VASTA

Statement of Principles

The Voice And Speech Trainers Association, Inc. expects the following of its members:

1. Offer instruction, advice, and guidance based on their ongoing pursuit of the best information, thought, and practices available in their respective specialization.
2. Acknowledge teachers and colleagues who have contributed to their work.
3. Present accurately the nature and duration of their training and experience.
4. Respect the right of colleagues to advocate approaches with which they may not agree and allow students freedom to choose practices which may best meet their needs.
5. Take responsibility for the emotional climate in their classrooms, fostering an atmosphere conducive to their students' optimal growth.
6. Refer a student to a specialist (physician, psychologist, speech pathologist, singing teacher, voice and/or speech teacher, body alignment expert, etc.) whenever the need arises.
7. Maintain confidentiality regarding their students, except in cases where doing so could be detrimental.
8. Give students ongoing, objective assessments, as well as informed opinions of their abilities and progress.
9. Acknowledge the primacy of the director in matters of interpretation and addressing any questions or differences with the director in private.
10. Dedicate their teaching and practice to enhancing the art of communication, nurturing individual creativity in all its differences, developing empathetic abilities as an essential component of voice teaching and going beyond facile standards of right and wrong, correct and incorrect in assessing the human voice.

NEWSLETTER

REGIONAL EDITORS

Your regional editor should contact you at appropriate times to invite you to submit your professional and personal news for publication. Feel free to contact her or him at any time. Our two deadlines for news submissions are September 1 and February 1. Please help out your overworked regional editor by submitting your news formatted as you see it below (note use of CAPS, bold, and italics.)

NEW ENGLAND (ME, VT, NH, CT, MA, RI)
Peter Jack Tkatch
University of Vermont, Department of Theatre
Royall Tyler Theatre
Burlington, VT 05405-0102
Phone: (802) 656-0086 or 860-2993
Email: ptkatch@zoo.uvm.edu

MID-ATLANTIC (NY, PA, NJ, DE, MD. D.C.)
Elizabeth van den Berg
Western Maryland College
Theatre Arts Department
2 College Hill
Westminster, MD 21157
Phone: (410) 897-2591
Email: evandenb@wmcd.edu

WESTERN (MT, ID, UT, CO, NV, AZ, NM, WA, OR, CA, AK)
Kathryn Maes
Dept. of Theatre, Film, & Video Production
College of Arts and Media
University of Colorado
Campus Box 166
Denver, CO 80217-3364
Phone: (303) 556-4797 Fax: (303) 556-2335
Email: kcampbell@austinc.edu

WEST CENTRAL (MN, IA, ND, SD, NE, KS)
Shawn M. Muller
14002 Slater
Overland Park, KS 66221
Phone: (913) 266-5490
Email: shawnmuller@earthlink.net
**EAST CENTRAL**
Sandra D. Lindberg  
Illinois Wesleyan University  
School of Theatre Arts  
P.O. Box 2900  
Bloomington, IL 61702  
Phone: (309) 556-3589  
Email: slindber@titan.iwu.edu

**SOUTHERN**
Kathleen Campbell  
Dept. of Communication Arts  
Austin College  
Sherman, TX 75090  
Phone: (903)813-2283 Fax: (903)813-2565

**SOUTHEAST**
Cynthia Barrett  
Department of Theatre  
University of North Carolina at Greensboro  
Greensboro, NC 27402  
Phone: (336)334-3767  
Email: cbarrett@uncg.edu

**CANADA**
Dawn McCaugherty  
University of Calgary  
Department of Drama  
Craige Hall D209  
2500 University Drive N.W.  
Calgary, Alberta  
Canada T2N 1N4  
Phone 403-220-6027 Fax 403-284-0713  
Email: dmccaugh@ucalgary.ca

**INTERNATIONAL**
Linda Cartwright  
7 Raines Avenue  
Forrest Hill, Auckland  
New Zealand  
Phone: (64-9)410-8243 home; (64-9)815-4321 x 7106 work  
Fax: (64-9)815-4347  
Email: lcartwright@unitec.ac.nz

**MEMBER NEWS**

**INTERNATIONAL**
**LINDA CARTWRIGHT** (Auckland, New Zealand) is voice coaching an adaptation of Voltaire’s *Candide* with the second-year students of UNITEC’s School of Performing & Screen Arts. (These adaptations give all students in a large class of nineteen a fair showing.) She has also had some interesting work as Assistant Dialect Coach on the three films comprising *The Lord of the Rings*.

**MERIBETH DAYME**, PhD (London, England) has altered her company’s name to *LifeWise International Limited*, as this reflects its mission of developing human potential. Her website can be perused on www.lifewiseinternational.com. The goal of LifeWise International is to help people realise their potential by giving them practical tools that foster awareness and remind them of the physical, mental and spiritual potential that everyone has. The company does this through courses, both bespoke and open, and individual mentoring and coaching.

**CANADA**
**SUSAN STACKHOUSE** (Canada) has returned to the Department of Theatre at Dalhousie University, Halifax, Nova Scotia, after a summer of performing. She was at Festival Antigonish Summer Theatre playing Nana in Michel Tremblay’s *For the Pleasure of Seeing Her Again* and Madame Arcati in Noel Coward’s *Blithe Spirit*. This fall, for the Dal Theatre season she will be coaching on *Playboy of the Western World* and *Reckless*.

**MID ATLANTIC**
**MARY BAIRD** has put up the teaching shingle for a while. This summer she performed in *Shirley Valentine*, and in December will be in *I Hate Hamlet*. She had a very successful temporary position at the University of Indiana, Bloomington from January to May.

**CATHERINE FITZMAURICE** was very happy to meet old and new friends at the VASTA conference. She is currently coaching Shaw’s *You Never Can Tell* at Yale Rep for Stan Wojewodski. Catherine and Joan Melton will be offering a five-day workshop on the singing voice, for singers of all types and for non-singers, in New York City December 17-21.

**BARRY KUR** (Penn State University) spent last Spring Semester on Sabbatical Leave filled with many great activities: Attended a NATS Conference in NYC on “Belting,” was a guest teacher for a week-long residency at Miami University of Ohio (hosted by VASTA member, Julia Guichard), was a guest teacher for a month long residency at the South Carolina Governor’s School for the Arts and Hu-
manities residential high school. Accepted invitations to be a guest teacher in South Africa at the University of Pretoria, Technikon Pretorian, The National School for the Arts, and the University of Stellenbosch. In addition, went on a four-day, three-night stay in Pilansberg National Park where she stayed in an exclusive game reserve lodge and went on “safari” drives twice each day. Was Chair of the Drama Department of the South Carolina Governor’s School for the Arts and Humanities Summer Program where, in addition to teaching voice/speech, he produced a two-day arts festival.

NANCY KREBS (Baltimore School for the Arts and Voiceworks Studio) led the Body Work component for this summer’s Lessac Intensive Workshop held during the month of July at the University of New Hampshire. After a week off, she began serving as the dialect/vocal coach for two productions in the Baltimore/Washington area—Everyman Theatre’s production of Watch on the Rhine and Interact Story Theatre’s production of The Shirt of Happiness. She will be working with Arthur Lessac and Sue Ann Park during the month of September, and returns to regularly scheduled programming at the School for the Arts in October.

BETTY ANN LEESBERG-LANGE has during the year 2001: coached REP Stage’s The Judas Kiss, taken the Pillows Workshop in Kansas City with Louis Colaianni and Claudia Anderson and performed Eleanor of Acquitaine in Theatre at Lime Kiln’s Lion in Winter. She will be coaching the next two shows at REP Stage: Da and Moon for the Misbegotten.

ELIZABETH VAN DEN BERG (Senior Lecturer, Theatre Arts Department, Western Maryland College) was dialect coach for Invention of Love by Tom Stoppard for the Studio Theatre in Washington, DC. This past summer she served as director and dialect coach for Joking Apart and as dialect consultant for Sweeney Todd at Theatre on the Hill, Westminster, MD. She was dialect consultant for Tom Stoppard’s The Real Thing at the Olney Theatre, Olney, MD, and for The Thousandth Night for Metrostage, Alexandria, VA, both opening in late August. She will be directing Children of Eden for WMC opening in November.

LYNN WATSON coached Arena Stage’s season opener—Agamemnon and His Daughters—a new adaptation by Kenneth Cavander of four Greek plays, directed by Molly Smith. She had a play review and accompanying interview published in The Voice and Speech Review and an exercise published in the VASTA exercise handbook. In June she attended a Roy Hart workshop lead by Richard Armstrong.

KATE WILSON (Juilliard) coached Major Barbara (dir. Daniel Sullivan) at The Roundabout, The Man Who Had All the Luck (dir. Scott Ellis) at Williamstown, The Seagull (dir. Mike Nichols) at the Public Theater/NYSF, and Romeo and Juliet (dir. Emily Mann) at the McCarter Theatre. This summer she taught voice and speech at the Public Theater’s Shakespeare Lab. She is currently coaching Landscape of the Body and Riff Raff at Juilliard.

SOUTHEAST

CYNTHIA BARRETT (University of North Carolina - Greensboro) coached The Winter’s Tale last spring, will coach The Provoked Wife and The Real Thing this fall for UNCG Theatre, hosted the “Fitzmaurice Voicework and Shakespeare’s Text” workshop in June, and taught with Catherine and Dudley in August at Chicago’s DePaul University. Vocal coached (along with Elisa Lloyd) Henry V and Two Gentlemen of Verona, coached, and played Natasha, in The Three Sisters all for The North Carolina Shakespeare Festival.

JAN GIST will be leaving the position of Resident Head of Voice, Speech, and Dialects at the Alabama Shakespeare Festival, where she has worked for 9 years on over 130 plays. October 30, she will start work in a similar position with the Globe Theatres and University of San Diego. She will continue some freelance coaching for theatres and consulting for business clients once she gets acclimated. New address, starting in early October (after she drives herself and 2 cats cross-country) will be: 3911 Dove Street, Apt. #308, San Diego, CA 92103. Email will remain: jangist@aol.com.

The Chicago VASTA Conference workshops that she led, called “Shakespeare’s Shapely Language” went exceedingly well, bolstered by the enthusiasm, talent, and skill of all the participants. If you are interested in the full-time position, or in leading workshops at the Alabama Shakespeare Festival, call Colleen Kelly, Head of the MFA Professional Actor Training Program, at (334) 271-5350.

DAYDRIE HAGUE (Auburn University) attended the extraordinary “Fitzmaurice Voicework and Shakespeare’s Text” workshop in Greensboro led by Catherine Fitzmaurice, Dudley Knight and David Howie. Continues as a research associate for the
International Dialect of English Archives. This fall will be dialect/vocal coaching *The Crucible* and directing Noel Coward’s *Hay Fever*.

**CHRISTINE MORRIS** (Duke University) coached *A Thousand Clowns* in its pre-Broadway run as a Duke Broadway Previews production, coached *Our Country’s Good* and *Pieces of Eight* at Duke and, at Peace College, coached a production of *Twelfth Night* set in New Orleans. She also performed in a staged reading of *August Snow* by Reynolds Price, at a Duke gala celebration in honor of Mr. Price’s 70th birthday.

**JANET RODGERS** (Head of Voice and Speech at Virginia Commonwealth University) continues to look for one or two excellent students per year to study in VCU’s MFA in Theatre Pedagogy with an emphasis in Voice and Speech. If you have an interested, talented student have them e-mail <jrogers@saturn.vcu.edu>. VASTA’s collection of 75 voice and speech exercises, contributed by 50 VASTA members and edited by J. Rodgers, will be published this fall by Applause Books. Its title is *The Complete Voice and Speech Workout and CD*.

**ERICA TOBOLSKI** gave a presentation, along with Julie Fortney, at the ATHE Conference in Chicago on the use of computer programs as a tool for teachers and students of voice, speech & singing. She attended a Jo Estill workshop this past summer in Mars Hill, NC as part of a grant she received from the University of South Carolina. Last spring, Erica vocal coached *Ghetto* and *The Darker Face of the Earth* at the University of South Carolina.

**EAST CENTRAL**

**ERIC ARMSTRONG** Roosevelt University, having presented at ATHE with VASTA colleagues Paul Meier and Nancy Baker on *Technology for Teaching IPA and Dialects*, went on to host the VASTA conference at Roosevelt. He is now preparing for his second conference, this time in San Diego, with help from Judylee Vivier and Jeff Morrison. Things are also busy on the home front—Eric and Amy are expecting another child (in April!). Coaching work is picking up for Eric, too. Landing three coaching gigs in two weeks, he coached *Mary Stuart* at the Court (directed by Joanne Akalaitis), *Dogs Barking* at Profiles and *Book of Days* for Piven Theatre.

**KATE DeVORE** continues to teach Voice for the Actor at Columbia College in Chicago, and to run a private practice called “Total Voice.” This fall she will also teach Stage Dialects at Roosevelt University (thanks to Eric Armstrong!), and will co-teach a Voice and Movement class at the Audition Studio (thanks to Jim Johnson!). This summer she served as dialect coach for a new play, *Prelude*, and voice coached the Chicago leg of the pre-Broadway tour of *A Thousand Clowns* (thanks to Chris Morris!). Kate is also excited to begin work in the fall as a speech pathology consultant at the UIC Department of Otolaryngology Voice Center, where she will work with singers, actors and professional speakers. She will be performing in the play *Charlie Sexboots in the fall at the Boxer Rebellion Ensemble*.

**MATT HARDING** reports that his biggest news is that he has just begun work as a visiting lecturer of Voice and Speech at Indiana University’s Department of Theatre and Drama and in the fall was about to go into production on *Noises Off, God’s Country* and *Waiting for Godot*.

**LINDA GATES** taught voice in England at the BADA (British American Drama Academy) program’s *Midsummer in Oxford* program, then presented *Heightened Text and the Voice* using Beowulf as the text, for PEVOC IV (the Pan-European Voice Conference) in Stockholm, Sweden. In the fall she dialect-coached *Street Scene* at the Lyric Opera of Chicago and *No Man’s Land* for the Remy Bumpo Theatre Company in Chicago.

**SANDRA LINDBERG** (Illinois Wesleyan University) taught as an Associate at the Canadian Voice Intensive this past spring. She has just finished coaching dialects for *Duet for One* at Illinois State University and *Pieces of the Sky* at Heartland Theatre. Currently, she is dialect-coaching IWU productions of *Actor’s Nightmare* and *The Real Inspector Hound*.

**BETH MCGEE** (Associate Professor of Voice at Case Western Reserve University in Cleveland) spent August playing the roles of Widow Douglas and The Strange Woman in *Big River* at Cleveland’s Porthouse Theatre. She is currently dialect-coaching *One Flea Spare* at the Cleveland Public Theatre.

**DOROTHY RUNK MENNEN** (Professor Emerita, Purdue University) was honored by Purdue University Theatre, which named its 2001-2002 season in her honor. This was in recognition of her continued support and “ from the earliest days of the academic theatre division at Purdue, she played a keen role in shaping the theatre professionals trained here.” The season opened with Williams’ *Cat On A Hot Tin Roof* with Richard Sullivan Lee playing Big Daddy.
KAREN RYKER (University of Wisconsin-Madison) is in her final semester after ten years at UW-Madison. In January, 2002, she will join the theatre faculty at University of Connecticut-Storrs, and looks forward to the new challenges. She is currently putting finishing touches on VASTA’s promotion and tenure guidelines, for consideration at the Board’s November meeting. IF YOU ARE ON A TENURE TRACK AND DO NOT YET HAVE THE CURR-ENT GUIDELINES, check the notice in this issue of the Newsletter and secure a copy! These guidelines are extremely helpful early in your tenure track - long before you think you need them.

WEST CENTRAL (MN, IA, ND, SD, NE, KS)
SUSAN CONOVER (Associate Professor of Theatre and Director of Theatre at Dakota State University) did accent reduction work with Japanese students from Tamagawa University who were on campus this past summer learning English and American culture. In the fall she directed her first year students in ten minute one-act play presentations and directed the fall children’s show, No One Will Marry A Princess With A Tree Growing Out Of Her Head.

PAUL MEIER (University of Kansas), now attempting to learn PageMaker in his new job as VASTA newsletter editor, spent May through July in England collecting dialects for the International Dialects of English Archive (IDEA), on the web at www.ukans.edu/~idea. In August, with Eric Armstrong and Natalie Baker he presented a panel Technology for Teaching IPA and Dialects at the ATHE conference and met with thirteen of IDEA’s associate editors at the VASTA conference. His new dialects textbook Accents and Dialects for Stage and Screen has been adopted by several theatre departments and continues to sell well to individuals from his website, www.paulmeier.com. His book-on-tape reading of Anthem, by Ayn Rand, will be released in stores in March, published by Highbridge. With Kate Foy he published “Vocal Clarity in the Outdoor Theatre” in this summer’s Voice and Speech Review, and one of his exercises will appear in Janet Rodger’s new book. Recent dialect coaching and consultancy includes: The Passion of Dracula in Laupahoehoe, Hawaii; Wooled and Viewed at Bowdoin College, Brunswick, Maine; and So What’s New by Fatima Dike, indispensably assisted in the Zulu language and accent by Yvette Hardie.

SHAWN MULLER recently moved back to Kansas City, after spending a year in Los Angeles. Over the summer, he directed a production of Mame at Camelot Academy in Kansas City and in the fall was gearing up to do dialect/acting work for the Martin City Melodrama.

SOUTHERN
KATHLEEN CAMPBELL participated in the Fitzmaurice 5-day intensive workshop at the University of North Carolina at Greensboro this summer.

MICHÁ ESPINOSA spent her summer working in Miami on numerous commercials and with many private clients. Her film, in which she plays the romantic lead, opened at the New York and Los Angeles Independent Film Festivals. She’s hoping it will get picked up! She was pleased to meet so many Vastans at the annual conference, which was followed by assisting Catherine Fitzmaurice and Dudley Knight with their five-day intensive. She’s looking forward to a busy semester coaching eight shows and teaching five classes.

LYNN METRIK appeared as a Day Player in Walker, Texas Ranger, performed in concert as “Lisa & Lynn,” the dynamic contemporary Jewish folk duo, at Temple Shalom, Dallas, TX in December, 2000, at the Million Moms March in Kansas City, MO in May, at the Coalition for Alternatives in Jewish Education at Colorado State University in Ft. Collins in August and at the Jewish Arts Festival in Kansas City, KS in September. She joined the Performing Arts/Speech faculty of Ursuline Academy, Dallas, TX in August.

ROBERTA SLOAN, Ph.D. was reelected Chair of the Department of Theatre, Dance and Media Arts in the new College of Arts, Media and Design at the University of Central Oklahoma in Edmond, Oklahoma. This past year, during her sabbatical, she was a professor on Semester At Sea, and traveled to ten countries including Canada, Japan, China, Vietnam, Malaysia, India, Kenya, South Africa, Brazil, and Cuba with 639 undergraduates. During the second semester she was based out of New York, and visited England, Germany and Italy.

BENJAMIN SMITH has left his position as education director for Burning Coal Theater Co. in Raleigh, NC. He will begin to work with Louis Colaianni at University of Missouri-Kansas City next year.

NEW ENGLAND
PATRICIA HAWKRIDGE (Chair of the Theatre Department at Salve Regina University, Newport, RI)
was last seen as Sarah McKendree Bonham in First Stage Providence’s production of *Quilters* performed at Brown University’s Leeds Theatre. She has also been recently elected to the Board of Directors of NETC (New England Theatre Conference) in the College & University Division. **LAURA HITT**, thanks to VASTAVOX and Linklater email networks, heard about a teaching position at the Boston Conservatory. She’s happy to report she’ll be teaching speech & voice to sophomores in the Conservatory’s BFA theater program and a music theater seminar to their MM students and will also continue to coach privately in Rhode Island. She says she’s looking forward to it. The *Historic Speeches on Human Rights*, the book that she’s edited, geared toward high school social studies students, should be in print by Greenhaven/Gale Press in the late fall. **NANCY HOUEFEK** (A.R.T., Harvard University) coached *Doctor’s Dilemma* (dir. by David Wheeler), *Mother Courage* (dir. by Janos Szasz), *Richard II* (dir. by Robert Woodruff), *Othello* (dir. by Yuri Yeremin), and *Enrico IV* (dir. by Robert Brustein and Karin Coonrod) for the American Repertory Theatre at Harvard University, as well as a student production of *Cloud Nine*. She directed the 2nd year graduate students of the A.R.T. in a Shakespeare project based on the War of the Roses. Nancy continued her workshops on presentation skills with the Kennedy School of Government and Radcliffe Seminars, as well as coaching Harvard faculty through the Derek Bok Center for Teaching & Learning. The film of her work, “The Act of Teaching,” is available now through the Bok Center at Harvard. **MARYA LOWRY** (Brandeis University) has been invited to teach in the Harvard University Teachers As Scholars Program. The TAS program invites Boston area university professors to offer high-level seminars to high school teachers. She will offer a two day workshop entitled, “Rock Thy Brain!: Shakespeare - Flesh, Blood and Bones” in the winter session. **PETER JACK TKATCH** (University of Vermont) is directing and vocal coaching the New England premiere of *The Laramie Project* at the Royall Tyler Theatre this fall and will lead post-show panel discussions on “Hate and Hate Crimes in our Community.” Recently he did the vocal coaching for *The Miser.*

**WESTERN**

**JOEL GOLDES** relocated from New York City to the Los Angeles area, and recently coached three plays at La Jolla Playhouse: *Sheridan, The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union, and Going to St. Ives.* He is currently teaching Advanced Acting: Styles (Shakespeare and Wilde) at UC Irvine, where he taught Scene Study in the fall. Joel will teach an ongoing course in Accent Reduction through Learning Tree University, and continues coaching private clients in dialects and accent reduction. **KATHRYN MAES** is finally back to teaching voice after taking a medical/dental leave during the spring semester. She wants all Western Region members to know that she will be sending a letter and questionnaire requesting recent news and contact information in the near future. Kathy directed a production of *Private Lives* for the dedication of the Eugenia Rawls Theatre at the Kenneth King Academic and Performing Arts Center on the Auraria Campus for the University of Colorado-Denver last November. She will be participating in the Third Annual Fall Voice Workshop with the Wilbur James Gould Voice Research Center at the Denver Center for the Performing Arts and the University of Colorado-Denver this November.

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**Roger Gross & Friends (above)**

**Roger Gross & Friends (above)**

**Catherine Fitzmaurice& Friends (below)**