



# California Educational Theatre

# News



## *From the President*

**I am proud to be a theatre educator in California!**

It was an honor for me to meet so many inspiring and inspired theatre educators on March 3 for the CETA North Conference. Thank you Peter Novak and the University of San Francisco for hosting. I was reminded of the hunger teachers crave for resources, collaboration, and strategies regarding issues such as modifying lesson plans, finding the right material and maximizing the state allotted funding. CETA is working on a variety of ways and means to meet these needs.

The California Educational Theatre Association Board is presently working on the CETA Theatre Education Position Paper. This will be an empowering tool for all theatre educators, administrators, counselors, curriculum developers, superintendents, school board members, parents, and the community. Performing Arts is no longer an elective, It is a requirement, thus, it is imperative that we as theatre educators are able to articulate the importance of a quality theatre education taught by qualified professionals. Please look for, and use, this important document. It will soon be posted on our website and sent to all our members. I would like to thank the board, especially Carolyn Elder, Carol Hovey and Gai Jones for working so extensively on this groundbreaking manuscript.

As another practical source, we are building a reservoir of resources that will include play suggestions by divisional level, lesson plans along with power point presentations and employment opportunities. There is also continued work on the much-needed CA Theatre credential and the AP Theatre Exams.

I look forward to the 9th Annual California Youth in Theatre Day on March 27 where students will be given the chance to proclaim to the legislators the importance of theatre education in their lives and to perform award-winning material at the Sacramento Theatre Company.

Finally, we are all looking forward to a wonderful theatre conference in October so...

Save-the-Date:

October 11-13, 2007

CETA Theatre Conference – “Defying Gravity”

Beverly Garland Hotel, No. Hollywood

\* Directing Musical Theatre

\* Directing Shakespeare \*

Workshops, Performances, Keynote Speakers,

Vendors, Networking,

Divisional and Regional Meetings

*Wicked*

Yes, I am proud to be a theatre educator in California, and I am thankful for this organization.

Amanda Swann

# Activity Madness - CETA Is Doing It!

## CETA South, High School Theatre Festival



Corky Dominguez,  
President,  
CETA South

On an extremely cold and windy day last January 13th and 14th, both theatre students and their teachers, along with some parents, went out to Fontana High School for the California Educational Theatre Association Southern Division High School Theatre Festival XXXVI. It was so cold that it had snowed in Fontana the day before, but this did not get in

the way of the students' determination and spirit to perform, to learn, to make new friends and to play. I want to thank all the schools and their teachers/theatre directors for mounting play productions and for entering this year's theatre festival.

Next we must acknowledge the judge coordinators:

- Roy Two Lanier,
- Kathleen and give you to who schools to ad-

productions. We had 39 high schools participating this year. The three schools selected to perform at the festival were Palos Verdes High School with Rebel Without a Cause by James Fuller directed by Kari Hayter, Los Osos High School with Noise Off by Michael Frayn directed by Michael Kremer, and Temescal Canyon High

School with The Foreigner by Larry Shue directed by F. Scott Karlan. At the teachers meeting it was voted to add a fourth area for next year's festival which means there will be a fourth play added to the festival weekend. The film section was a hit with eleven entries. The general feeling was high regarding the workshops presented this year. Students enjoyed Judi Garrett's Mime workshop, and Joe Elvis Alway who taught the Afro Jazz Dance workshop, said students were extremely enthusiastic in his classes, Bernardo Solano, who teaches at Cal Poly Pomona, taught a Community Based Theatre workshop. From the Center Theatre Group we had Emily Weisberg teaching directing, Creating Theatre for Social Justice was taught by Cristina Nava. Anthony Villarreal's costume workshop where students handled different fabrics, draping, creating silhouettes and costume looks got huge praise. These were some of twenty-three fantastic workshop choices offered. There was much positive feedback about the entire festival this year. Congratulations to all and to the festival co-coordinators, Roger Graziani and Terri Rogelstad, for a job well done.



## Middle School Fest.

Bravo was the sound from the crowds at the seventh annual Middle Stage Fest hosted by Samuel Jackman Middle School on February 10, 2007. This year's festival was attended by 364 middle school student students, 65 high school students and 35 theatre educators and professionals. The day included scene and monologue workshops and



a final evaluation. While the actors awaited the final tabulation, “Doug, Bald E” Cemberlin, of the Drama Summer Camp in the Santa Cruz Mountains lead the entire group in theatre games.

This year festival was attended by 17 schools including Adams Middle School, Albiani Middle School, Benicia Middle School, Edna Hill Middle School, Cesar E. Chavez Middle School, Creative Connections Arts Academy, Crocker Middle School, Jackson Junior High School, Miller Creek Middle School, Pleasant Hill Middle School, Saint Joseph’s School of the Sacred Hea, Saint Mark’s School, Samuel Jackman Middle School, Smedberg Middle School, Sutter Middle School Walnut Creek Intermediate, and Will Rogers Middle School.



The day consisted of more than 500 performances of monologues, duets and group scenes.

The festival which began in 2001 has grown from 10 schools and 185 students actors to 17 school and 364 actors. In addition this years festival was attended by about 150 parents and spectators.

Many thanks to founder and organizer Carolyn Elder for another great festival.





## Teachers' Workshop

CETA and the University of San Francisco hosted a very successful day-long series of workshops in San Francisco on Saturday, March 3 for

junior high and high school teachers of theater and drama. The day began with Gai Jones' enormously popular workshop on improvisational exercises to develop ensemble experiences in the classroom and rehearsal hall.

Over 40 teachers from seventeen separate cities joined CETA board members and USF faculty members to provide resources that teachers could take back to school and implement immediately. One teacher sent an email saying, "I wanted to thank you and all the workshop leaders for hosting a wonderful workshop last Saturday. I had a fantastic time and learned so much valuable information. On Monday, I postponed my lesson plans

to try all the new stuff I learned!"

Teachers throughout the day commented on how important it is to have a resource where they can come together to help each other, especially in situations where they



might be the only drama teacher in the school and are a "one-woman" or "one-man" show. Hearing ideas from other faculty in schools around Northern California and just networking was also an important part of the day.

Some of the workshops included James Bailey's "Whose Classroom Is It Anyway," an introduction to improv techniques made famous by James and

ComedySportz. Carolyn Elder taught a workshop on American Melodrama using California's Visual and Performing Arts standards. John Warren taught a workshop on how to create unique and community-based projects with students through oral history narratives. A master acting class, taught by Ken Sonkin from USF, included lessons in fight choreography as well as an array of exercises for the acting teacher. Corky Dominguez taught a movement course to liberate the mind as well as the body, and Peter Novak taught vocal and speech warm-up exercises as well as an introduction to accent work interviews.



Everyone was encouraged both by the turnout as well as the enthusiasm for the events of the day. After the workshops, most of the teachers returned that evening for a production of part two of *Angels in America: Perestroika*. USF looks forward to hosting more of these events in the future.





Arlene Hood,  
V.P. High Schools

## Spring Theatre

Well, it's a bit of a crazy winter isn't it? - At least up here in the Bay Area. Rain, rain, rain, followed by a sudden cold snap dusting our hills with snow. Then today, three days later it's almost 70 degrees. Throughout the

entire winter I've had flowers in my front yard. And not just from my winter camellias, but also my spring and summer plants have continued to bloom. Oh, yes, and throw in a couple of minor earthquakes to shake things up even more. We are full of confused flora and skittish fauna. Not much different than what's happening in our schools right now. As Daylight Saving Time quickly approaches, spring productions are also beginning to bloom, as excited drama students put finishing touches on their creative endeavors, prepare for the last of their festivals and college auditions, and all the while the heady buds of prom, graduation day, and summer vacation begin to spring forth.

So, how are your productions progressing? I guess by the time you read this, some of your shows will have already closed and I sincerely hope they were successful and, well received. If you don't open until April or May, I hope your shows are coming together without too much stress. But in case you have a few rain clouds hanging above your productions, here's a list of quotes I've collected from my 9th grade student papers over the past few years that I think are an endearing reminder of why we do what we do. These quotes are from their first attempts to critically analyze a community or college production they attended:

*-I highly recommend this production of West Side Story to anyone who wants to see an exhilarating performance. It was so enjoyable, and full of excitement. Anyone who does not like it must be sick with some crazy disease.*

*-Camelot's music was wonderful. It had lovely upbeat songs that you could fall asleep to.  
-It is an adult comedy, so I didn't laugh when everyone else did.*

*-Both of these characters were fun to watch and also pleasant. They allowed suspense to wander about.*

*-Ophelia's father spoke in an exasperated manor.*

*-Shakespeare is famous for his dreadfulness.*

*-All these actors acted like "facial expression" was their middle name.*

*-The actors appeared to say their lines when they were supposed to.*

*-Many of the performers were not able to fall and stay within their stereotyped and slightly tweaked characters.*

*-Eponine was a weak character. She sang some songs, felt sorry for herself because Marius was more attracted to Cosette than to her. She didn't have a reason to be in the story. She was just a little stuck-up bully to Cosette as a child.*

*-I was able to capture the feeling of the character, like when young Cosette is under Madame Thénardier she sits and sings about how she wished she lived in a castle on the cloud.*

*-He was quite forceful with his voice and facial expressions but he failed to use his arms for anything but to hang up his coat.*

*-The weak actress was probably having a bad day. I know what it's like to have a bad day and it's not good.*

*-The dancers weren't perfect but they were still executed well.*

*-Most of the energy came from Sky's performance. He kissed, he sang, he danced...he did the most.*

*-I think the blocking was done unintentionally.*

*-The dancing in the manhole was the best of all.*

*-I especially loved the Havana dancers. They were just like what I would expect from a place like Cuba.*

*-The costumes showed a great deal of historical accuracy.*

*-The costumes remained in character throughout the seasonal changes.*

*-The giant rock placed on the stage for no specific reason except scenery, I guess it was actually made of styrofoam and painted brown with flowers glued to it that you would normally find in a grocery store.*

-Of all the props I think my favorite was a brightly sequined horse. It looked so professional, it had a saddle, its hair was made of yarn and everything!  
 -The performance was held at the California State of Hayward College.  
 -I think the theme of this story is to really try to get to know a person before you think badly of them.  
 -I admire the director who spent hours working with people who he probably got frustrated with, just so some people can be entertained for three hours.  
 -Overall I thought the play was very entertaining and I would defiantly recommend this play to people.  
 -I would have given it a thumb half up.  
 -I give this play three thumbs up.  
 -In conclusion, I hated the play. The acting was good, but the play/storyline itself made no sense to me at all. I was confused the entire time. I would recommend this play to smart people.

N.B. A book worth looking at: *The Alchemy of Theatre – The Divine Science: Essays on Theatre & the Art of Collaboration*, edited by Robert Viagas, 2006.

Saluté



Rozan Gautier,  
V.P. Middle Schools

*You're a Middle School Teacher???*

Anyone out there who does not have any uncomfortable memories of being in junior high school please raise your hand... No hands? That's what I thought. Just about everyone who ever graced the halls of a junior high school has horror stories to tell. All I have to do is mention that I am a middle school teacher, and nine times out of ten I will get a response of something along the lines of "You must be a saint." or "You could not pay me enough money to do your job," as people recall their own middle school years. I then mention that I teach theatre and those same people often get a thoughtful look on their face and say, "I wish my middle school had offered drama classes. I would have loved that."

The National Middle School Association, in their position paper, *This We Believe: Developmentally Responsive Middle Level Schools* (1995), lists the developmental characteristics of young adolescents. The list includes intellectual, moral, physical, social and emotional/ psychological development.

Among the characteristics of Intellectual Development of young adolescents are the following:

- \* In a transition period from concrete thinking to abstract thinking
- \* Prefer active over passive learning experiences
- \* Prefer interaction with peers during learning activities
- \* May show disinterest in conventional academic subjects but are intellectually curious about the world and themselves

- \* Display a wide range of individual intellectual development.
- \* Are developing a capacity to understand higher levels of humor
- \* Develop an increasingly better understanding of personal abilities

Early in my years of teaching middle school theatre, I came to clearly understand the value of offering theatre classes to children of 11-14 years of age. The theatre classroom is a natural environment for the fostering of early adolescent growth. The intellectual development list brings to mind several examples:

**In a transition period from concrete thinking to abstract thinking**

A successful theatre class experience requires the development of high levels of abstract thinking. I love watching my students as they think of a creative and unusual way to portray a character they are playing or when they discover an interesting subtext in a scene.

**Prefer active over passive learning experiences**

Middle school children love learning that involves moving, working with others, and visiting with their peers. It is hard to be passive while preparing a scene with a partner or while playing a theatre game.

**Prefer interaction with peers during learning activities**

This is probably the most important issue to young teens. Most middle school students come to school primarily to socialize! They generally prefer assignments where they can work with others. It is gratifying to me as I watch them expand their social network and make new friends and to see them as they learn to work kindly and effectively with students they may not have chosen to work with otherwise. They learn a valuable lesson, that in a drama scene you only look good if the whole ensemble looks good.

**Display a wide range of individual intellectual development**

A recent buzzword at my school is DIFFERENTIATION. This is the concept of adjusting the teaching process according to the learning needs of each pupil. It has been easy for me to differentiate because in a theatre class it is natural to take the concept being studied and let each student apply the skills to be learned according to their ability level. Furthermore, each student can feel successful. My beginning students recently performed monologues. The majority of the students worked very hard preparing excellent five minute monologues. Several of my special needs students worked very hard preparing 30 second monologues. They were all thrilled with their performances as was I.

**May show disinterest in conventional academic subjects but are intellectually curious about the world and themselves**

Early on in my career, I recall sitting in a meeting with the parents and teachers of one of my students. Teacher after teacher said things such as “He is so disruptive and never does any work.” I remember thinking that he was one of my best students, worked hard, was creative, and rarely gave me discipline problems. I thought at the time that my class must be too low level and not very challenging if he was doing so well there and so poorly everywhere else. I have come to realize since that moment that a theatre class can be a home, a safe haven for students who are struggling and disinterested elsewhere. It is gratifying to me to be able to offer a class where they can shine because of their intense love for theatre.

**Are developing a capacity to understand higher levels of humor**

Any middle school theatre teacher can tell you that 7th grade boys love “potty humor” and would use it in every scene if they were allowed to do so. It is fun to watch the same boys that last year I had to tell repeatedly “no bathroom humor”, now as 8th graders in their second year of middle school theatre classes, able to perform Monty Python scenes they have memorized and perform just for the

joy of doing so, as well as the sophisticated and funny characters they come up with in improv games.

**Develop an increasingly better understanding of personal abilities.** As each school year begins, I ask my beginning students how many of them are scared of standing in front of an audience. The majority of them raise their hands. At the end of the school year, I ask how many of them feel more confident at the thought of performing in front of an audience. Usually ALL of them raise their hands. It is empowering for children to realize that they have learned valuable skills to feel more self confident as they present themselves to the world.

So there you have it: theatre classes for adolescents as a valuable tool in their intellectual development. What a concept!



Nancy Carr,  
State Department  
of Education

*Latest news  
on the \$105  
million and  
\$500 million  
for Arts Edu-  
cation: \$105  
million Arts  
and Music  
Block Grant*



1. On-going funding allocated to school districts/charters/county offices of education programs based upon school enrollment data; 75% payment

was made early January based upon 2005-2006 school enrollment data with the remaining 25%

anticipated to be paid out late June, 2007 based upon 2006-2007 school enrollment data

2. Schools with 20 or fewer students will provide the district with \$2,500 contribution to the district warrant

3. Schools with 21 or more students will provide the district with no less than \$4,000 contribution to the district warrant

4. This apportionment turned out to be \$15.94 per pupil when School Fiscal Services completed computation of the data

5. There is no deadline for spending this money; however, state funds not spent or encumbered revert as of July 1, 2009

6. There is no direction of the proportion of funds that need to be provided dance, music, theatre and/or visual arts

7. It is hoped there is collaborative decision making among district administration, principals, department chairs and teachers of dance, music, theatre and visual arts

8. These funds are to supplement, not supplant expenditures for dance, music, theatre and visual arts

9. These funds are for kindergarten, and grades one to twelve inclusive

10. There are three basic uses of these funds:

- a) professional development for generalist teachers (content and sequential standards-based learning instruction), for single subject teachers of dance, music, theatre and visual arts (sequential standards-based learning units of instruction - here's the opportunity to have teachers take long used units and morph them to sequential standards-based instructional learning) and administrators
- b) hiring credentialed NLCB compliant teachers of dance, music, theatre and visual arts or a coordinator for Visual and Performing Arts
- c) acquisition of sequential standards-based learning instruction supplies, books and equipment

11. Listing of apportionments for may be found at [www.cde.ca.gov/fg/aa/ca](http://www.cde.ca.gov/fg/aa/ca)

### **\$500 million Arts, Music and Physical Education Grant**

1. One-time funds allocated to districts/charters/county offices of education programs based upon average daily attendance data; anticipated letters will go to county superintendents late March/early April and first warrants of 75% payment to be made two-four weeks later; final 25% payment anticipated to be paid in late June, 2007; both payments based upon 2005-2006 average daily attendance

2. Districts are guaranteed an allocation of no less than \$2,500 for each of their schools and have the responsibility to expend no less than \$2,500 per school site

3. If districts manage a school's apportionment, which they many, they have to evidence they have expended no less than \$2,500 per school site.

4. There is no deadline for spending this money; however, state funds not spen or encumbered revert July 1, 2009

5. There is no direction as to the proportion of fund distribution for dance, music, theatre, visual arts or physical education

6. It is hoped there is collaborative decision making amongst district administrators, principals, department chairs, and teachers of dance, musi, theatre, visual arts and physical education

7. These funds are for kindergarten and grades one to twelve inclusive

8. These funds are for 10 a) and 10 c) as noted above for the \$105 million

9. Listing of apportionments will be posted to the CDE website when the letters have been sent out to county superintendents as occurred for the \$105 million

#### **Side Notes:**

\* Professional development includes: generalist training (content plus learning to deliver sequential standards-based instruction), singles subject dance, music, theatre and visual arts (and physical education) training (here these indi-

viduals need to work on instruction to sequential standards-based learning for the four arts and to standards-base learning for physical education); evaluating district arts education plans; up-dating or writing district arts education plans; writing of curriculum (as textbooks support the curriculum but are not the curriculum; curriculum is developed around the standards).

\* If a district has a structured professional development plan that includes year-long collaborative participation, they may consider conferences within the larger professional development package; if there is no constructed larger plan, conferences in and of themselves are not considered professional development (see NCLB guidelines on professional development)

\*If a district utilized Instructional Materials funds for books, those must be state adopted texts (2006 adoptions for K-8 vocal music, visual arts and theatre); books purchased with \$105M/\$500M funds need not be state adopted texts.

\* Supplies and equipment do not include buses for transportation or tickets for performances or the hiring of outside people to deliver the instruction (since California requires that credentialed teachers deliver instruction and in the case of the four arts, they need to be NCLB compliant credentialed teachers) or fees to enter competitions or festivals, dues to a group, participation fees or the like. Supplies are quickly consumed or have short life span; equipment is anything one plugs in, class sets of items, instruments, items of larger value. Supplies and equipment are portable, they are not permanent items so that precludes a new all weather track, new floor in the dance studio (though a portable or Marley floor would be okay, they are improvement of site, school facility or building expenditures as they would be attached to the land, nailed down, screwed/bolted in/on, concreted in and are now part of the permanent school structure or in permanent form and are not supplies or equipment.

Additional questions? Nancy Carr  
9 ncarr@cde.ca.gov



Kim O'Rourke,  
V.P. Parochial and  
Private Schools

## *New Era Exams Make Their Debut in California*

In January, the New Era Academy, London, England held its first examinations in the United States. As in the past with performing arts examinations, California was the premiere state. Over 150 students from St. Lucy's High School, Birmingham High School, Corcoran High School, Walnut High School, Bonita High School, and Santa Fe High School took examinations in acting and speech and drama. The new examining board has many more categories for students to choose from. Many of the areas of concentration are of equal interest to students other than those who participate in the arts.

The categories include: acting (solo, duet, and group); speech and drama, which is a combination of dramatic literature, prose, and poetry; interview techniques, appropriate for all students; bible reading, appropriate for private schools and church/synagogue youth groups; improvisation; mime; public speaking spoken English; English as a second language; choral speaking; musical theatre (solo, duet, group, and full productions)

The students receive both an oral and written critique from the examiner. The certificates designate the students level of achievement as pass, distinction, or honors (honours!) and are invaluable to have for the students' resumes and college interviews. There are also bronze, silver, and gold medals in most of the categories.

The London Academy of Dramatic Art and Trinity-Guildhall have had examinations in California in the past 15 years. The New Era exams are the most "user friendly" for many reason, primarily for the freedom of choice of material a student can use as well as the fees, which are considerably lower than the other academies.

The exams take place twice a year, January and May. Many schools have the examiners twice a

year while others prefer to exam once a year; it is up to the individual schools to decide. The next set of exams will begin May 16, and an examiner will be in California until June 4.

Any schools interested in exploring the exams which are held at the individual schools, may contact Kim O'Rourke at kimorourke01@yahoo.com. There are still dates available, but all names must be turned in to London by April 16.



## *Elementary Strand at CETA Fall Conference*

Featured at the CETA Conference this year will be a full day of "Theatre for the Elementary Classroom Teacher." This session will introduce the inclusion of theatre into the school day, delivered by elementary classroom teachers. It will show how and where to offer it as discrete instruction and where it merges strongly with literature, reading and writing. More information will be available in the spring. In the meantime, urge elementary teachers to attend the 2007 conference at the Beverly Garland Hotel in Hollywood. This is sure to be strong professional development for elementary classroom teachers, assisting them to deliver elementary targeted learnings in theatre. CETA members, be sure to encourage elementary teachers to register for the Elementary Strand Day on October 13, 2007. If there are questions, please contact Nancy Carr at ncarr@cde.ca.gov or Kris Alexander at kalexand@csusb.edu.

## Meet Your CETA Board

*This is a new feature of E-News.*

*Brad Koepenick -*

*The Newest Addition to the CETA Board is in charge of the Advisory Council.*



Brad Koepenick is a professional actor/writer with dozens of national commercials and many television credits including *Scrubs*, *Friends*, *ER*, *Veronica's Closet*, *VIP*, *Golden Girls* and *Who's the Boss*.. Film credits include "Fright Night II", "Pass the Ammo", "Albino Alligator" (directed by Kevin Spacey), "The Distinguished Gentleman" (w/ Eddie Murphy) and "Sandtrap" (winner of the first Hollywood Film Festival and *Moviemaker Magazine* Breakthrough Award). He is featured in the upcoming film "Final Move" with David Caradine and has a supporting role in "Interstate 84" with Kevin Dillon, just released on dvd.

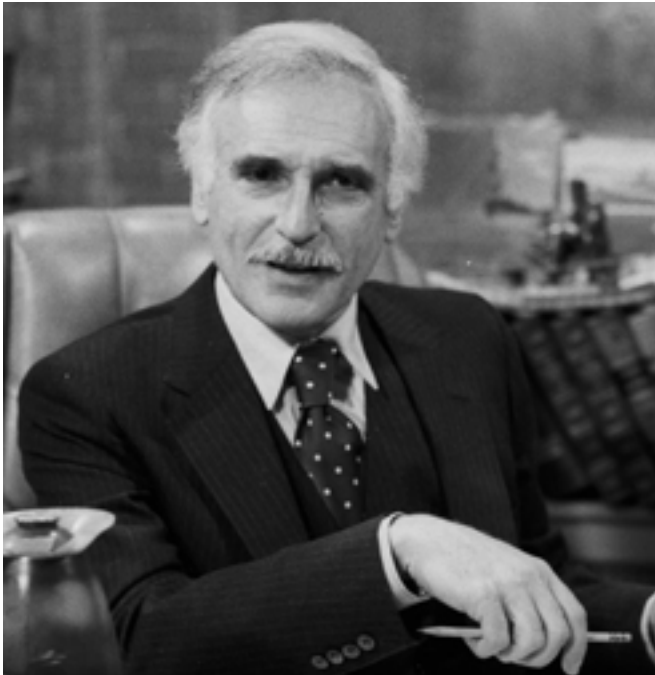
Brad's degree in Communications led to casting, writing and producing children's television for *Saban*, *National Geographic* and *NBC*. He recently hosted a new comedy/reality pilot called *Celebrity Scavenger Hunt*. In 1985, he was

a founding member of *The Whitefriar Theatre*, where he developed and performed new plays, including David Steen's *Avenue A*, *Gift from Heaven* and David Beard's *Scorchers*, which enjoyed a 2 year run before becoming a feature film with Faye Dunaway and James Earl Jones.

Brad has extensive experience working with young actors and film makers. In 1990, he formed *4 Art's Sake Productions*, a traveling enrichment program which incorporated improvisation, play writing and animation. He ran these programs in over thirty schools and was a frequent guest director at many private schools in the L.A. area. In 1998, he developed *The Celluloid Heroe's Movie Camp*, a hands on film making and stop mtion animation camp which runs in 10 locations throughout Southern California. *The Celluloid Heroe's Movie Camp* is now the focus of a new documentary called *Far from Normal*, which chronicles his work with students on the autistic spectrum. On weekends he teaches through *Actors for Autism*, offering on-going acting and film classes.

Brad is the Director of Theater/Media Arts and Communications PUCSchools (Partnership To Uplift Communities), a non-profit corporation which has opened seven successful startup charter schools throughout L.A. His students most recently won top honors at the DTASC Shakespeare Festival, the National "Our School Rocks" Festival, the 2006 and 2007 CA Media Awards, and two 2007 LAUSD VIC Awards.

## MEET YOUR ADVISORY COUNCIL



HAROLD GOULD

the actor's actor

by Brad Koepenick

I was recently staying with my dad in Palm Springs when I happened upon a rave review of *Viagra Falls*, an original comedy being staged at the Palm Desert campus of CSU, San Bernadino. What made it noteworthy to me was the mention of veteran actor Harold Gould (who just happens to be on our CETA Advisory Board). I decided to journey back to the desert, not only to see one of my favorite character actors at work, but to give this “little” play a shot, as it seemed to be one of those rare success stories of an original work that started small, found its audience, and was now heading for the East Coast.

I have long been a fan of Mr. Gould's work. Back in the day, I was hooked on *Rhoda*, *Get Smart*, *The Mary Tyler Moore Show* and his turns in “The Sting,” “Love and Death” and “The Front Page” resonated with me as a middle school theater student. When I arrived on closing night some weeks back, I was obviously disappointed at the announcement that Harold Gould was being replaced by his understudy. Nevertheless, the play was wonderful and as luck would have it, I turned around and saw a gentleman that resembled Harold Gould in a neck brace sitting behind me. After the show, I sought out the look-alike only to find out that it was indeed the actor and his actress/wife supporting his understudy's performance. A recent car accident left Mr. Gould unable to finish the run, but luckily found him well enough to return for the upcoming Connecticut opening and Off-Broadway production.

Mr. Gould's journey to a life in theater and film started in education. Active in his high school drama club, Mr. Gould always thought he would end up as an English or Social Studies teacher. Upon graduation, he enrolled in Albany State Teachers College. He left college after two years to enlist in World War II and saw combat in Eastern France. After his service ended, he returned to Albany and eventually received his masters and doctorate degree in dramatic literature and speech. While at Cornell, he met his future wife, actress Lea Vernon.

Mr. Gould took his first teaching job at Randolph-Macon women's College in Lynchburg, Virginia and followed that up with stage and teaching work in Williamsburg, Virginia. He moved to California in 1956 and taught at UC-Riverside until 1960.

“I'd always harbored the idea of going professional”, says Gould. He found that despite his teaching background, he could find little acting work. He supplemented his acting income with stints as a security guard, working for the state, and teaching part time at UCLA. Eventually, he found some work at various small theaters and scored roles on the series *Guestward Ho!* and the film “The Couch.”

The 70s brought Harold Gould some real exposure. At a performance of *The House of Blue Leaves*, he was spotted by *The Mary Tyler Moore Show* and cast as "Marin Morgenstern", a role which he would later reprise for several seasons on *Rhoda*. His notable turn as "Kid Twist" in "The Sting" led to a most impressive film career which includes "Harper," "Project X," "Patch Adams," "Seems Like Old Times," "Silent Movie," "The Front Page," "Where Does It Hurt," "The Love Bug" and "Love and Death" (to name just a few).

His television work is vast and varied and includes comedic and dramatic work in everything from *Perry Mason*, *The Wild, Wild West*, *The Fugitive*, and *St. Elsewhere* to *Love, American Style*, *Hogan's Heroes* and *Get Smart*. In recent years, he became familiar to audiences for his recurring role as "Miles Webber" on *The Golden Girls*.

He never lost his love for the stage. In New York, he won the OBIE for his performance in *The Increased Difficulty of Concentration*. Broadway work included *Fools*, *Grown Ups* and *I Never Sang For My Father*. In Los Angeles, he toured with his one man show *Freud* and won an LA Drama Critic's Circle Award as Ezra Pound in the play *Incommunicado*.

Mr. Gould is enjoying his comedic turn in *Viagra Falls* and currently lives with his wife in Woodland Hills, California. On the side, he enjoys reading and golf.

## 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

## We Have Our Losses

### Harry Murray

Harry Murray passed away Wednesday evening March 21 at about 9:30pm. He had been hospitalized for advanced diabetes.

Harry was President of CETA South, 1976-78. He was instrumental in building the Board membership and recruiting new members to the organization.

He was a good friend to the theatre programs at CSUSB and San Bernardino Valley College. He was very active in the campaign to name the theatre at CSUSB for Ron Barnes. He was a leader in the California Educational Theatre Association among other professional organizations. He played a vital role in developing performers and producing plays in our area. There are many who will feel his absence as he was such a supportive and vibrant spirit.

### Jacque Radford

Jacque Radford passed away Saturday March 10, after an eight month illness.

Jacque was treasurer of CETA South and CETA for many years. A Lifetime Achievement recipient of CETA South, Jacque worked actively to make the transition to a united CETA an actuality.

Graveside service will be held at Riverside National Cemetery, 22495 Van Buren Boulevard, Riverside, on Monday, March 26, at 1:15 p.m. at staging area 2.

In lieu of flowers, donations may be made to Women-Heart: the National Coalition for Women with Heart Disease at 818 18th Street, NW, Suite 930, Washington D.C. 20006 (<<http://www.womenheart.org>>[www.womenheart.org](http://www.womenheart.org)) or the American Heart Association, Memorial and Tribute Center, 1710 Gilbreath Road, Burlingame, CA 94010 (<<http://www.americanheart.org>>[www.americanheart.org](http://www.americanheart.org))

### Sheralyn Smith

Sheralyn Smith passed away February 13, 2007. Her Memorial Service was held today, March 2, 2007.

Sheralyn was a former President of DTASC and a member for many years of DTASC until she became a school counselor and then up the ladder to becoming the Superintendent of the Claremont School District.

### Harry Francisco

Past DTASC President, Harry Francisco, died earlier this fall. Harry was active with the mission at San Juan Capistrano and its Educational and Childrens' Programs.

Check out the mission's web site for more information on Harry.

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