A very good deal considering how expensive the pound is now! I also rode the huge millennium Ferris wheel, Eye of London, which gives a fantastic view of the city! Each large, enclosed car holds about 15 riders and takes half an hour for the “flight” as British Air calls it.

It was very comfortable being in old, familiar London Town. It felt like “home” and was so clean and organized compared to Russia which is definitely a third world country. Hopefully, this will give you a tiny taste of my experiences and encourage you to visit too.

Now on to **Applause!**

Awards: Deanna Ableser, Dana Middle School in Hawthorne, was selected as the National Teacher of the Year for Very Special Arts Organization, an affiliate of the Kennedy Center, in Washington, D.C. The world-wide organization honors only one teacher per year. Deanna was flown to D.C. in September 2006 where she received the award for teaching disability awareness through playwriting. The prize was \$1,000 for classroom playwriting materials. Congratulations, Deanna!

Arlene Hood, from Moreau Catholic High School in Hayward, was one of nineteen California instructors selected to participate in a five week Middle East seminar in Jordan this past July. The seminar was offered through the University of California Santa Barbara Center for Middle East Studies and co-sponsored by the Fulbright-Hays Foundation. The selected instructors teach various grade levels from kindergarten through junior college and specialize in subjects such as math, science, English, visual arts, theatre arts, history, and foreign language. The seminar is designed to help instructors incorporate Middle East studies in their subject areas or grade levels. During their stay in Jordan, daily activities included a variety of

seminar sessions, Arabic lessons and trips to many cultural and historical sites throughout the country. How exciting, Arlene!

Kim Mitchell, a theatre teacher at South Los Angeles High School, is a contributing author to *Inspiration to Realization*, Volume II, a master plan for personal and professional breakthroughs and summits. The book features a review by Dr. John Gray, author of *Men are from Mars, Women are from Venus* and is available through loveyourlife.com or amazon.com.

Kim starred as Lady in Green in the choreopoem *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* by Ntozake Shange. The choreopoem was performed at the Afiba Center in Los Angeles and was directed by Jennifer Jones.

See Kim’s website www.kimestryarts.com for more information on her business venture and current projects.

Linda L. deBaun from Yucaipa High School was the Associate Director of Othello, one of the three plays being presented in the Second Annual Redlands Shakespeare Festival at the Redlands Bowl in Redlands, California.

Actor/Producer: Jo Black-Jacob, retired, produced a reading of *Rock, Paper, Scissors* by Joni Hilton at Long Beach Playhouse’s 16th Annual New Works Festival last June 2006.

Last April, Jo played “a mean and manipulative mother” in *The Beauty Queen of Leenane* by Martin Mc Donagh at Little Fish Theatre Company in San Pedro. Kari Sayers, the Daily Breeze critic, continued, “Black-Jacob is especially solid as the domineering mother. Dressed in a shabby, grey robe and slippers, she mostly sits in her rocking chair whining and complaining about the lumpiness of her Complian (a meal supplement drink). When she occasionally gets out of her chair, it’s only to harass her daughter in the most vile ways.” As always, our Jo can be counted on to give a magnificent performance! Sorry I missed it.

New Business: Robert Rotenberry of the Academy for the Performing Arts, Huntington Beach, announces that after years of planning and creating, his R Gallery and Studio is open to the public. Located in the Artist's Village of Downtown Santa Ana, the gallery and gift shop will include his own photography as well as original cards and magnets. There will also be dolls, figurines, art prints and frames plus theatre and Barbra Streisand memorabilia.

Open Houses are scheduled for the first Friday of each month from 7:00 to 10:00 pm plus the store will be open Saturdays from 1:00 to 5:00 pm.

R Gallery and Studio, 267 N. Bush St., Santa Ana, CA 92701. Phone: 714) 667-8163. E-mail: rrotenberry@hboilers.com Having seen Bob's fine photos, which he generously donated for the Past Presidents' Hand Crafted Auction, I'm sure there will be some wonderful selections at his store. Good luck, Bob!

School Tour: Lance Davis, is the Artistic Director of Parson's Nose Production in South Pasadena. He reports that his Nose Family Classic Theater performed his adaptation of *Rose of the Rancho* by Californian David Belasco, at the Pasadena Playhouse. They also toured the show last May for eight Los Angeles Unified School District elementary and middle schools, presented by the Geffen Playhouse. www.parsonsnose.com

Get Well Wishes: We are so sorry to learn that past CETA Treasurer, **Jacque Radford**, has been very sick for several months. She has been in and out of the hospital and is home at this time. She had two stents put into the arteries that had by-passes several years ago and has lost a lot of weight. We sincerely wish dear Jacque a very speedy recovery and send positive thoughts to her and her family.

Also in our thoughts are former CETN editors **Lee Korf** and **Emmett Jacobs** as well as CETA member, **Jerry Cordova**, who have been having health problems. Feel better soon, dearest friends.

In Memory: Former DTASC President (1968 - 1969) and CETA member, **Harry Francisco**, has passed away. A memorial service was held at Mission San Juan Capistrano on July 25, 2006. Our deepest condolences to his wife, Irene, and their family. We will truly miss Harry, our friend and colleague.

Please send news for Applause to www.cetaweb.org. In the left box menu, place the cursor on "Conferences, Festivals, Activities." Click on "Applause."

Secondary Play Recommendations

The CETN has an on-going search for plays of excellent literary quality that have a high number of female roles. The plays should be appropriate for middle school, secondary school and/or college levels.

Please send suggestions of successful productions to help fellow theatre educators who are often in a dilemma when choosing a show. Go to www.cetaweb.org. In the left box menu, put the cursor on "Conferences, Festivals, Activities." Click on "**Secondary Plays Recommendations.**" Fill in all the boxes. Thank you.

We have two recommendations this issue from Bretton Boyd of John Marshall High School in Los Angeles

Brett recommends *Nine Armenians* by Leslie Ayvasian. Dramatists Play Service. Grades 9 - college. Drama. 16 scenes. 5 women; 5 men. Simple set: a tree, flats of house front and car, 4 chairs. Costumes: modern casual and formal; ethnic Armenian clothes.

“I like this show because, like *A Raisin in the Sun*, it is a powerful family drama with literary merit and informs and expresses many facets of Armenian culture (i.e. multicultural relevance). Moments of slapstick, wit, grief, historical suffering from genocide; revelation and wisdom give it a richness and depth that make for a tremendous performance in the hands of a good cast and director.”

Brett’s second suggestion is *Simply Maria, or the American Dream* by Josefina Lopez. Grade: 9 - college. Satire/Comedy. 10 scenes. 6 women; 4 men. Set: area staging. Small props and furniture. Flats of ranch, housing projects, and downtown Los Angeles. Costumes: modern casual, ethnic Mexican and accessories. Scale it to your resources as in the case of the dream sequence that has wedding attire, boxing gear, a giant tortilla and occupation specific costumes (priest, police, judge, etc).

“I like this show because it is a great satire of American perceptions and double standards for Latin American immigrants. Also, as a satire, it addresses and challenges numerous gender and ethnic stereotypes. It has a heroic, female lead that faces and conquers those stereotypes. Meta-references to plays such as *Romeo and Juliet* make it wittily cute.”

Publisher: Dramatic Publishing Online
Catalog <http://www.dramaticpublishing.com/catalogdetail.cfm?listcode=SB4>

WRITING AND PUBLISHING ACTING FOR LIFE

By Jack Frakes

Maybe the idea for a textbook started at a state Thespian Conference. Several drama teachers asked me for activities and exercises that would be helpful to their students. They knew that after many years serving as a classroom teacher

and coordinator of drama for the Tucson Unified School district, I had developed a variety of materials. Sharing materials with other drama teachers is always gratifying, particularly if they prove to be helpful. And the logical next step seemed to be writing a whole textbook to reach more teachers.

Since students take music to learn to sing or play an instrument and art to learn to draw and paint, I felt that drama students most wanted to learn to act by doing. So, I decided the focus should be on acting, and establishing the relationship between life experiences and drama experiences to show how each reinforces the other. It should be a textbook that could be used as a guide for the teacher with a major emphasis on acting exercises for both beginning and advanced drama students.

I felt that each chapter should have a clear purpose and explanation of what is needed, and many activities and exercises to develop practice skills and techniques. These needed to include a variety of choices to illustrate a point so that everyone wasn’t doing the same exercise. I also felt these exercises should include solo performances or monologues, but also dialogues and group activities with each offering a variety of interpretations. And they could be performed as a reading interpretation, memorized scenes or improvisations. If dealing with issues, many of these could be gender neutral.

Perhaps the major challenge in writing a textbook is deciding what to include and in what order these ideas should be presented. In other words, what defines the scope and sequence of the material? Ultimately, the book evolved into five sections.

Part A: Basic Acting Skills: Welcome to Drama, Orientation, The Stage and Acting-Directing Terms, Body, Voice, Hamlet’s Advice to the Players, Practical Skills and Considerations and Listening, Relating and Projecting.

Part B: Preparing to Perform a Scene: Improvisation I: Introduction, An Actor's Process, and Basic Blocking and Showing Relationships.

Part C: Techniques in Character Development: A Brief History of Modern Acting Theories, Character Traits and Emotions, Images and Observations, What Does Your Character Want? and Character Types, Analysis and Representation.

Part D: The Playscript: Elements and Structure of the Play, Types and Styles of Drama, and Improvisation II: Creating Your Own Scenes.

Part E: Film Acting: Acting on Stage vs. Behaving for the Camera.

Although I have published four plays with Samuel French including Final Dress Rehearsal and Once Upon A Playground, I decided to submit my textbook to Meriwether Publishing in Colorado Springs, Colorado. They have published many drama textbooks, some by members of CETA. I sent them one chapter with a cover letter in October 2004. Within two months, they said they'd like to see the whole book, which I sent. Two months later, they sent me the contract for publication.

An editor was assigned to my book, and we began to exchange frequent e-mails. Possible changes throughout the text were discussed, which we quickly negotiated with friendly agreements. After that, we both did several proofs. Most of this was on e-mail. Then, about 5 months later, came the final proof reading in June, 2005. Finally, in early October it was published, and they sent me 10 free copies. The whole process took about one year.

It is now available at local bookstores, or if you wish to purchase copies from Meriwether directly they are available at Meriwether Publishing, Ltd., Inc. at Post Office Box 7710, Colorado Spring, CO 80933-7710 for \$20.00 with a discount for multiple copies. Their phone is 1-800-937-

5297. Their website is: www.meriwether.com.

If you've been teaching for a number of years, I'm sure you've developed many personal techniques and exercises that are very helpful for your students. If you've saved this material it might be time to organize it into a book and consider publishing it so that your teaching activities might also be shared with other drama teachers.

Anyone wishing to contribute an article to this newspaper, please send to:
Kaleta Brown
kaletab@earthlink.net

