



E-NEWS

**California
Educational
Theatre
Association**

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From the President

Stand Up For Theatre Education

Congratulations to all of the teachers and students who participated in **California Youth in Theatre Day** last month in Sacramento! It was a wonderful day of performances and workshops, and most importantly, an amazing opportunity to connect with legislators and make the case for theatre education. Thank you to everyone who participated and to **Gai Jones**, who coordinated the entire program. If you weren't able to attend, I hope that you were able to celebrate the day in your school.

California Youth in Theatre Day reminds us that we can never rest if we want to keep the arts in our schools. Just when we feel like we have made progress, it seems we are back to square one. Because of California's ongoing budget crisis, theatre programs are being dismantled across the state. Much of this is once again due to our lack of a theatre credential. When a district eliminates teaching positions in English departments, they are often wiping out the theatre program if the teacher is low-man on the English department totem pole. Do not assume your position or program is safe. You must involve parents. You must make your program known in the community and with your school board. Shout it from the highest rooftop that theatre makes a difference in the lives of your students. And better yet—encourage the kids to do it as they did in Sacramento. Let them talk to your principal. Let them speak to the school board. Students and parents are our clients; the consumers of the product we offer and politicians and board members will listen to them. It doesn't matter if you're in a public or private school—you must stand up for theatre education, or someday it may be gone.

The best way to stay informed is to connect with your fellow educators. CETA is co-sponsoring the national conference in San Francisco from the American Alliance for Theatre and Education (AATE). And of course, we are hosting our own Star Sapphire 65th Anniversary CETA Conference in southern California this October. It's our responsibility to our profession and to our students to be informed.

Read more inside and visit our website at cetobweb.org.

CYIT - A Full House!

Tuesday, March 16, 2010



Standing Room Only at the
Sacramento Theatre Company

On March 16, 2010, over three hundred theatre students, theatre educators, friends and administrators from many schools in California gathered at the state capitol to breakfast with legislators and legislative aides. An annual event since 1998, over two thousand students and teachers have participated in CYIT.

Prize-winning Theatre students were invited to perform at the Sacramento Theatre Company during the 12th Annual California Youth in Theatre Day. After breakfasting with legislators, the students made arrangements to meet later in the day with local legislators. They also performed monologues, songs, dances and scenes on STC mainstage and participated in workshops from STC talented staff. The students enjoyed a Southern California ComedySportz match, listened to inspirational speakers and received certificates from CA Educational Theatre Association declaring their EXCELLENCE IN CA THEATRE. The CA State Senate and Governor's Office declared the day CA YOUTH IN THEATRE DAY (CYIT). Gai Jones, founder of CYIT was honored on the floor of the Senate with a resolution created by Senator Curren Price, Chair of Joint Arts Committee.

California State Thespian board, Drama Teachers Association of California and California Educational Theatre Association sponsored scholarship students. Other organizations who sponsored students included Camp Bravo, ComedySportz LA, and CETA's Mid Stage, NorCal, and CETA high school festivals. Thirty-five schools were represented with students ages eight through eighteen.

Students visited approximately fifty legislators during the day, communicating how important the Arts are to young people. They communicated the power of theatre education to legislators and legislative aides. Many students reported that numerous legislators shared their middle school and high school experiences. The students in attendance celebrated the day by performing on the STC stage and sharing their love of performing. They applauded others' talents during the day.

Highlights of the day included amazing workshops led by staff members of Sacramento Theatre Company; students' ability to tour the Senate Floor and even making an announcement from the legislative radio station; ComedySportzLA's demonstration at lunch; hearing about the job of our arts lobbyist, Kathy Lynch; great camaraderie; photo ops with state legislators and pictures of students surrounding the day's resolution stating March 16, 2010 as CA Youth in Theatre Day; the gathering in the Capitol for Opening Ceremonies; inspirational speeches given by teachers; and applauding moving performances by students from around the state.

CETA photographer was on hand to take posed pictures of each school's delegation with legislators who attended the Opening Ceremonies in the Capitol and action shots of student performances. Pictures were sent to each teacher who attended for use in local newspapers, school's yearbooks, students' scrapbooks, and administrator and school boards for publicity.

The 14th annual CYIT will be celebrated in March, 2011. Any elementary/middle school teacher may register students. Any high school theatre educator may register any high school/college students who achieve awards in theatre during 2010-2011 academic year. Registration information will be distributed at festivals and conferences and can be viewed on CETO web during Spring. Registration for 2011 will be due February 22, 2011.



Senator Curren Price presents Senate Resolution for CYIT Day to Gai Jones, Chair of CYIT



Senator Curren Price, Chair of the Legislative Joint Committee on the Arts and Sponsor of CYIT



Birmingham Community Charter High School with Senator Ales Padilla



Highland High School with Assemblyman Steve Knight



From Claremont High School Andrew Steomsapir also winner of the Theatre Advocacy Essay



Smedberg Middle School



Dodson Middle School - Maggie Magalita



FACCC Representative Bryan Ha and CDE Representative Jack Mitchell confer during CYIT



David Krassner speaks to Participants

A Student Testimony

10 Highlights from the experience are:

1. The theatre where we performed was AMAZING!!!)
2. Meeting Alex Padilla.
3. Seeing Arnold Schwarzenegger's office.
4. Touring the capitol.
5. Getting a tour of the Wells Fargo Broadway stadium.
6. Experiencing the fun and helpful acting workshop.
7. Watching the Comedy Sports improv.
8. Working with the middle school students.
9. Seeing the Eagle Theatre in Old Town.
10. The elementary school witches scene.



Macbeth from Beckford Avenue Elementary School



Curren Price with Sequoyah School



Cupertino High School with Assemblyman Paul Fong with Administrative Assistant, Madres Story



The Laramie Project from Birmingham Community Charter



Victoria Dumapias from Etawanda High School



Palm Springs High School with Assemblyman Manuel Perez



Curren Price with Los Angeles County High School for the Arts

**CYIT 2011
will be
Tues. March 15
at the Sacramento Theatre Company**

An Adult Testimony

BECKFORD AVENUE ELEMENTARY STUDENTS PERFORM AT OUR STATE'S CAPITAL TO GREAT ACCLAIM

Twelve years ago, an award winning theatre educator and dear friend, Gai Jones, founded the first CALIFORNIA YOUTH IN THEATRE DAY. Her goal was to bring award-winning theatre students from across the state to Sacramento, showcasing these students directly to the people who create policy and enact the laws governing how these young artists should be educated. Firsthand, these lawmakers can see for themselves that passion and dedication to ones craft is the basis for creating life skills that will serve many of them far beyond what they learn in a theatre classroom. This year CYIT, now held every March, would host over 300 students from across California.

CALIFORNIA YOUTH IN THEATRE DAY has always held a certain place of pride for me, and for the last ten years I had volunteered my services to help facilitate the day's events. That changed this year. My son, Andrzej is now 9 years old and in the fourth grade at Beckford Elementary in Northridge, CA. My partner and I had done many creative and interesting things for the school in terms of bringing arts into both our children's classes. Little plays and short scenes in our kid's classes have become highlights of their years in elementary school. This year was different; this year, I thought, "wouldn't it be fun to take a group of Beckford students to CYIT and really participate in this important event." To my surprise, an impressive number of kids showed up to try out, all with their parent's permission and most of the parents agreeing to travel with us.

I selected my cast of 11 energetic third, fourth and fifth graders and we set out to create a sort of "performance art piece" out of Shakespeare's famous witches scene from MACBETH. In only four rehearsals the kids mastered the language and were truly magical in how they threw themselves into the movement and rhythm of the piece. They walked around school shouting verses at each other. They were so excited.

We laid out how the day would work and how the real purpose of this visit to Sacramento was to show our elected officials know how important the arts were to every student in California. We agreed we'd all meet at the school at 4:15AM to get to LAX for our 6:15AM flight. Everyone arrived on time and ready to perform. We met the other delegates at the state capital where a proclamation from the State Senate had declared March 16th 2010 CALIFORNIA YOUTH IN THEATRE DAY and congratulations to all the participants. The kids all looked at me with amazed eyes, they knew they were participating is something really important.

One of our wonderful parents, Kelly Mattinson, had taken over the task of setting up appointments with our representatives and our first was about to happen. We headed up one floor to our State Senator George Runner's office. He was very gracious, spoke with the kids, answered most of their questions, and listened to their concerns. He also set up a private tour of the capital building for the students later that afternoon. We

headed over to the Sacramento Theatre Company for the CYIT performances. After watching and admiring award-winning scenes being presented it was the Beckford students time to perform. They played the scene just as we'd rehearsed it, if not better, and were rewarded with a standing ovation. I could not have been prouder. The day concluded with our tour, a very informative question and answer with representative Cameron Smythe, and a trip to Old Sacramento. The kids returned home exhausted and very proud of their accomplishment.

The day taught all of the students and adults a very powerful lesson. I watched one of the students speak about "if it was not for the arts, I'd be a shy kid who could never speak up or feel good about myself" to our wonderful principal, Barbara Friedrich. She spoke eloquently on how, since having the LAUSD's arts wheel at our school, our API scores have dramatically increased. We can affect change, we can make our voices heard, and most important what we want and accept from our elected officials can be within our reach. It does not always go the way we want, but we can make a difference. For the students of Beckford Avenue Elementary, CALIFORNIA YOUTH IN THEATRE DAY was truly their day.

David Krassner

Co Director

CAMP BRAVO – An award-winning theatre arts summer camp

www.campbravo.org

and a proud Beckford parent

Is Our Voice Being Heard?



**ARTS
are at the
HEART
of
SMART**

LAUSD is an important example of budget constraints in California. Below is a letter from its Superintendent, a letter from CETA's President, James Thomas Bailey, and an interview with a theatre specialist in the district (who has since been a victim of budget cuts)

Message from Superintendent Cortines:

Good Morning Mrs. Reilly and Ms. Takahashi,

After much deliberation, I am withdrawing my recommended budget reduction to eliminate all arts education programs at the elementary level. In visiting schools, I see how essential the arts are in supporting interdisciplinary learning in mathematics, science, literacy, language development, etc. The arts are an essential component of the instructional program and promote life-long learning.

I understand that I am adding another 15 million to the deficit by reversing this proposed cut but I must do the right thing.

Ray Cortines

Letter from CETA to Superintendent Cortines

Dear Mr. Raymond Cortines, Local District Superintendents and Members of the Board of Education:

The California Educational Theatre Association (CETA) endorses and supports 100% the LAUSD elementary Arts Program.

For 65 years, CETA has promoted and advocated for comprehensive theatre education throughout the State of California. We have actively encouraged and developed high standards in teaching, learning, curriculum, research, scholarship, production and accreditation criteria from pre-kindergarten through university level theatre education. We continue to foster excellence through an atmosphere of diversity, and we encourage cooperation with other established arts organization. This is our mission which harmonizes with the LAUSD Elementary Arts Program's mission.

LAUSD is the only large urban district in the United States that provides an equitable, comprehensive, standards-based arts education in all four art forms for all its elementary schools (Dance, Music, Theatre and Visual Arts).

Proven by research studies, the arts are not a "luxury", but are vital and designated by state and national laws as core curriculum.

We applaud your March 4, 2010 message (to Mrs. Reilly and Ms. Takahashi) proclaiming your withdrawal of your recommended budget reduction to eliminate all arts education programs at the elementary level. As you now understand, the arts are essential in supporting interdisciplinary learning in math, science, literacy, language development, social studies, and community building.

As you stated in your March 4th email: "The arts are an essential component of the instructional program and promote life-long learning."

Thank you, Mr. Cortines, Board Members, and Local District Superintendents, for awakening to the immense value of theatre and the other art disciplines in the learning of a child.

James Thomas Bailey
President, California Educational Theatre Association.

Elementary School Committee interview with Judi Garratt, Ceta Board Member and Theatre Specialist for Los Angeles Unified School District Arts Education Branch, by Dianne Bye Ceta Board member, Chairman of the Elementary School Committee. April 10, 2010.



Dianne Bye, VP Public Elementary Schools

Dianne:

We all know that budget cuts have seriously undermined the Arts Education Branch at LA Unified School District. As the Theatre Specialist for K-12, one of your many responsibilities is to provide professional development for the 60 itinerant elementary Theatre Teachers in the Arts Program. How have you been able to create productive and exciting PD's for those teachers this school year—without any funds at all?

Judi:

All of the organizations are having the same budget problems we have so they understand and are willing to work with us. So I contact them and tell them I have no money but I can promise they will reach every elementary school in LA Unified because our teachers interact in all the elementary schools. As a trade-off they give us free space, free time, often free materials.

Early in the year, we had a panel discussion at a theatre venue in Glendale, A Noise Within. Representatives from several Los Angeles theatre companies presented their educational programs to the elementary theatre teachers, answered questions, and provided helpful information for those teachers who in turn could share with every elementary school in the entire district. All this was coordinated free of charge by the LA Stage Alliance, a service organization.

Dianne:

Another professional development you organized was at Gardena Elementary School auditorium and highlighted the expertise of the elementary theatre teachers themselves.

Judi:

Again, spending no money at all, we pooled our own resources and set up centers addressing different areas of interest or concern. For example, there were centers on Visuals and Realia; Journals/Assessment/Performance Tasks; Using Technology; Gifted and Talented; K-2 Activities; Masks; Improvisation, and so forth.

Dianne:

As one of those fortunate elementary school theatre teachers, the most amazing professional development sessions were held at museums in the LA community!

Judi:

Because of the Cultural/Historical strand of the standards, I am able to take theatre teachers on authentic field trips. We went to the Gene Autry Museum and created wild west shows in small groups, using minimal props and costume pieces, then performed them for each other. The museum also provided docents for a tour.

We went to the Japanese-American National Museum and worked with Japanese stories using a kind of Rokugo Japanese story-telling style, transforming props in a special way.

Coming up, we're going to the California African-American Museum and we will tour an exhibit on slavery which helps

us with a story, *The People Could Fly*, which is used in our fifth grade curriculum. We also get to see a lot of information about the Dance Theatre of Harlem.

Also coming up, on April 14th, we have a day-long professional development for secondary teachers and some elementary theatre teachers mixed in, at 24th Street Theatre. They have donated the space and a workshop and five other of our LA Unified arts providers—who no longer have contracts with the district—are sending really professional people to do workshops. There are six workshops during the day, all presented for free by these wonderful professionals. The parking is free, the space is free. And Center Theatre Groups, who doesn't have a workshop because they do field trips so they bring the kids in, wanted to participate. So they are bringing lunch and in the morning providing coffee and pastries. They have ordered books and donating two books that I recommended. Each theatre teacher who attends gets two free books. And because attendance at this pd is a little down, there are extra books left over and Center Theatre Groups approved giving the extra books to all the elementary theatre teachers who could not attend on April 14th.

In May, we have another PD coming up. We will be working with the Geffen Playhouse who brought in a group from New York called Story Pirates. They go into schools and steal children's stories, and dramatize them instantly. They've piloted this program a lot in New York and a few in LA. Now they are getting an LA company together, operating out of the Geffen, and going into many of our schools. Our teachers are meeting with them at a storefront in Westwood where they rehearse and they will take those teachers through the actual process they do with the kids to steal their stories. Our teachers will then be able to support the Story Pirates' program and have a great workshop!

I've been able to get all these things for free!

Dianne:

And I'm sure that these organizations who are donating so much for free are also benefiting through their participation with LA Unified elementary theatre teachers.

Judi:

I think those 60 theatre teachers will be encouraging their schools to take advantage of what's in our community.

Dianne:

So many theatre teachers sent emails and voice messages, applauding the terrific professional development sessions you've devised—without budget!

Here are a few quotes:

Being at the Japanese-American Museum—having a docent who as actually in an internment camp with his family during the war take us through the exhibit—gave me a different and deeper appreciation for the Japanese folktales we dramatized after the tour.

Amidst all that California history realia at the Autry Museum I discovered new excitement for the unit of theatre lessons integrated with 4th grade social studies curriculum!

Judi does not inundate us during the PD's with paper work. She emails us afterwards with back up material and important information. No worry about shuffling handouts and killing trees!

It's so much more enriching to be out in the community having authentic cultural experiences rather than meeting at a school site and listening to each other.

Such cultural opportunities exist all over the state, in every school district. I hope other theatre teachers and administrators will be encouraged through Judi's example to reach out to those agencies and organizations for mutual support in providing stimulating professional development, so vital for our theatre teachers and ultimately for our students.

Below you will read an additional perspective of the state of theatre education in California

I'm a Theatre Major! Why Can't I Teach Theatre?

Catherine M. Booth
VP Higher Education

Since 1970, when the Ryan Act eliminated credentials in theatre and required candidates to obtain certification in English, university students who aspired to teach drama at the secondary level have had to make difficult decisions regarding their course of study. Many students earn a bachelor's degree in theatre only to be surprised later that there is no credential available to them. Those who are apprised of the requirements before they settle into a theatre major must decide whether to attempt a double major, change their major and reduce their emphasis on theatre to a minor (if there is one), or change their major altogether. Those who decide to follow their heart's desire and major solely in theatre, or who have already obtained their degrees, must wager their future career on passing a subject matter exam. Regardless of how this scenario plays out, it places enormous strain on the student and reduces the likelihood that students are well prepared for the rigors of teaching either subject at the secondary level.

In my six years as head of theatre education in the Department of Theatre and Dance at California State University, Fullerton, I encountered prospective drama teachers struggling with every aspect of this dilemma. Confronting a major wrench in their career plans causes many talented potential teachers to discount education as a viable career path. Those that remained in the education emphasis during my tenure were about evenly split between double majors (Theatre and English) and CSET (subject matter competency) takers. Students that chose to attempt a double major took approximately 18-24 units each semester and required an additional year (including summer school and intercession) to complete their degrees. While those students did emerge well

prepared to teach both English and theatre, the personal and financial burden of sustaining such a rigorous academic load was substantial.

While students who opt to risk all on passing the CSET may be able to graduate in four years, many end up having to delay entrance to the credential program until they pass the exam. Of the students that took the CSET in my program at CSUF, none were able to pass all four sections of the exam on the first try. Students retook portions of the exam up to four times before achieving a passing score--necessitating up to a year and a half delay in their career timelines. While these students were well prepared to teach theatre, all acknowledged that they were inadequately prepared to teach English and would have devised ways to compensate in the classroom.

The full scope of the problem created in California by the absence of a secondary teaching credential in theatre can only be appreciated when the burden placed on potential teachers is acknowledged. The following statements from university students wrestling with these challenges provide an often overlooked perspective.

“My talents lie in acting, directing, and playwriting. I would love to teach high school drama, but I am not an English major, and I currently do not have the knowledge or interest that it will take to pass the CSET in English and go through the credential program. I have spent the past 12 years studying theatre, and it would be a waste of time and energy (for me and my teachers) to go through a credential program that is not geared toward my area of study and interest. My high school drama teacher and the teacher who works there now are inadequate as drama teachers. They both have their degrees in English, and their lack of theatrical study shows. Their eager students were and are dissatisfied. A teacher like me would be a perfect match for students like them, but to get to them I would need to put my theatre education on hiatus to study a subject I have no interest in teaching. I would do English students as much of a disservice as my high school drama teacher did me. In addition, not having a credential for theatre educators shows the lack of importance placed on this art form. Drama classes can give students skills they will use in every area of life if they are taught effectively. If I could get my credential in theatre education I would be most effective.” Bobby M.

“I am a double Theatre Education and English major at California State University Fullerton. With a credential in theatre, I personally would be able to finish school sooner, get out in the world, and follow my passion of teaching.” Margaret K.

“It is unfair to ask a potential teacher to learn two subjects in order to be able to teach the one that they really love. Under the current system, severely under-qualified and uninterested teachers are teaching theatre, and those that are qualified and passionate about theatre are wasting time and money jumping through hoops to be certified to teach English. It is time that those in charge of California's educational system recognize theatre for the unique, beautiful, independent intellectual pursuit that it is, and stop trying to lump it in with English on the basis of a shared interest in Shakespeare.” Denise S.

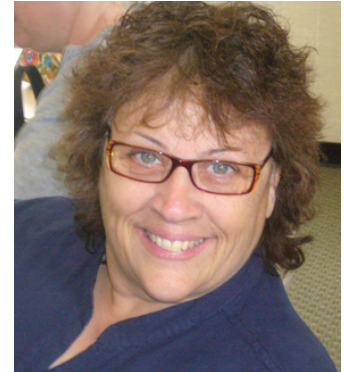
While many good candidates do manage to jump through the current credential mandate hoops, the loss of potential enthusiastic, qualified instructors and the increased financial

burden and stress on those who remain are great. These issues need to be addressed in order to attract, train, and retain qualified theatre teachers in California.

A Parochial Perspective:

Greetings everyone:

I'd first like to congratulate the schools, instructors, and students who participated in Ohlone College's High School Theatre Festival in Fremont on March 26 and 27. The annual two-day event had the largest participation in its 16-year history: Approximately 1200 students from more than 20 northern California high schools participated in 375 performance entries and 72 design, technical theatre and video entries. In the face of more daunting state budget cuts in the arts, it was wonderful to see that many schools were still able to come to the festival. I wonder, however, if there were schools that were not able to participate this year because of lack of funds.



Arlene Hood
VP of Parochial/Private Schools

Working in a private Catholic high school, I don't know all the facts of what the public schools are facing right now (and in the years to come) as our state seems to sink further into a mire of convoluted debt, but it is true that many private schools are struggling as well. I have been trying to keep my program afloat as our school attempts to combat a shrinking enrollment, but frankly, I'm not sure if I'm succeeding. With a smaller pool of students, my elective classes are competing with the recent addition of science and technology courses. It is particularly difficult because students are already finding it challenging to fulfill UC and CSU requirements and school graduation requirements in a four year curriculum that includes a mandatory 3.5 years of theology classes.

Aside from the particulars of a parochial education, I find it overwhelmingly difficult at times to compete with what parents, students, and some educators feel the focus of education should be in the 21st Century. (Since we are now a decade into the 21st Century, I wonder how much longer we have to stay in that mindset). With so much emphasis put on the study of science, math, and technology there seems to be a collective forgetfulness or lack of understanding that the arts utilize and incorporate these subject areas on a continuing basis. If you ask employers what are the most important skills they are looking for in an applicant, it's the ability to effectively communicate both orally and in writing. It's the ability to be creative and approach problem solving in a non-linear fashion. It's the ability to work in a collaborative atmosphere. **It's the ability for self-expression.** One would think this would put the arts at the very core of every educational institution. There's

a lot of irony in the fact that all of us who teach the arts in California are standing on shaky ground. I'd like to find it funny, but I can't. I won't. I'm sorry that I'm preaching to the choir and not telling you something you don't already know. And I'm sorry I don't have any answers, just a lot of frustrations, but being at a Catholic school I guess I can hope for a miracle to reach all of us, and more importantly, all of our students.

*As VP of Parochial/Private Schools, I am organizing a committee to identify and discuss theatre education issues particular to our educational environment. I would like to solicit your help and ask that if any of you are interested in participating in this committee to please contact me at lucydina42@aol.com. The committee will communicate by email and conference calls.

Thanks very much,
Arlene Hood

staff members in a letter writing campaign and have blitzed the school board and superintendent with our e-mails and personal visits. We have enlisted the PTA and gotten the parents involved in helping to look for solutions. We have determined to remain respectful but persistent.

It is too early to tell if our campaign has worked but it has felt powerful to be proactive instead of sitting and moaning about how demoralizing this all is. Let's all try to find ways of bringing positive action to these difficult times.



From Our Diversity Co-Chair, Dawn Reid

Hello CETA Members,

As a theatre educator, I am familiar with the task of the end of the year wrap up. And, as the year comes to a close we are always faced with the task of choosing our next season, finding material for competitions and festivals, or simply trying to incorporate something new and interesting into our classrooms. As your Diversity Chair people Corky and I would like to support you by creating a network for diverse plays. There are many plays out there that have been produced, which may not be published in Samuel French, Dramatic Playwrights, or other sources that we commonly use.

One of our tasks for CETA Members is to create a data bank for these plays, which will include play titles and a brief synopsis to be made available on line.

"Diversity in theatre programming is vital, it's a never ending conversation. We've had great success with our diversity panel at the CETA Conference, great speakers, great information, and great discussion. We hope to continue this at our next conference in October 2010," said Corky Dominquez.

There is a need for new material because our state is constantly changing and this diversity includes race, ethnicity, gender, age, sexual orientation, disability, language, religion, and socioeconomic status. With these changes we need to expand and develop the educational needs of our schools.

We have often heard teachers say "Give us things that we can use with our kids, give us scripts, living bibliographies, and outreach."

We believe that theatre is a powerful art form for building bridges across educational disciplines and cultural boundaries. One issue that is common place in many of our classrooms is the idea of diversity, and how to create a healthy dialogue about diverse issues. The arts are a unique and powerful tool for doing just that, and presenting plays that deal with diverse or cultural issues is a great place to start. We've all walked away from a play or movie where it has turned into the topic of discussion for the evening. So, we would like to continue this discussion of diversity among theatre educators.



From VP Public Middle Schools, Rozan Gautier

As I have been pondering what I could write about for this edition of the CETA News, my mind keeps returning to the present state of our public education system. Every educator I talk to has a story to tell of

cuts to their district. I have heard more than once "We are way past cutting the fat out of our district. It is now to the point of cutting off limbs!"

I hear stories of new teachers losing their jobs. It makes me heartsick to think of the hard work each has done to become a teacher and then to survive those early days of teaching only to be pink slipped. I have talked to friends who have built excellent theatre programs, putting in the hours and hours of work it takes to put together such quality, only to be told that they still have a job, but will no longer be teaching theatre. I know that many of us who already have very large classes will now have even larger classes. And I hear that this is only the beginning. That in my district and others cuts just as enormous will probably take place a year from now.

It is easy to become discouraged. It is even easier to become jaded. I am trying to be neither. I think this is a time to be courageous and bold. I think we need to stay cheerful and upbeat for our students and colleagues alike. Theatre classes should still be fun! Students will need a safe haven even more as schools struggle to survive. I also think we need to do what we can to try to improve the situation. At my school, the job of one of our vice-principals is on the chopping block. After weeks of grumbling among ourselves in the faculty lunchroom about what a catastrophe this will be to the kid friendly but no-nonsense-for-bad-behavior environment at our school, several of us decided to take action. In the weeks since, we have discovered ways to pay the VP's salary by juggling funds that are already at the school. We have galvanized the other

Along with diverse plays, we would like information on articles, lesson plans, videos, chat rooms, and other sources.

Of course this task is going to need your help. We need the membership to inform us of sources that they've heard about or use. Also, if you are interested in being a member of the Diversity Committee, by all means let us know. We want to create a dialogue to find out what our members want, and how we can better serve the membership. We look forward to talking to you. (CETA Facebook)

Dawn M Reid, Cultural Diversity Co-Chair

Past Presidents Council's Day at the Races



It was good to see past President, Jackie Melvin (with James Thomas Bailey, Ellen Sell, and friends)

The PPC held their annual fundraiser at the March 20th Day at the Races, hosted by Vicky Francis. It was a lively day at the Santa Anita Park, where CETA members gathered to reminisce, raise scholarship money and, of course, bet on a race or two. This year we tried something new, sitting in the Family Circle where we were eye level with the track and thundering herd. Members enjoyed a buffet lunch as they picked their horses and placed their bets. There were no big winners this year; most gamblers were close to even. It was wonderful to have past president Jackie Melvin in attendance, along with out-of-towner Kaleta Brown. CETA President James Bailey was there, bringing humor – trying to lighten the mood as we all bared the heat. Thank you to all who participated in supporting our young California artists.



A Structural Shift in CAAE

On January 29, 2010, I represented CETA at a seminal California Alliance for Arts Education Board Meeting at which the current board voted for passage of a new governance structure and related changes in the By-Laws. CETA disagreed with the

CAAE staff and facilitator's belief that formal representation on the CAAE Board by each of the four California arts education associations and other educational agencies was detrimental to CAAE due to a conflict of interest. As instructed by the CETA Board, I voted 'no' along with other arts organizations, but we were in a minority and as a result, we no longer have a vote on the CAAE Board. All California arts education organizations' interests will henceforth be served by two CAAE Board members who represent us by their joint participation on the Policy Council and Legislative Committee, reporting back to the voting CAAE Board.

Under the new governance structure and By-Laws, CETA remains active on the CAAE Policy Council and has a representative serving on the Legislative Committee. CETA looks forward to exploring with CAAE a continued partnership for promoting our mutual arts education legislative agenda and advocacy efforts, given these two new fundamental shifts within CAAE and its structure.

Carol Hovey, CETA Executive Secretary



James Thomas Bailey, Amanda Swann, and Jennifer Casey



Amanda, Jennifer, and our host, Vicky Francis



Kaleta Brown, Dean Hess, Rafael Duran (with Jackie Melvin in the background)

Amanda Swann,
Chair Past Presidents Council



Dear CETA members,

Think Fred and Ginger. Batman and Robin. Peanut Butter and Jelly. Think of all your favorite dynamic duos, and now add one more—CETA and AATE. We are delighted that this year's national conference is being presented in cooperation with one of the best state organizations in the country; on behalf of AATE, I would like to extend a warm invitation to everyone at CETA—we're looking forward to the conference of a lifetime.

This year is all about synergy and partnerships. Come create Devised Theatre with Michael Rohd and the cutting-edge Sojourn Theatre. Taste local wine while bidding for unique items at the auction to benefit the Child Drama Collection at ASU. Reconnect with colleagues from across the bay, from across the state, and from across the country—the 'who's who' of our field will be gathering in California. Discover some of the hottest resources and newest publications at the exhibitors' area. Party with old friends and make new ones at Club 55. Experience ancient and contemporary Japanese theatre forms with the Theatre of Yugen.

AATE members from every corner of the country are looking forward to encountering first hand the fine work being done in theatre and education in California. Welcome CETA — we invite you to join with us as we “play on the fault lines,” exploring the shifting ground in theatre and education.

Warmest best wishes,

Rives Collins
President, American Alliance for Theatre & Education

San Francisco, August 5 – 8, 2010.
www.AATEconference.com.

Think about CETA Awards

Fellow Theatre Educators—

As your CETA Awards Chair, I invite you to submit nominations for the individuals or organizations that exemplify the highest ideals in theatre education both in the classroom and in providing educational opportunities for theatre students of every age, in every school, every day. **You can submit as many separate nominations as you desire in any or all categories by simply going to our CETA website, clicking on Awards and then clicking on the nomination form. Complete the form online and submit. Deadline for awards nominations is June 1, 2010.**

Below are the categories for the CETA awards given:

CETA MEDALLION - presented to a member of the association whose continued service has been distinguished by leadership, loyalty, contribution, and support. *Must be a current CETA member.

OUTSTANDING THEATRE EDUCATOR AWARD - presented to an outstanding theatre educator for contributions to theatre education well beyond his/her work-a-day job in recognition of significant and valuable contributions made to encourage, promote, and develop the highest standards in theatre education. *Must be a current CETA member.

OUTSTANDING CONTRIBUTION TO EDUCATIONAL THEATRE AWARD - recognition for outstanding contributions to theatre education by an individual or organization outside the discipline.

PROFESSIONAL ARTIST AWARD - presented to a professional artist or organization for assistance to and support of theatre education.

MULTICULTURAL AWARD - honors an individual, organization, institution or company making significant contribution to the field of theatre / drama for education dealing with multicultural issues and / or reaching diverse audiences and constituencies.

NEW TEACHER AWARD – honors a teacher that has made a significant impact in less than 5 years in the field of theatre education.

THEATRE LEADERSHIP - an award whose category is broad enough to recognize a specific event, workshop, authorship, or chairmanship of an event or committee. *Must be a current CETA member. I think this is essential. Most of the activities this person would do would be under the auspices of CETA.

ADMINISTRATOR AWARD - honors an administrator who has played a significant role in the advancement of theatre education.

Carol Hovey,
Awards Chair

Los Angeles Fringe Festival June 17-27, 2010

Press Contact:

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The Hollywood Fringe Festival

StacyJones@HollywoodFringe.org

603.540.4035

www.HollywoodFringe.org

Since the February Town Hall, submissions on the festival's website have shot from just over 100 projects to over 200. Registrations closed, but two more Hollywood venues have signed on to become official Fringe venues, making the total 14 with over 30 performance spaces. The organizers have recently launched [discounted ads](#) for Fringe participants on its website and in the Fringe Guide which will be dropped throughout Los Angeles starting May 1.

For over two years, Hollywood Fringe has brought together local artists and producers, small independent businesses and some of the most prestigious arts schools in the country, all with a common goal to champion both the Hollywood neighborhood and the global artistic community. Come to the Fringe Town Hall and be a part of what the Los Angeles' arts community is buzzing about this year!

Hollywood Fringe is a 501c3 non-profit organization and all donations are tax deductible.

For more information, check out www.hollywoodfringe.org or email info@hollywoodfringe.org

Some of the Fringe Venues

Art/works Theatre
Complex Theatres
Hudson Theatres
I.o. West
Musicians Institute
Stella Adler - Los Angeles
Theatre of Note
ComedySportz LA
Fringe Central
Ida Hollywood
Lounge Theatre
Paul G. Gleason Theatre
Theatre Asulum
The Second City Studio Theatre

CETA Advisory Board Members

Dr. Diane Brooks California State Department of Education,
Retired

Harold Gould *The Sting/Rhoda* Emmy Nominated

Amy Hill Film and Television Actress

Jeri Jewell *Deadwood/Facts of Life*

E. Jack Kaplan Film and Television Writer

David and Wendy Knoller Producers-*Friends/Big Love/Freaks & Geeks*

The Honorable Sheila James Kuehl California Senator,
District 23

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

Carol Sills Story Theater

Kevin Spacey 2x Academy Award Winner/Tony Winner

Deb Scott Suhrsetdt 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

Mark Your Calendars!

CALIFORNIA EDUCATIONAL THEATRE ASSOCIATION
Anniversary Conference



October 7-9, 2010



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