



# California Educational Theatre E-News

Vol. 3, Ed. 7

Drama Teachers Association of Southern California, CETA-South, Middle Stage Fest

## Performances

Performances across the state culminated in the California Youth in Theatre, March 25th

## Performances, Performances,



### From the President

Exciting news from the CETA Boardroom! The California Theatre Credential has new legs. As you know, there are many things that have changed since the 2000 defeat of the CA Theatre Credential – NCLB, UC and CA State University

requirements, A-G graduation requirements, the climate and our governor. CETA is now forging ahead along side the CA Dance Education Association (CDEA) and the CA Alliance in pursuit of the reinstatement of the CA Theatre Credential and the CA Dance Credential. We are working closely with West Ed in researching universities and school districts by collecting data to present to the Commission on Teacher Credentialing. Organizations are seeing the value of this initiative and are engaging with us like never before. Along with the CETA Position Paper and the 2006 survey, CETA and CDEA are gathering district, administrative, college and university letters from across the state to further strengthen our cause. We are meeting with our lobbyist in Sacramento on the afternoon of the CA Youth in Theatre Day, March 25. Our hope is that the CA Theatre Credential and the CA Dance Credential will be introduced into legislation January 2009. There is still much work to be done, but I want to thank Gai Jones for being our CA Alliance and West Ed representative. Also, much thanks goes to the CETA Board for their support, guidance and persistence.

In other news:

- Congratulations to Carolyn Elder, founder and host of the CETA Middle Stage Fest that was held on February 9. It was quite a successful event!
- Congratulations to Gai Jones, founder of the CA Youth in Theatre Day, on the 10th Annual CYIT held on March 25 in Sacramento. Thank you to all of the teachers and students who participated in this landmark event promoting and celebrating the arts in education!
- SAVE THE DATE- October 16-18, for our 43rd Annual

CETA Conference: Bay Area Blast - Awakening the Diverse Voices, to be held in San Francisco. We are hoping to include Spring Awakening, along with workshops, master classes, vendors, keynotes speakers and a closing night awards gala.

- Amanda Swann

Editor's note:

CETA supports all of the wonderful theatre festivals that have occurred this year. There are so many outstanding theatre teachers who have developed wonderful programs. Following this note there will be pictorials and summaries of a few of the festival that took us to Sacramento We hope everyone will support us in our efforts to increase the number of qualified theatre teachers in California. As our president encourages us to join the bandwagon for the reinstatement of the CA Theatre Credential, please join us.

### Drama Teachers Association of Southern California



DTASC Division A/B Fall Festival

Early in the Fall semester, teachers and students pick plays to fit into the chosen DTASC Festival categories. After weeks of preparation, hundreds of students meet for a Saturday of four qualifying rounds of intense competition.

During the Final awards ceremony, the first place winners perform. These winners also perform at our Salute to the Winners the following week where groups or monologues are chosen for scholarships to California Youth in Theatre Day in Sacramento.

Christine Kolb, President, DTASC

## DTASC Con't.



DTASC Division A/B Fall Festival



DTASC Division A/B Fall Festival



DTASC Division C



DTASC Division C



DTASC Division C



DTASC Division C



DTASC Division C

---

## CETA - South

Editor's Note: The CETA-South High School Theatre Festival article appeared in the last issue of the E-News. The extensive festival includes full length play performances, design presentations, scenes, and monologues. This is probably the most extensive festival in California, and Plummer auditorium, a very large facility in Fullerton, hosted the 900 student event.



Workshop



Performance



Awards



Performance

# *Middle Stage Fest*

**Middle Stage Fest 2008**

**Hosted by Samuel Jackman Middle School**

As spectators and participants entered Samuel Jackman Middle School, they could feel the excitement, anticipation, wonder and surprise experienced by the young actors participating in the seventh annual Middle Stage Fest held on February 9, 2008. This year's event featured nearly 350 sixth, seventh and eighth grade students from 14 middle schools, 45 high school students from eight different high schools, over 100 parents, teachers, professional actors and representatives from Campo Bravo, Goin' Hollywood Tours and the Summer Drama Camp of the Santa Cruz Mountains.

The day began with students participating in a whole group theatre scavenger hunt, but soon the actors were off to classrooms performing monologues and scenes. In preparation for the intense competition, these young actors spent hours polishing performances. Teams of advanced high school students, educators and community actors adjudicated the performances. Later, an exciting theatre workshop was led by The Summer Drama Camp Director. The day culminated with an awards ceremony attended by several hundred parents. Everyone went home exhausted and happy having experienced a day of great theatre!

This year's participating schools were: Benicia Middle School (Benicia), Creative Connections Academy (North Highlands), Crocker Middle School (Hillsborough), Jackson Jr. High (Jackson), Jordan Middle School (Palo Alto), Miller Creek Middle School (San Rafael), Pleasant Hill Middle School (Pleasant Hill), Samuel Jackman Middle School (Sacramento), Sequoia Middle School (Pleasant Hill), St. Marks Middle School (San Rafael), Sutter Middle School (Sacramento), T. S. Smedburg Middle School (Sacramento), Walnut Creek Intermediate (Walnut Creek), and Will Rogers Middle School, (Fair Oaks).



Having fun

**Plan now to attend next year's Middle Stage Fest.** Students who earned medals may represent their school at **California Youth in Theatre Day**. The date of the **2009 Middle Stage Fest** has been set for February 14, 2009. This is a day you do not want to miss. See you there!

Carolyn Elder,  
Middle Stage Fest Chair

---

## *10th Anniversary of California Youth in Theatre What a Day!*

Over two hundred forty students, teachers, parents, and chaperones gathered at Senate Room 4208 at the Capitol early morning 8 AM on March 25, 2008. "There are teens in the building," was the word as 20 legislators and legislative aides joined members of CETA, delegates and Senator Jack Scott, who hosted the Opening Ceremonies. Bryan Ha, Consultant on Joint Committee on the Arts welcomed all as they entered.

Guest speakers included Joe Landon, Policy Director of CAAE, Jack Mitchell, Arts, Media, and Entertainment Consultant California Department of Education along with Amanda Swann, CETA president, and Gai Jones, Founder of CYIT.

Throughout the day guest inspirational speakers shared their journeys into the world of educational theatre. Peggy Shannon, Corkey Dominguez, James Thomas Bailey, and Carolyn Elder spoke to the delegation.

On Monday, March 24 Mrs. Jones was presented with the California Senate Resolution declaring March 25, 2008 as CA Youth in Theatre Day on the floor of the Senate.

Photos were taken of each school and legislators in attendance to commemorate the day's celebration. Schools in attendance included high schools from Arroyo Grande, Birmingham, Bonita, Cantwell-Sacred Heart, Highland, Lakeside, Livermore, Los Angeles County, Palos Verdes, Rancho Cucamonga, Redlands, Reseda, Torrey Pines, Tri-School, Upland, Westview, Wildwood, Windward, and Yucaipa and middle/junior/intermediate schools from Dana, Samuel Jackman, Juniper, Millikan, Pershing, Raymond Cree, Sequoyah, and Smedburg.

Theatre educators who were honored during the day's events included: Amanda Swann, Lucie Ceja, Corrine Soto-Gonzales, Christine Kolb, Hillary Pearson, Doug Smith, Kari Hayter, Scott Karlan, Zac Hughes, Skip Clague, Peggy Self, Carol Hovey, Donald Moore, Chuck Kuhn, Linda deBaun, Sherry Noshkin, Terry Miller, Tara Redepinning, Deanna Ableser, Carolyn Elder, Sandra Worswick, Amy Caston, and Susie Tanner.

Scholarship performers represented CA State Thespians, Drama Teachers Association of Southern CA, CETA South, and Past President's Council of CETA.

Students took part in interactive workshops sponsored by Camp Bravo and Sacramento Theatre Company. They also watched over six hours of award-winning performances by delegates. After each performance, students were presented CETA certificates and personalized letters from the Lt. Governor's office, along with legislative certificates and a commemorative program. Many students and their Theatre educators met with the legislators in the Capitol offices; some also toured Old Sacramento after the day's events.

CETA members in attendance and assisting included: Kaleta Brown, Corkey Dominguez, Carolyn Elder, Carol Hovey, Gai Jones, Brad Koepenick, David Krassner, and Amanda Swann.

The 11<sup>th</sup> Annual CA Youth in Theatre Day is scheduled for March 24, 2009. Applications are due February 23, 2009 and will be on the website in May 2008.



Gai Jones, Coordinator of CYIT with CETA President, Amanda Swann

*Thanks To Our Legislators For Their Support!*



LACHSA with Senator Jack Scott,  
Chair of the Joint Committee on the Arts  
and host of the event



Samuel Jackman Middle School with  
Senator Jack Scott



Redlands High School with  
Assemblyman Bill Emerson



Palos Verdes with  
Assemblywoman Betty Karnette



Wildwood High School with  
Assemblywoman Julia Brownley



Many thanks to  
Brian Ho  
for all his work in  
helping to organize  
this event



Assemblywoman Lori Saldana with Torrey Pines and  
Westview High Schools



## From Arlene Hood, V.P. Public High Schools

I sing in a community choir that is offered through a local university. We had a concert last night that was particularly meaningful to me. I have sung with this vocal group for many years, and during those years, I have encouraged the theatre and music students at my school to participate as well. I have had several students do so, and they have received many benefits from this experience. Not only has it introduced them to an amazing repertoire of music and a different avenue of performance, but it has also provided excellent training to help them improve their vocal production skills. And it's been great fun for all of us, providing an opportunity for my students and me to interact with each other in a different milieu.

Included in last night's performance were four of my current students and two former students, one who is the assistant conductor for the group and one who was a guest soloist. The latter student sang with the choir in the 1990s while she was in high school, continued with her music studies in college, and is now completing her Masters in voice at the University of Indiana, Bloomington. As we all stood chatting after the performance, the current students recalled seeing a video of one of our past productions, *Little Shop of Horrors*, and her performance as one of the street urchins. It was great watching them put two and two together as they realized how much she has accomplished in ten years, having started out just as they. Of course, we all have serendipitous stories that remind us how the effects of our teaching continue in the long term, while our thoughts and focus seem to work in the short term: each year saying farewell to graduating students and giving welcome to new students. But more than that, it reminds me to continue to look for ways and opportunities outside of daily school life to help my students continue on their journeys.

Last year I began a new, and hopefully, yearly activity with them. Some of my advanced theatre students and I travel to Sacramento to serve as judges at the Samuel Jackman Middle Stage Festival. It is a blast! It's a terrific festival, and it has provided a great learning experience for my students. They thoroughly enjoy watching the 6<sup>th</sup> to 8<sup>th</sup> grade students perform scenes and monologues. And they love the opportunity and responsibility of providing thoughtful and helpful criticism in a way that nurtures and inspires. Because we are only one hundred or so miles from the festival, we have been able to include other activities in this outing. The festival is on a Saturday. We leave after school on Friday and drive to Sacramento where we have dinner and a walk in Old Sacramento. We then finish the evening watching a performance at Sacramento Theatre Company. We spend the night at a motel near the middle school, have a quick breakfast Saturday morning, and head off to the festival. The festival ends mid-afternoon, so my students and I are back home by early evening on Saturday. This is an easy, inexpensive, and completely rewarding trip for my students, and it still leaves me half of my weekend! By the way, we have also participated in the California Youth In Theatre Day -6-

in Sacramento via Amtrak, which was much more convenient than I had anticipated.

I'm always looking for more things like this to do with my students and would love to hear of other theatre activities outside of the school routine that you do. I invite you to share those experiences by posting them on the high school user group at [www.cetoweb.org](http://www.cetoweb.org). I hope to hear from many of you soon. And don't forget, anytime you have news that you would like to have special mention of in our newsletter, just send me the information and I will forward it to the *Applause* section. Best wishes to all of you, and I hope that your school year has been fruitful and satisfying.



## Los Angeles Music Center Bravo Awards

### *Music Center Honors Top Arts Educators at Bravo Awards Gala*

The Music Center of Los Angeles County, a national leader in arts education, announced the winners of the 26th Annual BRAVO Awards on February 27, 2008 at a gala dinner at the historic Millennium Biltmore Hotel in Downtown Los Angeles. The BRAVO Award honors teachers and schools for exemplary education in the arts. The awards are an integral part of the Music Center's leadership in supporting quality arts education for all students.

Colfax Avenue Elementary in Valley Village and San Marino High School in San Marino tied for the school award and each received \$5,000. Janet Barker from Perras Middle School in Redondo Beach and Safini Convey from Mount Washington Elementary in Los Angeles tied for the generalist award and each received \$2,000. Angela Gottschall from Hale Middle School in Valley Village won the arts specialist award and received \$4,000. All winners also received a Bravo sculpture designed by artist Bill Crutchfield.

The gala dinner, emceed since the events inception by acclaimed producer/director Garry Marshall, showcases the hard work and dedication these educators have given to their students' arts education, their profession and their communities

LAUSD won in all 3 categories: Safini Convey, LAUSD elementary teacher, tied in Generalist; Gottschall won for Specialist, and LAUSD elementary school, Colfax, tied for School. They also awarded LAUSD special recognition for its work in arts in education.

Angela Gottschall, M.Ed.  
Hale Middle School  
Los Angeles Unified School District, Local District 1



Ellen Sell,  
Cultural Diversity Chair

## An Interview with Josefina Lopez

Josefina Lopez is a eminent Chicana writer with over 40 professional productions of her plays throughout the United States: *Confessions, Confessions of Women from East L.A., Food for the Dead, La Pinta, Real Women Have Curves, Simply Maria, or the American Dream, Unconquered Spirits*. She was co-screenwriter for the movie *Real Women Have Curves* which received acclaim at the 2002 Sundance Film Festival winning the “Audience Award” and a “Special Jury Award for Acting.” She has an MFA in screenwriting from the UCLA Film and Television school and teaches playwriting and screenwriting to local youth and Latino adults at her theater space, Casa 0101, in Boyle Heights. Josefina, born in San Luis Potosi, Mexico, is happily married and has two sons.

On her website, [josefinalopez.com](http://josefinalopez.com), Josefina discusses her childhood and young adult experiences, winning a major playwriting contest at seventeen with *Simply María, or the American Dream* and writing *Real Women Have Curves* at nineteen. She gives insight into the scripting of the screenplay for the latter and into her writing process. For eight years CASA 0101 has been her theatre in the Boyle Heights section of East Los Angeles, where she produces her plays and other Latino works, and teaches playwriting and screenwriting.

The following interview attempts to go beyond the topics she has addressed on her website.

**Ellen:** What fuels your creativity?

**Josefina:** At the very beginning, it was the injustice, being mistreated and misunderstood, and all the hatred toward the immigrants and Latinos. You’ve got to speak up otherwise you condone it, consent to it. How can people say the things they do? I feel sad for them because maybe they aren’t in touch with their humanity or someone else’s humanity.

The more spiritual work that I do, the more I realize how ridiculous it is to have borders and how it is such an illusion; yet, let’s pretend we’re not the same people, let’s pretend we’re not one people. The ridiculousness of things we do to one another, the laws. If you don’t exist on paper, you’re not a human being. How can we live like that? There are so many things that are so ridiculous that I just have to address it. The other thing, too, is being in denial about death and the fact that everyone is a sexual being, and we address that and that leads us back to death. Someday we’ll all get to be authentic human beings, and I’ll be able to converse with people and we won’t have to pretend we aren’t sexual beings who die and defecate. Be human, be authentic, authentically be with one another. That’s what motivates me.

**Ellen:** A local theatre group has the motto: “Entertain, Empower, Enlighten.” What would be yours?

**Josefina:** Those are three wonderful words. For me, mine would be shock: shock and entertain, and when people leave, they are empowered and enlightened.

**Ellen:** In 2003 Ming Cho Lee challenged younger theatre artists: “Remember that dissent is what made this country unique. Do whatever you are doing, but don’t shy away from dissent, and make your work dangerous.” What do you think?

**Josefina:** I think he’s right. I met this American woman who was living in Amsterdam. In Holland they have so much support from the government because they are so tolerant. The government takes a lot of the money, but they give so much in health and the arts, and they support the arts. And she said, “You know, the art here sucks. The stuff I’m talking about, racism, whatever, no one wants to hear because it doesn’t quite exist. People are so open-minded. I can’t wait to get back to the U.S. where there’s a lot to complain about.” I realized you almost need something to push against in order to find yourself as an artist. Now that I’m doing a lot of spiritual work, I realize that reaction isn’t necessarily the best, but drama is about reaction, actually. You should be dangerous. A lot of the topics I write about, to me, are not even that dangerous. A couple of years ago, to proclaim that Latinos are human beings was very controversial. I’m being sarcastic, but it’s true. To have Latinos on television and to see us as human beings, especially Latino immigrants, is controversial.

Yet maybe I am dangerous, because the type of things I talk about, especially the topics I want to take on, sex, death and defecation, that makes me dangerous because people are in denial about those three things, especially death. We should be dangerous; otherwise, let’s just go and be entertained and distracted, instead of provoked to really question ourselves and be changing and evolving.

**Ellen:** What do you think is your most dangerous play?

**Josefina:** I would say, “Real Women,” only because in cinema, we rarely get to see real women. The year 2008 and we can’t see real women, and, to me, that is controversial. Especially Latina women being real women is still cutting edge. I wrote this play when I was 19 and I’m almost 40 and it’s still an issue. I have a lot of other dangerous plays in me.

**Ellen:** You are about to open a workshop production of the musical “Real Women Have Curves.” What has the process been like?

**Josefina:** The musical is the best of the play and the best of the movie. Corky Dominguez is the director. With Corky, I feel really blessed. The way we met was so random and yet we’ve become lifelong friends. He’s amazing. It’s wonderful to have a director just call out, “Hey, you want to do this?” “Yeah, let’s do it.” I don’t have to worry about it. It gets done and done beautifully. I haven’t directed because I’ve mostly had good experiences with directors, mostly great experiences. As a playwright I like sitting back and seeing a director with my work.

Composer Joseph Julian Gonzalez and I met several years ago. We didn’t do the project then, but now we’re both ready. He instinctively understands the intent and creates music with the

feeling of the Latino spirit. He's classically trained. It's such a blessing to have people to work with who you really enjoy as people and who are amazing artists. I feel very lucky.

**Ellen:** Who is your muse?

**Josefina:** My mother is my muse. My mother is a really great storyteller. Occasionally a lover here and there has been a muse, and someday they'll see themselves in my work.

**Ellen:** What playwrights have influenced you?

**Josefina:** My favorite playwrights are Valdez, writing about the immigrants, the farm worker and about my life, and Ibsen. Ibsen had a huge influence. I was really taken by the fact that he was a feminist. Modern drama started with feminism.

**Ellen:** What educators had a significant impact upon you?

**Josefina:** My theatre teacher in high school. When I was a senior, I'm sure I was 180 pounds. She asked me why I wasn't wearing leotards because we were supposed to be wearing leotards for our rehearsals for "Chorus Line." When I told her I was too embarrassed to wear leotards because I was fat, she said, "I have to talk to you about your weight. I think you are very talented actress, but.... The reason I know this is because this is my experience. You can't be the girlfriend; you can't be the lead if you're fat. That's how things work." I'd just seen, "You Don't Need No Stinking Badges" by Luis Valdez. His story was about if you are Mexican or Latino or a person of color, you can't be the lead.

That year everything was pointing to – you're Mexican, you're fat, your last name is Maria Lopez, you have everything going against you. Give up or do something about it. It was all clear to me. I had to do something. Finally it was, I'm good at acting, but I'm going to write. If there are no roles for fat Latinas, I'm going to create them. I worked in the sewing factory, and I just took everything that was wrong and said how can I make it okay. So I wrote *Real Women Have Curves*.

**Ellen:** How do you see yourself as an educator?

**Josefina:** I teach screenwriting and playwriting. I'd created a TV pilot for Norman Lear back in 1995 to make "Real Women Have Curves" into a sitcom. One producer was a little unethical. I tried telling him he wasn't doing right, but I wasn't strong enough to tell him, "No, you're not going to do this." Word got back to Norman Lear, and I got a letter from him, not scolding, but saying, why would you do this? I went to sleep thinking I'm going to quit this business. What else would I do? I had a dream that night that I was in a stadium teaching hundreds of thousands of people writing. I woke thinking, well, I could be a teacher. I applied to UCLA's screenwriters program and got my MFA. I discovered I'm a really great teacher. I am very passionate and several of my students have written work and I'm proud of their work. I have realized how wonderful teaching is.

It's really been gratifying. It has really saved my soul. I'm seriously thinking of going to get a Master's in spiritual psychology. I would love to be an expert on screenwriting and structure and really analyze characters and teach people about how people really put their character together, their identity together, how

finally the spirit works in line with psychology and to become an expert in this field, storytelling and write books about it. I grew up reading self help books and I loved them. I'd love to inspire people.

**Ellen:** Do you feel characters or issues drive your work?

**Josefina:** It's always issue, but then I always find someone has to live it. Most of my work deals with immigration. For instance, I have this character who is kind of a scammer, and she marries people, not for money, but for stuff she sells at a pawn shop she works at. She just marries people and works the system, a very funny character, very resourceful. Of course, every character is you, no matter how different. So in many ways, a lot of things I feel about immigration and how unjust it is, this character is going to do, things I wish I could do that are legal that she can do, but I can't do. She's hopefully going to get away with it, and also make a point about immigration and the many loopholes. I used to work at an immigration law firm. I was almost doing the work of a paralegal because when there was a deadline, everybody had to help out. I learned a lot of stuff and being documented for 13 years, I learned a lot and it's like poking fun at a lot of things. Hopefully, I won't end up locked up somewhere by I.C.E. or Homeland Security.

**Ellen:** Magic realism is connected to Latino literature. Does it play a part in your writing?

**Josefina:** Magic realism was a term coined by a non-Latino. To a Latino, we're writing about our reality and our reality is pretty magical because this is the realm we live in. When I've written stuff, I don't go, "Let me put magic realism in this." White people go, "It's so nice that you threw this in." It never occurs to me to throw in something odd. When you are Latino and come from an indigenous background, even very distantly, there's this thing where you see everything connected. People who are not part of the American indigenous peoples don't see that everything is connected. When you can compartmentalize, you can dehumanize. You can take people's land; you can do all kinds of things to dehumanize people. It wasn't like someone lectured me or told me; it is something inherent in just growing up and seeing that everything is connected. In Mexico, my parents had a connection to the land, to making things with their hands. One thing affects other things and so you really do feel that.

I've had instances where you could call it magic, or you could say, "no, I just happened to realize that life is magical." It's a way of seeing the world that is painted by our culture that permits us to see the magic.

I wrote a movie about Juarez using noteria cards to tell the story, all the many stories about the murders, and there's a lot of magic realism just because the reality of what's going on. As tragic as it is, there is a lot of poetry. Magic realism is just a part of telling the story.

**Ellen:** For the play "Trio Los Machos" you write about three men in their seventies? What was that experience like?

**Josefina:** It was very easy to write. I know machos very well. Machos are very easy to write, but I have also learned a lot about what it is to be a man in a society dominated by men. It is so much easier to write about men. It was a pleasure. It was a comedy and it was fun. When I was writing it, I was in tears. I'm hoping we do it here at the theatre, in August, hopefully.

## CETA Advisory Council

**Ellen:** What do you see as the future of American theatre, your vision for it?

**Josefina:** I would like it to be, at least, more multi-cultural, and I think there are younger audiences coming back to the theatre and theatre becoming much more relevant and accessible to everyone.

**Ellen:** What do you see as the future for Latino theatre in LA?

**Josefina:** It's exciting because I know when I rented the space for CASA 0101, I was the only little theatre company around, and now there are like five theatre companies. So it's really exciting. Maybe the future could be how we could work together, how could we support one another and try to promote other productions that are running simultaneously so that people who come to our theatre get to go support other theatres and keep it alive and in constant use. I think the standard of professionalism will go higher and higher.

I started with no money, still don't have a budget, but it is wonderful that people take us seriously, like we are a real theatre company. We live by ticket sales and donations and everyone volunteers. We are hoping that we get a bigger space. We're hoping to move a half a block away, and it looks like the city and our councilman are going to support us. Maybe we can get grants to be able to pay our artistic director and administrator and pay decently. Right now we are paying bare minimum Equity. There are theatre companies without permanent homes, so there will be more theatre companies with permanent homes.

Nationally, more Latina women are getting their voices. At the forefront of Latino literature are Latinas.

**Ellen:** Have you become involved with the Hollywood scene?

**Josefina:** The Latino Hollywood scene, yes. I get invited to certain events, the Writer's Guild. It's nice to be on the cover of a magazine and be amongst the really famous screen writers. "Real Women Have Curves" was produced for cable. It was a low budget movie and it won at Sundance and got distribution and had a lot of artistic success.

I'm here in Boyle Heights most of the time. I am very grounded. This is my reality, being in the 'hood.' I actually want to bring Hollywood here.

**Ellen:** What challenges/projects would you like to undertake in the next 10 to 25 years?

**Josefina:** I want to do some directing. I would love to do more musicals. I am learning how to write songs. I want to be Joan Baez meets Gloria Trevi. I want to write funny songs and poignant songs, all kinds of stuff. I love spoofs, maybe spoof a couple of songs as well.

**Ellen:** What do you want to leave for the world?

**Josefina:** I want to live myself to death. I want to have my life be my ultimate artistic creation. She wrote incredible books, she did amazing paintings, she sang, she expressed herself with about every art form, but her life was the masterpiece.



Brad Koepenick,

### CETA ADVISORY WELCOMES NEW "Behind the Scenes" ALUMNI !

DAVID AND WENDY KNOLLER

David Knoller was always active in his high school theater department at Cleveland High School. His wife Wendy claims that "In high school, theater saved my life". After a confrontation with her choir director at Simi High, she played the rebel and chose theater instead. She never looked back. Both David and Wendy have vivid memories of their CETA and DTASC competitions and have moved from leads in their high school/college plays to extremely successful careers producing some of the best shows on television.

David and Wendy are our newest advisory board members. David has worked on dozens of productions including the cult classic *Freaks And Geeks*, the offbeat HBO series *Carnivale*, winner of five EMMY AWARDS, and NBC's *Jesse*. (By the way, David, thanks again for the role as the doctor on *Jesse*. I needed to make my SAG Health insurance that year...)

David now serves as executive producer of the hit HBO series *Big Love* and recently moved behind the camera, directing three new episodes. After years producing live comedy and music specials, and the feature film "You So Crazy," he segued to scripted fare with the HBO period film "America's Dream" starring Danny Glover and Wesley Snipes, which won both a Cable ACE and NAACP Image Award for Best Dramatic Special. Wendy spent a decade as a producer on many television series including the NBC hit FRIENDS.

David and Wendy both attended Cal State Northridge, but it wasn't until years later that their paths crossed. They somehow manage to juggle producing duties, while raising their two sons in the San Fernando Valley. "We think CETA is an extremely worthwhile organization and are pleased to be supporting theater arts education in California."

JON LANDAU

The Landau Family has a long tradition in the arts. Many of the films that list Ely Landau as producer sprang right from the heart of the American Stage. These classics include *The Madwoman of Chailot*, *Long Day's Journey Into Night* and *The Iceman Cometh*. My first job ever as a 20 year old actor was working on Edie and Ely Landau's film version of "Beatlemania" in 1981. I got to thumb from New York to San Francisco to the "Long And Winding Road." I wound up on the long and winding editing room floor, of course, but the experience was joyous.

It's no doubt then that daughter Tina Landau would leave the Beverly Hills Theater Department already having penned and directed her own original theater works. Tina Landau has found her way as an accomplished theater director in her own right.

## Advisory Board Members

Their son Jon then had no choice but to be a fan of the-ater, but it is in the world of film and television production that he's made his mark. After working as unit production manager on a dozen or so films, he co-produced "Honey, I Shrunk The Kids" and "Dick Tracy." As our sons both attended the same pre-school in North Hollywood at the time, I can still remember the day he told me of his next project...this time he would be "producer".

The film was "Titanic" and Jon received the BAFTA, Satellite, Producer's Guild and Academy Award for Best Picture, which went on to become the most successful film of all time.

When I asked Jon to be an advisory board member, he did not even hesitate. "Whatever you need, man. Anything to support theater teachers." He's always been so giving and generous with his time and resources.

When he volunteered to speak at his son's career day, Jon not only charmed the kids with his humor and knowledge, but created a comprehensive guide to film making explaining the many facets of careers in the film industry. I'll never forget his audio/visual presentation on the special effects for "Titanic" in at my first ever Movie Camp for kids. He then arranged field trips for my wife's students to get a first hand view of how a special effects house works and preview the "Terminator 3d" attraction.

Jon and his wife Julie understand the importance of arts education and have continued to foster and support arts education in their son's lives and the lives of others.

Jon is currently in New Zealand on the next James Cameron project Avatar and we are pleased to welcome him as an advisory member!

.....

*Don't Forget!*

*CETA 2008 Conference*

*October 16-October 18, 2008*

*Doubletree Hotel, San Francisco*



- Dr. Diane Brooks**
- Harold Gould** ("The Sting"/*Rhoda* Emmy Nominated)
- Amy Hill**
- Jeri Jewell** (*Deadwood/Facts of Life*)
- David and Wendy Knoller** (Producers-*Friends/Big Love/Freaks & Geeks*)
- The Honorable Sheila James Kuehl**
- Jon Landau** (Academy Award Winning Producer – "Titanic")
- John Lithgow** (4x Emmy Winner/Golden Globe/Academy Nominated)
- Joe Mantegna** ("Criminal Minds"/Emmy & Golden Globe Nominated)
- Marion Ross** (*Happy Days*/Emmy & Golden Globe Nominated)
- Paul & Carol Sills** (Founder-Second City/Director-Story Theater)
- Kevin Spacey** (2x Academy Award Winner/Tony Winner)
- Deb Scott Suhrstedt** (Academy Award Winning Costume "Titanic"/"Transformers")
- Tim Suhrsetdt** (Emmy Winning DP-*Chicago Hope*/"Little Miss Sunshine")
- Rachel Ticotin** ("My American Family"/"Total Recall")
- Vernee Watson** (*Welcome Back Kotter/Fresh Prince of Bel Air*)
- Mare Winningham** (2x Emmy Award Winner/Independent Spirit Winner)



# *CETA*

## *Board of Directors*

CETA President  
**Amanda Swann**  
Birmingham High School

CETA President-Elect  
**James Thomas Bailey**  
ComedySportz International

CETA Past-President  
**Carol Hovey**  
Livermore High School

CETA Executive Treasurer  
**Carolyn Elder**  
Samuel Jackman Middle School

CETA Executive Secretary  
**Dawn M. Reid**  
Littlerock High School

VICE-PRESIDENTS:  
**Gai Jones**  
Vice-President Membership  
Conference Registrar  
Emeritus, El Dorado High School

Vice-President Higher Education  
**David Hamilton**  
South Lake Tahoe Community College

Vice-President Public High Schools  
**Arlene Hood**  
Moreau Catholic High School

Vice-President Public Elementary Schools  
**Kevin McCarthy**  
LAUSD

Vice-President Public Middle Schools  
**Rozan Gautier**  
Walnut Creek Middle School

Vice-President Parochial and Private Schools  
and E-News Assistant Editor  
**Kim O'Rourke**  
St. Lucy's Priory

CETA Northern Region President  
**Jana Baumann**  
Cesar Chavez Middle School

CETA Southern Region President  
**Corky Dominguez**  
Los Angeles County High School of the Arts

CETA Publications and E-News editor  
**Kaleta Brown**  
Emeritus, Cypress College

CETA Awards Chair  
**Jennifer Johnson-Casey**  
Windward Middle School

CETA Advisory Board Co-Chair  
**Brad Koepenick**  
PUC Schools

TCAP Representative  
**Robin Lithgow**  
LAUSD

Cultural Diversity Chair  
**Ellen Sell**  
Garfield High School

CETA Past Presidents Council  
**Victoria Francis**  
Emeritus, Palisades Charter High School  
**Roger Graziani**  
Charter Oak High School

Visual & Performing Arts Consultant  
**Nancy Carr**  
California State Department of Education

Webmaster  
**John Bilotta**  
**Nash Editions**, Cypress College

### MEMBERS-AT-LARGE

**Artur Cybulski**  
Camp Bravo

**Emmett Jacobs**  
Loyola University

**David Krassner**  
Camp Bravo