

California  
Educational  
Theatre

E-News

Vol. 3, Ed. 3

## *CETA Past President Receives Prestigious Teaching Award*



Ethel Pitts Walker

Ethel Pitts Walker, President of CETA from 1998 to 2000, was honored by San Jose State University as its 2006-07 Outstanding Professor. Ethel has been a member of the Department of Television, Radio, Film and Theatre since 1989 and has been actively involved in theatre organizations her entire teaching career.

her voice has been important in assuring that curriculum changes and program reviews enhanced the educational experience of students. She has also been a prominent member of the college's Inclusive Excellence Advisory Board, where she played a significant role in shaping the college's strategy for improving yield, retention, and graduation rates.

Strengthening student and faculty diversity is a top priority for Walker. She has been the Faculty-in-Residence for Diversity for SJSU's Center for Faculty Development, and she has taught outside her department in the Creative Arts and African American Studies programs. She and her husband, Phillip, own the African American Drama Company, a 30-year-old professional touring company that specializes in the performance of African American history plays, and in 2002 Phillip Walker received CETA's Professional Artist Award. In addition, she is the founding president of the Black Theatre Network, a national organization for professionals and those involved in higher education.

Walker's achievements have been recognized by numerous organizations. She was appointed to the San Francisco Arts Commission by former Mayor Willie Brown. She is a recipient of the Living Legend Award from the National Black Theatre Festival, EdTA's Hall of Fame Award, and has been inducted into the nation's most elite theatre group, the College of Fellows of the American Theatre Association. Walker received a doctoral degree in theatre from the University of Missouri-Columbia, a master's in speech and drama from the University of Colorado, and a bachelor's in education in speech and drama from Lincoln University.

Introducing Walker at SJSU's graduation, President Don Kassing said, "Professor Walker is recognized as a master teacher whose greatest strength is the ability to translate her vast academic and professional experience into the content of her teaching." "Her teaching style is so clear, so challenging, so informative and so enjoyably full of passion and energy that she creates a vibrant, emboldened student-learning community."

As she began to speak a rowdy audience of 6,000 students hushed. She held them captivated through her stimulating and inspiring speech.

"A student knows from their first interaction with Dr. Walker that they are in the presence of an educational force of nature that not only knows the business of education well, but has the uncanny ability to convey complex ideas to the novice and keep the student hungering for more," one student said.

Walker's dedication to teaching extends well beyond the classroom. She has served on SJSU's College of Humanities and the Arts Curriculum Committee, where



## *From the President*

I've had several opportunities over the last few months to spend time with some insightful theatre educators. Two opportunities specifically were the Camp Bravo Theatre Educators Retreat and the California Theatre Credential study group. One was fantastic

for camaraderie and inspiration, the other valuable for formulating an action plan for the California Theatre Arts and Dance Teaching Credentials.

The Camp Bravo Theatre Educators Retreat was an invigorating way to spend Memorial Day weekend. Over forty teachers from California, Nevada and Arizona gathered in the San Bernadino Mountains to laugh, learn and share. Our professors were incredibly patient as we transitioned from teacher-mode to student-mode. In Carrie Dobro's acting workshop we all morphed into super heroes. We enjoyed hilarious performances of the "Paper Bag Princess" in Peter Novak's Voice and Speech workshop. Ursula Meyer's Voice and Speech class on dialect madness and choral response was very stimulating, as was Linda Innerset's eccentric and enjoyable embodiment of Shakespeare. As campers, the physical and auditory expression of the Native American poems was an experience to behold... as well as create. We were also most fortunate to spend time with playwright Jim Leonard Jr. (*The Diviners, And They Dance Real Slow in Jackson*). We heard anecdotes from his fascinating life and had the amazing opportunity to hear excerpts from his latest gem of a play, *Battle Hymn*. Thank you again to camp directors David Krassner and Artur Cybulski for another much needed revitalizing weekend.

The revitalization was of great assistance when we headed back to the drawing board with the California credentialing issue. I want to thank the hosts of the June 15<sup>th</sup> study group, Los Angeles Unified School District's high school theatre advisor, Carolyn McKnight, and middle school theatre advisor, Dr. Steven McCarthy, as well as CJ Foss who presented a clear historical perspective. It was a productive meeting where we examined what is different now versus the last time the credential was defeated in 2000 i.e. NCLB, California State content standards, SB469 supporting instructional

materials for the visual and performing arts, the UC/CSU visual and performing art requirement, subject matter authorization, the Capitol climate, and the advanced placement work. Representatives from elementary, middle and high school were in attendance as well as from both theatre arts and dance. The survey information from last summer as well as our personal stories were able to give us a current perspective. The task force is set, and we will be asking for input and support during our upcoming events: CETA Conference – October '07, North Hollywood and the 10<sup>th</sup> annual CA Youth in Theatre Day – March '08, Sacramento. One of the key elements will be the CETA Position Paper, which will be presented at the October Conference.

Thank you for all of the hard and creative work that you do, and be reminded that it is important to nourish your artistic self so that you can continue to do the difficult and challenging work that you are called to do.

- *Amanda Swann*

---

---

## *California Youth In Theatre March 07 is Celebrated in Sacramento*





Three hundred and forty Theatre students, their parents, Theatre educators, administrators, and guests gathered in the Eureka Room of the Capitol Basement Cafeteria in Sacramento to celebrate the Ninth Annual California Youth in Theatre Day.

Schools in attendance included: Amador Valley High School, Bakersfield High School, Canoga Park High School, Cantwell Sacred Heart of Mary High School, Creative Connections Arts Academy, Dodson Middle School, El Rancho Charter School, El Segundo Middle School, Everett Alvarez High School, Garfield High School, John Burroughs High School, John Glenn Middle School, Juniper Intermediate School, Katherine Albani Middle School, Martin Luther King High School, Pershing Middle School, Raymond Cree Middle School, Redlands East Valley High School, Riverside Poly High School, Saint Mark's School, Samuel Jackman Middle School, St. Lucy's Priory High School, Temescal Canyon High School, Trinity Lutheran School, Tri-School Theatre, Upland High School, Woodcreek High School, and Yucaipa High School.

Numerous legislators and/or legislative aides joined the students for complimentary coffee during the early hours of March 27; they posed for pictures with students from their local districts.

Sacramento Theatre Company was the host for the seven hours of award-winning performances and workshops led by the STC professional company.

ComedySportzLA high school members, directed by James Thomas Bailey entertained with a match during lunch; Brad Koepenick, Mary Krell-Oishi, and Christine Kolb shared words of inspiration with the delegation.

CETA board members, Corky Dominguez, David Krassner, Amanda Swann and director Tom Fearon handed out individual certificates to each student and teacher in attendance. The certificates were prepared by CETA and the Lt. Governor's John Garamendi's office.

Letters for congratulations from the First Lady Maria Schriver, and the Legislative Proclamation were presented to Gai Jones, Founder of CYIT.

Nancy Carr, Visual and Performing Arts Consultant, gave each delegate a Facts Sheet about Theatre which included, "Did you know over 138,699 students partic-

ipate in theatre, drama, creative dramatics, television, and film courses in our high schools and in some middle and elementary schools? 10,000 more than 5 years ago."

The Tenth Annual CA Youth in Theatre Day will be celebrated in March 2008. Registration forms will be on the [www.cetoweb.org](http://www.cetoweb.org) website. Any prize-winning student along with his/her Theatre educator may register by February 18, 2008. Any elementary and middle school Theatre teacher may register their students and presented a rehearsed performance. Watch for E-bulletins concerning registration and possible scholarships for the 2008 event.

Gai Jones

---



---

## *More Drama Than a Theatre Teacher Needs*

by Ellen Sell



**"Flames are pouring out of the stage area of Garfield High School Auditorium!"** This was the news report I heard on KNX News Radio at 9:30 a.m. Sunday morning May 20 on my way to church.

When church was out, I had several voicemail messages notifying me of the fire but little other information. I drove to school and was able to look in the front of the school through the open front doors and could see sunlight streaming through what had been the roof of the auditorium. I could only stand on the front sidewalk and look. Several people had taken pictures earlier in the day and the scenes were grim.

I walked around to the side to see if I could see from the back. No, the police told me. I told them I was the theatre teacher and as I look from the street, I heard them kind of laugh. I thought, "They're laughing at me," then a HazMat man, a fire chief, offered to take me on a "walk around". Then I realized that they thought, of all people, the theatre teacher ought to be able to see what remained. The wooden chairs, hand crafted for the 1925 auditorium, seemed to be mostly destroyed. Looking in from the east door, the fire retardant foam looked like a snow on the charred remains. At three in the afternoon a few of the 100 firemen who had fought the fire were still locating live embers.

From the back entrance the stage itself appeared relatively undamaged. When the firemen arrived on the scene, they had dropped the asbestos fire curtain and kept the fire from spreading into the stage and backstage work areas. The curtains were in place, high off the floor, and the workroom seemed undamaged. The floor had suffered water damage, and much water had flowed into the lower level basement area.

The door into the dressing room area on the lower level from the outside had several saw marks, one over a foot long, where someone had tried to saw around the lock. The arsonists had come prepared to do serious damage.



And the damage was serious: \$25 million to the building and \$10 million to the contents. We had planned to use the SB 1131 for major upgrades to lighting and for a new light board. Now insurance should cover that as the building is fully insured for replacement, including code upgrades and an antique historical building restoration clause.

The chandeliers had wrought iron designs with lovely decorative glass. The patterned ceiling had originally been plaster but had been duplicated exactly in Styrofoam to prevent pieces of plaster falling during an earthquake and killing someone. About thirty percent of the seats have been salvaged.

The cleanup work has been steady. The walls of the auditorium are being reinforced in preparation for the new roof beams. The old beams bent and curled in temperatures well over 1,000° F. The three story building attached to the auditorium containing administrative offices and twelve classrooms has been cleaned and reopened for students and staff to reoccupy. The only teachers without a classroom are the dance teachers who used the stage as their classroom. They have no area to dance. Their collection of folklorico costumes suffered severe smoke damage and is probably a complete loss.

My classroom where theatre costumes and props are stored is about a block away from the auditorium. Most tools, flats, lumber, supplies are stored backstage. Some were lost, but \$7,500 in body microphones purchased the first of May survived the fire, protected in a room behind two brick walls.

So many people have expressed concern and have offered help in a multitude of ways, and we are so grateful.

We are still assessing what needs to be done. We were so fortunate no one was harmed, and that students were not on campus.

Pictures of the fire, the cleanup and beginning construction work are at [garfieldhs.org](http://garfieldhs.org). Click on Photo Album and go to Garfield's Auditorium Fire. Many of the pictures were taken by our principal, Omar del Cueto, who prepared a presentation to show the faculty on Monday morning. He hoped to satisfy faculty and student curiosity because they would be unable to see the unstable site.

One sixteen year old Garfield freshman has been charged and two others are implicated; all minors. Beer cans with fingerprints were found on stage behind the asbestos curtain.

The Garfield Alumni Foundation is organizing a benefit July 28 at the East Los Angeles City College Stadium. Los Lobos, the Midnighters, George Lopez and Edward James Olmos, who portrayed our own Jaime Escalante in "Stand and Deliver," are among those who will perform from 1:00 -10:00 p.m. Supervisor Gloria Molina is providing security for the event.

Looking at the shell of the facility that I had spent so much time caring for was more than disheartening. So many memories are contained in those walls: so many productions; assemblies; DTASC theatre festivals, Fluffy, one of our resident rats, would run across the middle of our 1,500 seat auditorium during rehearsals or come down a backstage pipe and scamper through a Midsummer fairy's legs. A student had taken a photograph of our resident "ghost." I have a feeling the ghost has fled.



Rozan Gautier,  
VP Middle Schools

---

---

## *The Sixth Grade Elective Wheel at Piedmont Middle School\**

At Piedmont Middle School, our 6th grade class rotates through an elective cycle. This year, the cycle of classes includes: Drama, Shakespearean Drama, Music and Movement, Vocal Music, Computers, Challenge Factor, Woodshop, and Art. Each class rotation meets daily for a fifty-minute period and lasts for approximately five weeks so that students can have the opportunity to experience each

of the electives. The program began in response to having to reorganize the schedule to provide several Core teachers with full-time teaching assignments. However, the program has also blossomed into an ideal way of allowing kids a varied taste of interesting subjects.

Five weeks?!? What's a drama teacher to do in a five-week elective cycle? We've come up with a structure that has worked quite well over the last few years, and we'd like to share it with you.

During the first week and a half of Drama, we play theater games to foster a sense of play and create a comfortable atmosphere. Successful games include: "Who Started The Motion?", "Kitty Wants a Corner", "Keeper of the Keys", and "Honey, I Love You/If You Love Me, Smile". We then move on to a stick-puppet show project. Students are divided into groups and given a folktale in scripted form. A successful resource to use is *Dramatized Folktales of the World*, edited by Sylvia E. Kamerman. Some surefire tales are "The Fierce Creature", "The Princess Who Was Hidden from the World", and "A Spouse for Susie Mouse". Students then create rod-puppets (using tag board and chopsticks) for each of the characters, and one piece of background scenery. Students then practice and perform their puppet show for the class. This usually takes one-and-a-half to two weeks.

Our final project is a lip sync performance. Students are divided into groups and are allowed to choose songs from our class collection of CD's, which have been carefully scrutinized. Students are given three periods to create their lip sync routine, which usually includes dance. From past experience, we have learned not to give students any more than three periods of time to prepare, because the performance does not get better and disharmony in the group can occur. Including the introduction and the final performance, this project usually takes a week.

If time allows, we will either finish up with more drama games, or read a play as a class. *Charlie and the Chocolate Factory* is a popular favorite.

After the Drama elective, students rotate into the Shakespearean Drama elective. It is a natural segue. The Shakespearean Drama class is a little bit of everything: history, acting, vocabulary, modern culture, film study - all guided by the primary theme question: "Just what influence does this Shakespeare guy have on my modern day 6th grade life?" As in the beginning of drama, students play games to promote creativity and establish a connection with one another. We try not to

repeat the games from Drama to Shakespeare; popular games in Shakespeare include a Name Game where students dance across a circle, a rhythm game called "Ali Baba and the Forty Robbers", and "Tell Me About the Time You", a game in which students improvise a story based on modern-day language that Shakespeare originally created. Students are often surprised to learn that common expressions such as, "knock, knock...who's there?", "It's all Greek to me!", "upstairs", "football", and "puppy dog" are all attributed to The Bard. Students are also exposed to a number of movies that reference Shakespeare, songs that reference Shakespeare, Shakespeare in advertisements, and Shakespeare in such popular cultural icons as MTV! In addition, students play acting-out games to learn about life in Elizabethan times, common Elizabethan terms, and participate in a Shakespearean Insult Contest. This usually covers the first two-and-a-half weeks.

From there, we spend the remaining two-and-a-half weeks focusing on one of Shakespeare's plays. This year's classes have been focusing on *A Midsummer Night's Dream*. We begin by focusing on key themes in the play, and acting out those scenes using tableau exercises. Because students remain in the class for only five weeks, we focus on a few key scenes instead of reading the entire play. Students receive a summary of the play and a summary of each scene. Parts are divided so that several students share a part and read the lines chorally. We also watch the majority of the film version of *A Midsummer Night's Dream* as well, and if time allows, we watch bits and pieces of different film versions so that students are exposed to different Shakespeare interpretations.

This rotation model has served Piedmont Middle School well for the past three years. The time goes by quickly; we tell our kids that the classes are merely "a taste", and that perhaps one day you may want to pursue Drama or Shakespeare as "a banquet" by taking additional classes outside of the middle school. We're proud that our elective wheel has such an emphasis in the arts! Many students go on to take Drama 7/8 and continue participating in the drama program at our feeder high school, Piedmont High School. Either way, we are pleased that students get exposed to not one, but two types of theater before they graduate from 8th grade.

**\*Submitted by: Gina Thompson, Core 7/, Drama 7/8, and Shakespeare 6 Teacher Marie Cartusciello, Core 6/ Drama 6 Teacher**

# Charlotte Motter Scholarship Recipient - 2007

*Ed. note - Cassie Horn is this year's future teacher scholarship winner. This is her instructor's letter of recommendation.*

Cassie Horn comes from a family of teachers, including her mom and three of her four grandparents. She is also a natural teacher herself. I've watched her help her younger siblings with their homework, seen her help peers understand class concepts or my direction, and even had her teach me a little bit about reading music. It is my sincere pleasure to write this letter of recommendation for her for a Charlotte Motter Scholarship for many reasons, not the least of which is that I'm close enough to retirement to be on the lookout for a good replacement, and I think Cassie would make a great drama teacher.

I first met her as a freshman at auditions for our spring musical, *Guys And Dolls*. As she herself has said, she never intended to be cast in a lead role, but we, the directors, fortunately didn't know that and cast her as Adelaide. This freshman among a bunch of seniors stood out for her tremendous work ethic. I never gave her a direction that wasn't incorporated into her character by the very next rehearsal. She made it look so easy for her, and it wasn't until much later that I learned how hard she had had to work.

Since then, no one has been able to keep her away from the drama program, even though she did not officially enroll in a class until her junior year. She hung around the tech kids learning about lights and sound, she participated in festivals, competitive exams, and dinner theatres, was a student director for one fall show, then wrote, directed, and acted in a special 19th century style melodrama olio. She played the lead in *Once Upon A Mattress*, a supporting lead in *Hello, Dolly!* and just finished her fourth musical lead as Belle in Disney's *Beauty And The Beast*. This past fall, she played both M'Lynn in *Steel Magnolias* and Titania in *A Midsummer Night's Dream*. In December, she became an award winning director with a one-act at the Rancho Cucamonga festival. This is all in addition to maintaining excellent grades and singing in the school's top choir while serving as their president.

If I want to be sure something is done, I give it to Cassie to do. Her practicality and persistence have accomplished everything from organizing point recording for our Thespian Troupe (as its current vice-president) to assisting with props and costumes for a local community theatre show. Even when playing a leading role, she's the first to help set up the scene at rehearsal or volunteer to assist with a scene change during performance. Cassie is always eager to learn something new and always willing to share her time and knowledge with others. She is a sensitive, caring, and very perceptive young lady who never hesitates to give of herself. I've been privileged to be her teacher, but it is her future students I envy.

Sincerely,

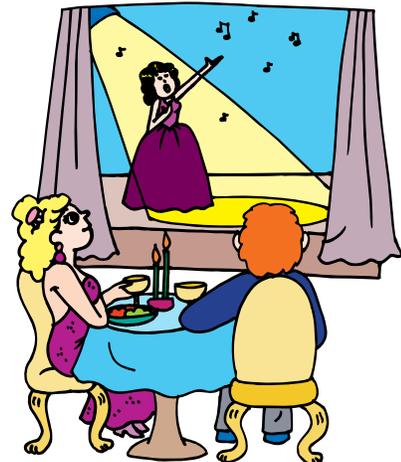
Joanne F. Karr

---

---

## High School Summer Note

Robert Rotenberry (Academy for the Performing Arts) is directing the Orange County premiere of the murder mystery spoof- *...And Then There Was Nun* for the Huntington Beach Playhouse. This take off on Agatha Christie centers around nuns who bear a shocking resemblance to former movie stars like Bette Davis, Joan Crawford, Vivien Leigh, Mae West, Judy Garland, and yes. Toto. too. It runs June 29-July 15. Says Robert, "after that I will be reprising the role of Drake in the musical *Annie*, this time at the Curtain Call Dinner theatre opening in late July and running for several months."



# Meet Your Board

## Meet an Old Friend - Past President, Carol Hovey



Carol has her BA and MA in Theatre from San Francisco State University. She teaches Theatre and English at Livermore High School and is Theatre Manager of the Performing Arts Theatre, Livermore. She is currently President and serves on the Board of Directors for Pleasanton Playhouse and is Past-President of the California Educational Theatre Association (CETA). Carol was a founding member of CETA North in 1989 and was awarded their Theatre Educator of the Year Award in 1998. She has been the site coordinator of CETA conferences in the north since 1993 and is deeply involved in advocating theatre arts education in the state of California.

She has served in various capacities over the past 10 years with the CDE as a Tech Mentor with TeachingArts.org, CAAN, the California Arts Assessment Network, has helped write the CA Visual & Performing Arts Theatre Arts Content Standards, and has served on the Instructional Materials Advisory Panel for K-8 VAPA textbooks. She is currently a member of the Alameda County Arts Alliance and is on her District's Arts Team.

Honored as one of 25 **Women at Center Stage** in the May 2004 *Diablo Magazine*, Carol has produced, directed and designed for several Bay Area community theatre companies over the past 20 years, including Contra Costa Musical Theatre, Diablo Light Opera's Teen Theatre (*Hello, Dolly!*), Hayward Little Theatre (*How To Succeed in Business Without Really Trying*), Diablo Valley College (*Godspell*), the Playhouse's Studio Theatre (*Tartuffe, On Golden Pond*), and Livermore Valley Opera (*The Mikado*). Carol has directed numerous musicals for Pleasanton Playhouse, including *West Side Story*, *Anything Goes*, *Joseph and the Amazing Technicolor Dreamcoat*, *My Fair Lady*, *Brigadoon*, *Oklahoma!*, *Fiddler On The Roof*, and *The King and I* among others. She is proud of being a generalist in the theatre, and over the past several years, she has been the recipient of local "Player's Awards" such as "Best Director" (*Joseph...* and *Godspell*), "Best Costumes" (*Forever Plaid, Macbeth*), and "Best Lighting" (*Godspell*).

---

---

## Meet Your Advisory Council Member

"Back to the Boards with 10 Million Miles"

by Brad Koepenick, Advisory Council Chair



As your Advisory Board Chair, my job is to attract new members for our board, keep our membership abreast of who our board members are, write articles that hopefully aren't too dry regarding their various activities and develop and oversee an active advisory board so that we may involve them in CETA events, projects and promotion for worthy CETA causes. Okay, so here's one.

When I was in 6th grade, my friend Patrick called me and said, "Dude, you wanna go to my sister's play at Patrick Henry Junior High? It's uh, like, some story telling thing or something and if it sucks we can just skateboard around the cafeteria." "Yeah, whatever", I replied. I was so articulate.

What he didn't tell me was that the "storytelling thing" was Paul Sill's *Story Theater* and that his sister had some serious acting chops and the most incredible singing voice I'd ever heard. That compelling production was my first "official" theater experience and my friend's sister turned out to be singer/actress Mare Winningham. Mare has been a CETA advisory board member for the past few years, is



MARE WINNINGHAM



frequent guest presenter at our Southern California DTASC festivals and often shares her experiences with theater students through classroom visitations. I just returned from meeting with Mare and we discussed CETA business, her latest CD and her current production, the Off Broadway musical *10 Million Miles*.

After I saw that *Story Theater* performance in 1975, I never failed to show up at a school production if I knew Mare was involved, as she was one of those other worldly performers who long before going professional at age 18, had followers and admirers all across the San Fernando Valley and L.A. area. She was consistently a DTASC festival winner in middle and high school and a staple in the summer Cal State University, Northridge Teenage

Drama Workshop children's theater productions. On Spring weekends, friends would venture out to catch her as a costumed street singer passing the hat at the Southern California Renaissance Faire. (Although I do recall the occasional controversy over whether Linda Rondstadt's "Different Drum" was indeed an authentic Renaissance offering.)

When Mare secured a transfer to Chatsworth High School to study under Bob Carelli, she suggested that I follow suit, as her then boyfriend Val (Kilmer) had also convinced his little brother to transfer to Chatsworth and we were both two years their junior. (That way us little freshman kids would have senior heavy hitters to help us with our festival cuttings)...Plus, supposedly some talented Canoga Park high school senior named Kevin Fowler was also transferring to join the Chatsworth Play Production class.. When Kevin Fowler (Spacey) and Mare were cast as Captain Von Trapp and Maria in *The Sound of Music*, Meyer Mishkin, the last of the great "uber agents" just happened to be sitting in the house on closing night. He signed Mare almost immediately. Her career exploded in the year that followed. Not long after that, she snagged her first Emmy Award and the offers for TV and film work continued to pour in.

So, am I unbiased? Hardly. It was watching her career take off like a rocket, seeing her train herself and hone her craft "on the job," start a large family, navigate the torrid waters of early stardom and stay connected to the people and things that mattered to her most that has led to my intense respect for Mare as a person and artist. She's never steered away from challenges or risks (learning sign language for the TV pic "Love is Never Silent," mastering various accents and physical challenges for a variety of roles and diving into historical characters as varied as Hellen Keller to Mrs. George Wallace ...which brought more Emmy, Golden Globe and SAG Award nods).

Mare has such a generous spirit and as a young, struggling actor, the first lesson I really learned about this industry came not from a coach or theater teacher, but from witnessing her do her thing on film sets. And that was to be the kind of actor that people want to work with over and over again. She collaborated with film director Joseph Sargent on several occasions and that collaboration led to her first Emmy Award for "Amber Waves" and some of the best television film work of the time. She collaborated on several projects with friend and writer/producer Barbara Turner. Mare's fans and esteemed co-workers have not only signed onto projects as a result of her presence, but they've gone to bat at the studios for her on many occasions. Although Mare will be the first to admit that she thoroughly missed out on the college experience and claims she is reminded of that every time she works because 'the other actors are always the smartest in the room,' Mare is the type of actress that others (cast and crew) are drawn to. She'd give me hell for saying this, but "acting classes or not, classically trained or not, college or not," she is an actor's actor.

Mare's contemporary musical career has always been a huge part of her life, touring the US, performing at hundreds of clubs and venues. She has several CDs available, *What Might Be*, *Lonesomers* and the latest *Refuge Rock Sublime*, a self described country/bluegrass Jewish folk album. Mare has converted to Orthodox Judaism and on top of her 6 day a week Off Broadway commitment, she is back at school Mondays through Fridays from 9-3 studying classes on Judaism and Torah. On her new studies, Mare said, "They told me... You'll be the worst in the room. The other girls are in high school, but you'll be the worst in the room." Knowing Mare's sense of purpose and commitment, somehow I doubt that.

Her beautiful, folksy voice was most notably showcased in the feature film “Georgia,” for which she received an Academy Award nomination, SAG Award nomination and the Independent Spirit Award. She sang the role of Hermia in a musical production of LA Free Shakespeare’s *A Midsummer Night’s Dream* at the John Anson Ford Theater some years ago that wowed audiences. And then there was the time she dressed up as a shy, mousy reluctant singing contestant on “The Gong Show.” Her creation of “Sharon Shamus”, a pathetic and endearing character that started on a dare and as a personal joke between a few of us, sang so beautifully, was so authentic and heartbreaking that she actually moved composer Paul Williams to tears on the air. (And yes, she WAS asked back to sing for “The Gong Show” finals, thank you very much...although I’m not sure why it’s omitted from her resume...hmmmm.)

Upon graduating from Chatsworth High School, Mare scored her first Equity gig as a “silent nun” in the traveling LA Free Shakespeare production of *Comedy of Errors* (a non speaking role). She literally stole the show. Although mostly known for her dramatic work onscreen in well over a hundred TV and feature films, Mare’s always been a gifted stage performer and a comic actress who knows how to work an audience and get the laugh when called upon. Some other notable theater work has included *Hurlyburly* (Westwood Playhouse), *Side-man* (Pasadena Playhouse), *The Genius* (Mark Taper Forum) and *Lessons* (Lee Strasberg Theater). She’s been a television presence this season on “Gray’s Anatomy” and “Law and Order: SVU,” and her list of television and filmcredits is extensive including “The Boys Next Door,” “George Wallace,” “The Magic of Ordinary Days,” “Amber Waves,” “Love is Never Silent,” “The Maldonado Miracle” and feature films such as “St. Elmo’s Fire,” “Turner and “Hooch,” “Wyatt Earp,” “The War,” “Shy People” and “One Trick Pony.”

But all this did not prepare me for what I saw in New York this week, namely some of the best work she’s ever delivered in *10 Million Miles*, the Atlantic Theater Group’s follow up to the ultra successful *Spring Awakening*. *10 Million Miles* is a country/folk inspired “road musical” that chronicles the vision quest of a couple of rambling souls and the various characters they confront on their journey. The music is written by cult favorite Patty Griffin and the result is an authentic sounding, truly unique “folk musical” that gives Mare a chance to show off not just her vocal range but her character work and comedic gifts as well. She channels some really hilarious and sometimes touching characters whose essences are tapped through a relaxed performance rife with nuance, a whimsical sense of play and pure vocal chutspa. From her turn as a loud mouthed, boozy, white trash “soon to be newlywed” to an elderly woman who reminisces through song in “Making Pies,” Mare has found a piece that resonates with her talents and takes the musical form to a place is hasn’t quite been before. Mare’s glad to be back to the boards and the boards seemed pleased to have her.

As I set off to Door, Wisconsin this July 31st for the first ever “Paul Sills Spolin Workshop for Teachers”, I am reminded of that production of Story Theater that ultimately opened my eyes to the world of the arts, the power of arts education and the influence a good piece of theater (or a good friend) can have on you...*10 Million Miles* is scheduled to run through July 31st.



## Advisory Council

Dr. Diane Brooks  
Len Cariou  
Harold Gould  
Amy Hill  
The Honorable Sheila James Kuehl  
Geri Jewell  
John Lithgow  
Roger Rees  
Mare Winingham  
Joe Mantegna

# *CETA*

## *Board of Directors*

CETAPresident  
**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 I Elder**  
Sacramento, CA 95823

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  
**Peter Novak**  
University of San Francisco

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

Vice-President Middle/Elementary Schools  
**Robin Lithgow**  
Los Angeles Department of Education

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

CETA Northern Region Liaison  
**Chris Fallows**  
Heritage High School

CETA-Southern Region President  
**Corkey 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 Koepetnick**  
PUC Schools

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

**David Hamilton**  
South Lake Tahoe Community College

**Chris Fallows**  
Heritage High School

**Emmett Jacobs**  
Loyola University

**David Krassner**  
Camp Bravo





