LINDA CARTWRIGHT (Auckland, New Zealand) has a busy start to the academic year with voice coaching third-year students at UNITEC’s School of Performing and Screen Arts in an adaptation of the first eight books of Tolstoy’s War and Peace, which is to tour the North Island of New Zealand.

LUCY CORNELL (Australia) has been working and training in spoken voice for 9 years. This past year has seen the completion of her Masters in Applied Science in Voice Research at the National Voice Centre, University of Sydney. Lucy’s thesis addressed the integration of two vocal disciplines and was titled Theatre Voice Training in Speech Pathology. She observed a group of speech pathologists undergoing theatre voice training and the effects that this training had on their concept of their own voices and its potential carry-over into their clinical practice. Lucy also now successfully runs two small businesses in voice: VoiceCoach.net * Hyperlink http://www.voicecoach.net * www.voicecoach.net and VoiceOverThe.net * Hyperlink http://www.voiceoverthenet.net * www.voiceoverthenet.net. VoiceCoach.net offers coaching in voice, performance, and presentation to actors, presenters, business professionals, and to young adults and teenagers. VoiceOverThe.net produces voice-overs via the Internet for us on and off line, taking advantage of the huge advances in voice to Internet and mobile technology that has begun its boom of late. This coming year promises to be very successful for both companies. Check out the websites!

MERIBETH DAYME (London, England) is currently working on several books: a revision and slight enlargement of the Handbook of Singing and a new series on Communication/Presentation Skills. More specific information on these will follow.

KATE FOY (Australia) has had a flying start to the year. She has been busy since January 15th voice coaching the first production for USQ’s Performance Centre year, A Midsummer Night’s Dream. This is a community production to be held in the restored art deco Empire Theatre in Toowoomba. It includes local performers as well as students from the conservatory actor training and technical production programs at USQ. A production website is available on http://www.thedream.usq.edu.au. Classes in the actor training program will occupy most of her weekday hours, with the next production coaching job on the Children’s Theatre Festival in April: The Arabian Nights by Dominic Cooke and then for Blackrock by Australia’s David Williamson in May/June. She is off then on long service (sabbatical) leave, where she hopes to meet VASTA colleagues at the Chicago conference.

LISE OLSON (Liverpool, England) has recently held her “Voice of Violence” workshop for Vocal Process, which focuses on classes using the Estill model. She has also coached the UK national tour of Rent, directed Julius Caesar, and is beginning work on a project for the Inland Revenue (the UK’s IRS).

ENRIQUE PARDO (France) has a busy summer ahead. He will be directing a Symposium on Choreographic Theatre at the Roy Hart International Centre in Southern France from May 14th to June 4th and then teaching on a Voice, Theatre and Mythology Residential Workshop, On Superstition, in Umbria, Italy from July 7th-15th. Later in July he will teach a workshop for the 9th Myth and Theatre Festival in New Orleans, which is titled On Jealousy. Enrique’s workshop is titled “Jealousy’s Triangles.” Later he will also teach in the Paris Annual Professional Workshop, which is to be held from January 7th to February 15th, 2002. This workshop will be a bi-lingual (French/English) workshop for 16 participants and is titled Creative Potential of the Voice in Music and Theatre.

DAVID SMUKLER (Canada) was dialogue coach on All That Glitters, starring Mariah Carey and Max Beesley, during last summer and early autumn. Also, he received the 2000-2001 York University Graduate Faculty Teaching Award.

SUSAN STACKHOUSE (Canada) was promoted to associate professor with permanent tenure at Dalhousie University where she voice coached productions of One Acts by Christopher Durang and Noises Off in the fall term, and directed Our Town as well as voice coached Marat/Sade in the winter term. She will instruct a spring session course: “An Introduction to Acting” at Dalhousie and then will be off to Festival Antigonish Summer Theatre, where she has been invited to play Madame Arcati in Blithe Spirit and Nana in For The Pleasure of Seeing Her Again by Canadian playwright Michel Tremblay.

MID ATLANTIC

JANET FEINDEL (Associate Professor of Voice/Speech at Carnegie Mellon University) just had her play A Particular Class of Women produced in Italian in Rome, Italy (Donne di una Certa Classe) with eight actresses (contact her agent Susan Schulman at schulman@aol.com if interested) Janet is excited about the Fitzmaurice work, and is completing her certification as an associate. She coached Merchant of Venice at ARK theatre in LA and consulted on R&J at City Theatre in Pittsburgh, directed by fellow Linklater Designate Timothy Douglas.

PATRICIA FLETCHER continues to teach at Rutgers University where she recently finished coaching the Main Stage production of Camino Real, directed by Amy Saltz. Other current projects include: coaching Top Girls, North of Providence, Whiskey and Murphy, Posey Road Before the War, Snow Angel, and Best Little Whorehouse in Texas at the Actor’s Studio; teaching at the Espier Studio, consulting at Deloite & Touche, and Merck Pharmaceuticals.

BETTYANN LESEEBERG-LANGE, since moving to the Baltimore/DC area, has dialect coached three shows for REP Stage in Columbia, MD: Brian Friel’s Translations, David Hare’s The Judas Kiss, and Martin McDonagh’s The Lonesome West, and for Everyman Theatre in Baltimore, Athol Fugard’s Road to Mecca. Academically she has taught and coached Cheryl Churchill’s Cloud Nine at University of Maryland, Baltimore County, taught at Howard Community College, developed dialect workshops for The Actor’s Center in D.C., and liturgical drama workshops for Gettysburg Lutheran Seminary in Gettysburg, PA. BettyAnn has performed her one woman Lenten piece, Mary Magdalene, Post Crucifixion, Pre-Resurrection and her newly written Advent piece, Elizabeth, Mother of John the Baptist at several churches in the Baltimore area.

BETH McGUIRE, in addition to teaching voice, speech, text and dialects at Playwrights Horizons Theatre School in Undergraduate Drama at NYU, is also teaching speech, text and dialects at the Yale Graduate School of Drama.

LEIGH SMILEY-GRACE has been teaching Voice and Speech at the University of the Arts and University of Pennsylvania. She will be presenting at the Voice Foundation Symposium this summer and is teaching a Weekend Workshop on Shakespeare at Allentown College in March. Her 2 year old daughter and Richard Armstrong are coaching her intensively in extended voice.

AMY STOLLER (freelance, New York City) did the dialect coaching for Tom Stoppard’s Night and Day at Jean Cocteau Repertory, and for Amy Rosenthal’s Sitting Pretty at Hypothetical Theatre Company. She is currently preparing to coach the first American revival of Cicely Hamilton’s 1908 play Diana of Dobson’s at the Mint Theater Company, to open this May.

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ELIZABETH VAN DEN BERG, Lecturer, Theatre Arts Department, Western Maryland College, directed Little Shop of Horrors in March for WMC, and served as the vocal coach for the fall production of The Crucible. She is dialect coaching Invention of Love by Tom Stoppard for the Studio Theatre in Washington, DC, opening in late March and running through May. This coming summer she will be directing and dialect coaching Joking Apart for Theatre on the Hill in Westminster, MD.

LYNN WATSON coached two new plays at Arena Stage—Tom Walker and Coyote Builds North America. In December, she taught in Catherine Fitzmaurice’s voice workshop in NYC for teachers and professional actors. While in New York, she interviewed Mark Harelik on voice and speech issues for a forthcoming article. At UMBC she coached Macbeth and Cabaret.

KATE WILSON is currently coaching The Adventures of Tom Sawyer on Broadway and Old Times at the George Street Playhouse. This season she dialect coached the Broadway revivals of Betrayal and Gore Vidal’s The Best Man. At Juilliard she has coached/ will coach Richard II, The Love of Three Oranges, Venice, The Memorandum, The Seagull, and Uncle Vanya.

SOUTHEAST

CYNTHIA BARRETT (University of North Carolina-Greensboro) spent the fall coaching The Adding Machine and The Little Princess at UNC-G, played Katherine in Love’s Labor’s Lost at the North Carolina Shakespeare Festival, joined Actor’s Equity and played Josie in Proposals at Charlotte Repertory Theatre. The spring brought coaching The Winter’s Tale and Brighten the Corner Where You Are at UNC-G and presenting two workshops at the Southeastern Theater Conference in Jacksonville, Florida.

MARCIA MARY COOK (The University of the South) was asked by the Spanish department to direct Los Intereses Creados by Jacinto Benevente, a 20th c. commedia-based play performed in Spanish. Since she doesn’t know Spanish, she reports it was a most interesting exercise, often hilarious as the colloquial jokes were explained to her! Marcia Mary also served as the Drama Workshop leader for a national conference at Kanuga Conference Center outside Hendersonville, NC during Spring Break in March, and at the end of April presented a lecture-demo (using students from her Intro to Theatre class) on Chancel Drama to a state-wide gathering of the Episcopal Church Women of Tennessee.

JACK HORTON (Presenter’s Studio, Louisville, KY), media consultant, just finished teaching a four-part series workshop on cultural voice/presentation development to the River City Chapter of Business and Professional Women. Themes for the workshops included voice, breathing, authenticity, believability, and stress management.

CHRISTINE KEEFE (The Warehouse Theater, Greenville, SC) is a SURDNA Fellowship finalist. The Fellowship is for a month-long intensive at The Workcenter of Jerzy Grotowski and Thomas Richards in Pontedera, Italy. Classes are taught in Grotowski’s Physical Actions, Roy Hart, and Butoh Dance, among others.

ELISA LLOYD (Emory University) coached Hearts, Light Up The Sky, God’s Man In Texas, and Art for the Alliance, Jersey City for Theater Emory, and The Mystery of Irma Vep for Actor’s Express. She taught public workshops for the Georgia Shakespeare Festival and Actor’s Express in February. In February she acted in a workshop of a new play for Horizon Theatre Company. In March she did a one-week teaching/coaching residency at the University of Alabama-Tuscaloosa.

CHRISTINE MORRIS (Duke University) directed The Change-

Dale Randall, who worked as associate director and dramaturg, composer/choreographer Sam Piperato on music and movement, and (former student) Khris Lewin on voice choreography.

CAROL PENDERGRAST continues to teach part-time at the University of North Carolina-Wilmington (no longer at East Carolina University), and will be leading a theatre tour to London from May 17-23. For further information on the tour, fax her at (910) 962-7106, or email pendergrast@uncwil.edu. She is also working with immigrants on American English pronunciation and is enjoying the many dancing opportunities available in Wilmington—ballroom, line, folk, and contra.

BONNIE RAPHAEL (University of North Carolina-Chapel Hill) did the voice and dialects coaching for PlayMakers’ productions of Side Man, and ‘Master Harold’ . . . and the Boys, and a graduate student production of Man and Superman. In the spring, she also coached All’s Well That Ends Well for PlayMakers.

PHIL TIMBERLAKE (Virginia Commonwealth University Graduate Student) entered the M.F.A. in Voice and Speech Pedagogy program at VCU last fall. So far, he has assistant coached The Madness of George III, and The Day the Bronx Died. He also teaches freshman acting. Phil played Segismundo in Sueno (Jose Rivera’s adaptation of Calderon’s Life is a Dream) at Theatre VCU in the spring.

ELIZABETH WILEY (The College of William and Mary) participated in the Paddy Crean International Stage Combat Workshop at the Banff Centre for the Arts in January, where she taught Voice for Violence and co-taught a Voice/Movement Integration class with Marie-Heleen Coetze of the University of Zululand. She Assistant Directed/Vocal Coached Twelve Night at Cape Fear Regional Theatre in North Carolina in January. In spring 2001, Liz voice coached Moon Over Buffalo and The Passion York Mystery Cycle Play for William and Mary Theatre. She had the great pleasure of performing in a V-Day production of The Vagina Monologues in

EAST CENTRAL

ERIC ARMSTRONG (Roosevelt University) has been very busy planning the upcoming VASTA conference in Chicago. He coached The Good Thief for NorthShore Productions and through a chance meeting via email with L.A. dialect coach Julie Adams, has been coaching Jonathan Tucker for his role in Ball in the House, shot in Evanston in Jan/Feb. At Roosevelt he coached/is coaching The Crucible, Somewhere in England (with Lookingglass Theatre) and Ziegfeld Classics! Eric will be presenting at ATHE this summer with Paul Meier and Natalie Baker on the use of computers in teaching voice and speech. Web-wise, he’s been very busy updating the VASTA site, including the Newsletter Archive, and is beginning to clean up his own site!

KATE Devore (multiple affiliations) recently experienced deja vu by assisting Kate Ufema in dialect coaching The Resurrectionists at Chicago’s Boxer Rebellion Ensemble. She also teaches Voice for the Actor at Columbia College, works as a voice/speech pathologist through Gottfried Speech Associates, and runs a private practice in healing arts and vocal training and rehabilitation. Kate will present a workshop entitled “Hands-on Breathing” at the Voice Foundation’s annual symposium in Philadelphia this June.

SANDRA LINDBERG (Illinois Wesleyan University) has been enjoying the extra time this year’s half-time contract has allowed for her son Isaac, who will be two years old in August. This May and June she will be serving as an Associate voice/speech professional at the Canadian Voice Intensive in Vancouver.

BETH MCGEE (Case Western Reserve University) tread the boards once again at the Great Lakes Theater Festival in their production of

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A Christmas Carol. She is currently dialect coaching for the film Welcome to Collinwood, scheduled to film in Cleveland in April and produced by Steven Soderbergh and George Clooney’s Section Eight films.

TYNE TURNER (The Guthrie/U. of Minnesota) is currently the speech teacher for the new BFA acting program at the Guthrie, in concert with the University of Minnesota. No, she hasn’t moved away from her beloved Milwaukee; they just fly her in to Minneapolis every Monday morning and fly her home every Tuesday night. She is having a wonderful time working with Virginia Ness Rae who is teaching voice. She just finished coaching A Midsummer Night’s Dream at Seattle Repertory Theatre, and Merry Wives of Windsor in Milwaukee. During the fall season she acted in Number the Stars and The Best Christmas Pageant Ever at First Stage Children’s Theatre. Soon she will begin her fifth season in the ‘Wooden O’ at Utah Shakespearean Festival coaching Caesar, Two Gentlemen of Verona, and The Tempest. She is happy to help find accommodations for anyone visiting Utah Shakes between May 5th and July 5th. Just e-mail her at miketyne@execpc.com and she will find you an empty room. She invites you to stay in touch at her new web sight: www.tyneturner.co.

SOUTHERN

MICHA ESPINOSA has been busy as the Voice and Speech Specialist at Southwest Texas State University. She vocal coached Tartuffe, Six Degrees of Separation, Wild Horse (a children’s musical with eight different dialects), and the world premier of the Harvey Schmidt and Tom Jones musical Roadside. Currently, she is coaching Taming of the Shrew. She collaborated with the music department and performed in the musical revue Closer Than Ever, an incredible vocal challenge with 11 songs and 4 solos. All of the proceeds went to voice scholarships. She presented a Fitzmaurice workshop at the Texas Educational Theatre Association and attended the Brown Symposium with Patsy Rodenburg and Tina Packer. She is an associate editor for IDEA and contributed two Texas samples so far. In all her free time, she is the new Membership Chair for VASTA and encourages anyone interested in joining the organization to get in touch with her, promising to get information out to them right away!

DR. ROBERTA SLOAN, Professor of Theatre Arts has been elected 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. Last semester, while on sabbatical, she served as a Professor on Semester At Sea, sponsored by the University of Pittsburgh’s Institute for Shipboard Education, and visited nine countries while traveling around the world on the SS Universe Explorer.

LISA WILSON (current VASTA treasurer) University of Tulsa, has been promoted to Full Professor effective AY 01-02. In the past year she acted in a new play Ragarak and as Bessie in Marvin’s Room for Oklahoma Repertory, and has just directed a production of Rashomon, adapting the staging techniques from the Japanese Theatre, and is in rehearsal for The Way of the World, set in the Reagan Years in NYC for TU. She is scheduled to shave her head and play the professor

NEW ENGLAND

NANCY HOUFFEK, American Repertory Theatre, has coached Antigone (dir. by Francois Rochaix), Three Farces and a Funeral (dir. by Yuri Yeremin), The Doctor’s Dilemma (dir. by David Wheeler), Mother Courage (dir. by Janos Szasz), Animals and Plants (dir. by Scott Zigler), and Richard II (dir. by Robert Woodruff) at the American Repertory Theatre. She directed a Shakespeare project based on the War of the Roses with the Institute for Advanced Theatre Training’s second year students. She has also been giving workshops on optimizing voice and body use for presentations, negotiations, and meetings around the country as well as at the Kennedy School of Government, the Radcliffe Seminars, and for the Bok Center for Teaching and Learning at Harvard University.

MAYRA LOWRY (Brandeis U) performed the role of the Narrator in Arthur Honegger’s King David, a Symphonic Psalm for Narrator, Soloists, Chorus, and Orchestra, throughout the spring at various concert halls and churches in the Boston area.

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. Joel is currently coaching The Last Night of Ballyhoo for Burbank’s Colony Theatre Company, and A View From the Bridge for International City Theatre in Long Beach. This summer he will teach voice and speech for the East West Players Conservatory in Los Angeles.

JOAN MELTON taught in the Fitzmaurice Certification workshop in New York, presented at the Voice Foundation symposium in Philadelphia, taught in the Drama Summer School in Dublin, and participated in the VASTA Conference in the summer of 2000. In October, she was a presenter at the Fifth Voice Symposium of Australia, taught a workshop at the Academy of the Arts in Brisbane, and was a guest at the Voice Centre of Brisbane. In November, she did a two-day workshop for musical theatre students of Krista Scott, at the University of Mississippi, Oxford. In January, 2001, she attended the second NATS Conference on Belting, in New York, and taught a workshop at the Central School of Speech and Drama, London, for MA candidates on the Musical Theatre and Voice courses. In February, she presented a workshop at the Kennedy Center American College Theatre Festival, Fresno, CA, and in May/June, she will do a second workshop with Kevin Robison at California State University Fullerton. As CSUF, Joan coached Three Sisters, Into the Woods, and Twelfth Night in the fall season, and is coaching Hotel Paradiso, Gramoscope (a world premiere), Mama Drama, and Street Scene in the spring. She has had articles published in Voiceprint, Newsletter of the Australian Voice Association, and in Australian Voice, Journal of the Australian NATS, and will be a part of the Theory and Practice of Performance Working Group for the International Federation of Theatre Research (IFTR) conference in Sydney, July

SHAWN M. MULLER has been busy getting adjusted to his new life in sunny Los Angeles. In the meantime he has been working with the Lucidor Ensemble’s Spring production of A Midsummer Night’s Dream in Hollywood.

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