NEWSLETTER REGIONAL EDITORS

Your regional editor should contact you at appropriate times to invite you to submit your professional 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 editor by submitting your news formatted as you see it below (note use of CAPS, bold, underline, and italics.)

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MEMBER NEWS

INTERNATIONAL
LINDA CARTWRIGHT (Auckland, New Zealand) spent several weeks in Wellington working as additional dialect coach on the pick-ups for the second film of The Lord of the Rings trilogy, doing both set work and ADR.

MERIBETH DAYME (London, U.K.) spent two weeks in July teaching singing for the Fundacion Caxia in Spain and two weeks in August teaching at the Nelson SongFest in Canada. She has also been commissioned to write two books for WW Norton on Singing and Voice. They will be published in 2003. The titles are Singing is . . . and The Performer’s Voice.

KATE FOY (Queensland, Australia) was busy during July and August voice-coaching a production of Christopher Hampton’s Les Liaisons Dangereuses for the USQ Performance Centre. Earlier this year she directed The Arkansaw Bear by Aurand Harris for this Performance Centre’s annual Children’s Theatre Festival. Other work includes training
workshops for the speech and drama teachers of the Australian College of Music, as well as the continuing planning and development with industry partners of QUE, a regional youth theatre based in Toowoomba.

**GILLYANNE KAYES** (London, U.K.) is setting up an accreditation programme based on the work in *Singing and The Actor*. The programme outline is being unveiled at a major voice event in London in September. Over two hundred and fifty voice practitioners and performers will be attending the event, which is being organised by Gillyanne’s training company, Vocal Process Ltd. The first module will begin in the summer of 2003 and can be taken as a stand-alone course. Contact Gillyanne direct or visit the Vocal Process website for more information: [www.vocalprocess.net](http://www.vocalprocess.net).

**LISE OLSON** (Liverpool Institute for Performing Arts, U.K.) co-directed the *Acting Showcase* at London’s Criterion Theatre, served as dialect coach and fight arranger on the new musical *Police Story*, attended the VASTA Conference and caught up with wonderful colleagues in San Diego. She works as consultant for Digitalbrain plc in developing on-line learning and is coaching *Habitat* at the Royal Exchange Theatre, Manchester. In addition, her recipes will be featured by Meyer Cookware (Circulon) this autumn.

**CANADA**

**PAM HAI G BARTLEY** (University of Saskatchewan) recently completed a half-year sabbatical during which she directed *Three Days of Rain* for Persephone Theatre; went to Toronto to produce a new commercial voice-over demo CD; was selected to attend a spoken word producers’ workshop at CBC; and took some time to read plays, do yoga, and play soccer with her six-year-old son.

**DAWN MARIM CAUGHERTY** (University of Calgary) taught last spring at the Voice Intensive in Vancouver, participated as an actor in PlayWorks 2002 at the ATHE conference in San Diego (where she also delighted in breathing together with colleagues at the VASTA conference) and directed a workshop presentation of a new piece developed through a process of authentic movement and weaving together clown exploration and aspects of Genet’s *The Maids*. This fall Dawn will be dialect-coaching *Orpheus Descending* and preparing to direct the well-known Restoration piece *Shakespeare and He Wins* at school.

**BETTY MOULTON** (University of Alberta) finished her 8th season as the voice, speech, text and dialect coach for the Colorado Shakespeare Festival in Boulder, CO in July. Earlier this year, she co-directed the voice-taping of students for an “Intonation Study” from the Speech Pathology department at the University of Waterloo, Ontario, and directed and was a principle reader on a CD of Tanka poetry. Creative projects this year include continuing workshops with singers to connect theatre voice and text work to the singer’s process, and creating a CD of poetry for choreographers.

**MID-ATLANTIC**

**JENNI FER DANBY** (Department of Theatre, Film, and Dance at the CW Post campus of Long Island University) currently teaches voice, speech, and Intro to Acting. She is Vocal Coach for *A Midsummer Night’s Dream* at CW Post, show running October 2002. Guest Director is Barbara Rubin, whose credits include Assistant Directing the Ian McKellen/ Helen Mirren *Dance of Death* on Broadway. Jennifer is also writing her dissertation on five early English Restoration actors, looking at gender and the shaping of actors’ types. Voice is a fundamental part of her analysis, as she looks at ways in which male and female voices might have interplayed in seventeenth-century performance, based on analysis of play texts, rhetoric manuals, and other sources.

**NONI FRENKEL** (aka Naomi Frenkel) presented her one-woman cabaret show on Sept. 28th at WSC’s Clark Street Playhouse in Arlington, VA. Daniel Sticco is the music and stage director. The show is titled *First You Dream* and is about daring to do the unthinkable, pushing the envelope, and coloring outside the lines. Noni and Dan are very interested in doing the show followed by a master class for singers on college campuses. Please contact her at nfrenkel@cox.net if you are intrigued by the idea.

**CHRISTINA KEFE** (Allentown, PA) taught voice/speech for DeSales University. For the Pennsylvania Shakespeare Festival she played Gertrude in their opening production of *Hamlet*, (which she also vocal coached). She went on for the remainder of the season to vocal coach *Henry V* and *Two Gentlemen of Verona*. She also held a workshop for the Intern Company at PSF on integrating voice and movement. She’ll be teaching acting for DeSales University this fall. She is also heading up the Education Wing of the Pennsylvania Shakespeare Festival, putting together an extended school partnership with two schools in the Lehigh Valley.

**NANCY KREBS** became a Master Teacher in the Lessac Approach to Voice and Body Training in the spring of 2002. In the 2001-2002 season, she was the dialect/vocal coach for Everyman Theatre’s production of *Watch on the Rhine*, and the Baltimore School for the Arts production of *Scenes from Chekov*. She taught an introductory workshop in the Lessac Approach for the Baltimore Theatre Alliance, and traveled to Fargo, North Dakota for a two-day Intensive Lessac Workshop hosted by North Dakota State University’s Theatre Department in March. She headed up the Body Training for this summer’s four week Lessac Summer Intensive Workshop, held at Mercersburg Academy. In the fall, she will be coaching *Cabaret*, the BSFA’s fall production, and in January, will be dialect/vocal coach for *My Children, My Africa* at Everyman.

**BETTY ANN LEESEBERG-LANGE** has new contact numbers: EMAIL: <shalltall@comcast.net> and CELL: 443-745-1345. During Fall/Winter last year, she coached the pilot for the HBO Series, *The Wire*, written by David Simon and shot in Baltimore by the people who produced *Homicide*. She then became the
vocal coach for their first season as well. She also dialect coached at REP Stage, Columbia, MD: *The Judas Kiss*. BettyAnn, as a part of the DELMARVA Regional Group, hosted an IPA PILLOWS Workshop with Louis Colianni at Howard Community College. She did text work for Dr. Susan Russell at Gettysburg College’s production of *The Merchant of Venice* in January/February. She went to Sydney, Australia to visit her daughter and granddaughter and interviewed the professional vocal coaches in the area. BettyAnn attended the VASTA conference in San Diego and is proud that her exercise is in the VASTA Exercise Workbook. She has been made the Resident Vocal Coach at REP Stage beginning with the 2001-03 Season and will continue with *The Wire* for its second season. This fall she is dialect coaching REP Stage’s staged reading, *Katia*, for the Kennedy Center’s Prelude Festival as well as their production of *Faith Healer* starring Nigel Reed, the 2001 Helen Hayes Award Winning Actor in a Leading Role for his portrayal of Oscar Wilde in *The Judas Kiss*. At Everyman Theatre in Baltimore, she is dialect coaching *Taking Sides*. She also continues to teach a basic voice and diction class and an advanced performance for the camera class at Howard Community College because they let her teach only one day a week, to accommodate her coaching schedules.

**SCOTT MACKENZIE** (Westminster College, New Wilmington, PA) is teaching Voice and Diction as well as vocal coaching department productions. At Wayne State, Cynthia Blaise introduced Scott to Fitzmaurice technique. He attended the Fitzmaurice five-day workshop at UNC-Greensboro in 2001 and plans to become a certified Fitzmaurice instructor in 2004.

**LAURIE MUFSON** coordinated the Lassac Summer Voice and Body intensive at Mercersburg Academy, where she is director of theatre and chair of the Arts Department. She will be coordinating next summer’s intensive (June 29 - July 26) as well and can be reached at Laurie_Mufson@mercersburg.edu for more detailed information. Laurie also chaired Arthur Lassac’s 7 hour workshop at ATHE in San Diego.

**CARLA M. OLSEN** (Penn State University) Carla has recently completed the Fitzmaurice Voicework Teacher Certification this past summer in New York and will be performing *Titania/Hippolyta in A Midsummer Night’s Dream* this fall at Penn State. She has studied Shakespeare and Jacobean drama with the British American Drama Academy in Oxford and London and has worked as a professional actress in New York City for the past decade. A member of AEA and a Resident Artist for the state of Pennsylvania, she performs and gives workshops in classical text throughout Pennsylvania. She will receive her MFA in Acting from PSU in 2005 where she now teaches in the School of Theatre. She is working towards Feldenkrais certification as well.

**STEVE SATTA** (Towson University) directed *What You Will*—a transgendered revisioning of Shakespeare’s *Twelfth Night*— on Towson University’s Mainstage. At ATHE’s lesbian/gay theatre focus group pre-conference he presented a paper on the show and also sat on a panel on Queer Pedagogy. He coached Dominick West for an episode of HBO’s *The Wire* and also coached Towson’s mainstage production of Brian Friel’s *Translations*. For Northwestern University’s National High School Institute for Theater Arts he taught Speech and Dialect and directed a (greatly) abbreviated version of *Angels in America: Perestroika*.

**LUCILLE SCHUTMAAT-RUBIN**, Ph.D. (Dir. Professionally Speaking and Voice) Faculty at Circle in the Square Theater School NYC contributed the chapter “Your Vocal Image” in Shelia Grant’s book, *Any Woman Can*. In June she presented a workshop, “A Daily Voice Tune-Up for Maintaining Vocal Readiness” and attended the gala honoring Julie Andrews and NPR’s Terry Gross at the Care of the Professional Voice Symposium, Philadelphia; Her clients appeared on Broadway in *The Tale of the Allergist’s Wife, The Goat*, and *Into the Woods*, in the films *Kissing Jessica* and HBO’s *Hysterical Blindness*; She attended Tovah Feldshuh’s workshop, “An Actor’s Approach to a Song”, NYC; In addition to her private practice, Lucille teaches both the actors and the musical theater students at Circle in the Square Theater School.

**MICHAEL TOLAYDO** (St. Mary’s College) is appearing as Reg in Privates on Parade at Studio Theatre and recently appeared as Colm Primrose in *Sea Marks* at Metro Stage and at the Folger Theatre as Macbeth. He directed *The Dresser* starring Floyd King and Ted vanGreitheisen and will be playing Macbeth in the fall at The Folger Shakespeare Theatre in Washington DC. Michael is on the editing board of Shakespeare Magazine and works with the Education Department at the Folger Shakespeare Library. He is the artistic director of Bill’s Buddies, the Folger’s educational outreach touring company. Michael was certified as an associate teacher of Fitzmaurice Voicework this spring.

**ELIZABETH VANDENBERG** (McDaniel College, formerly Western Maryland College) served as dialect coach for *Sweeney Todd* (starring Christine Baranski and Brian Stokes Mitchell) and *Merrily We Roll Along* at the Kennedy Center’s Sondheim Festival in Washington DC. She also worked as dialect consultant on *Candida* at the Olney Theatre Center for the Arts in Maryland and *Prometheus* at the Studio Theatre in Washington DC. This fall she is coaching Privates on Parade at the Studio Theatre (with fellow member Michael Tolaydo in the cast), and *What the Butler Saw* for Signature Theatre. She appeared in *Carla’s Cabal* at the National Museum for Women in the Arts, and *The Selfish Giant* and *Telemecca: Stories My Mother Told Me* for New Visions/New Voices at the Kennedy Center. At the American College Theatre Festival Region II she was a preliminary Irene Ryan judge, responded to several productions, and offered a workshop on pictures and resumes.

**JUDYLEE VIVIER** (head of the Graduate Acting Program, Brooklyn College) directed the Graduate and Undergraduate Actors’ Showcase, held at the Jose Quintero Theatre on 42nd Street. As the only full time voice professor and vocal coach, she worked on all the spring productions which included *The Waiting Room* by Lisa Loomer, *Escape From Happiness* by George F. Walker, Sam Shepard’s *Fool for Love*, and Brecht’s *The Good Person of Setzuan*. She served as assistant confer-
ence planner for the San Diego conference (and reports that it was an absolute delight to work with Eric Armstrong) and thanks the VASTA Board and all members for making the experience so rewarding! This semester proves to be just as busy as she attempts to take over from Eric as the conference director and continue the planning for the 2003 New York conference and help launch the spring production season at Brooklyn College by playing Amanda in The Glass Menagerie.

LYNN WATSON (U. of Maryland, Baltimore County) coached Polk County—a “rediscovered” script by Zora Neale Hurston—at Arena Stage. The production was hailed by the New York Times which said Arena had “given the theater world a gift” with the production. Finishing up the season at Arena, she coached Mood for the Misbegotten, which also received high critical praise. At UMBC, voice and dialect coaching included North Shore Fish by Israel Horovitz and Baby with the Bathwater. She contributed material to Ruth Rootburg’s TEACHING BREATHING monograph, and at SETC she gave a lecture/presentation with fellow VASTA member, Daydrie Hague, on “Current Resources and Practices in Dialect Acquisition.” She was a contributor to the new VASTA “How to Use a Vocal Coach” guide created by Nancy Houfek. Over the summer she coached A Midsummer Night’s Dream for Maryland Stage Company, which ran at Center Stage in Baltimore, and taught in the certification training program for Fitzmaurice Voicework in NYC. She is continuing to organize a Fitzmaurice workshop at UMBC in January 2003.

SUSAN WILDER just finished a glorious summer in California playing Beatrice in Much Ado at Marin Shakespeare. She also taught Voice and Text in their intern program. Next she will be playing Amalia in The Magic Fire at the Wilma Theatre in Philadelphia.

KATE WILSON coached the films Molly Gunn (MGM/ Greenstreet) and Soldier’s Girl (Showtime), as well as the A&E documentary Role Reversal during the summer. She taught voice, speech, and text at the Public Theater’s 13-week Shakespeare Lab and presented workshops on releasing vocal dynamics at the Voice Foundation and SSDKC. Currently she is coaching Burn This at the Signature Theatre and The Trojan Women at Juilliard.

SOUThEAST

CYNTHIA BARRETT (University of North Carolina at Greensboro) spent the summer in Atlanta at the Georgia Shakespeare Festival playing Julia in The Two Gentlemen of Verona and Miss Forsythe in Death of a Salesman, along with coaching those two productions and The Merry Wives of Windsor. This is coaching The Tempest for North Carolina Shakespeare Festival, Anton in Show Business and The Sound of Music for UNCG Theatre.

KATE BURKE (University of Virginia) has been named a Mead Honored Faculty Member of 2002. Eight University of Virginia faculty members per year are recognized for reaching out to students in the tradition of “Boots” Mead, former chair of the Music Department. The faculty members are honored at a dinner held in Thomas Jefferson’s Rotunda, and each of them submits a “dream idea” one of which will be made a reality by a $2000 award from the Mead Endowment. (If her dream idea is chosen, she will be sure to let us know.) Kate is also enjoying the relative calm and quiet of being VASTA’s immediate Past President.

RICHARD GANG (Elon University) played Dahmohd Meehane in St Patrick’s Well at the Greensboro, NC, New Playwright’s Forum. He is currently directing The 1940s Radio Hour at the Paramount Theatre in Burlington, NC and coaching dialects for Tom Stoppard’s Travesties at the Burning Coal Theatre in Raleigh, NC. He performed in A Fine Romance, a concert evening of six scenes, co-starring Catherine McNeela, Chairman of the Musical Theatre Department, Elon University, and directed three ten-minute one act plays in the first annual “Ten by Ten Festival” at the ArtsCenter in Carrboro, NC.

DAYDRIE HAGUE (Auburn University) attended the Fitzmaurice Voicework Certification Program” this summer in New York, and the “Destructuring Mastery Weekend” with Lynne Innerst of Pointe Park University underwritten by a Breeden Fellowship. This fall she will be appearing in the world premiere of Strange Fruit: Story of an Alabama Lynching written by Dyann Robinson with original music by Worth Gardner. This spring she will coach Trojan Women and appear as Hecuba.

JACK HORTON (Presenter’s Studio, Louisville KY) With a new studio location in the St. Matthews section of Louisville and higher visibility through publication and business networking, Jack’s studio teaching is focusing more attention on the needs of businesspersons to help them improve their vocal presentations. Three new students hail from the Natl. Speakers Bureau. Jack’s more recently published articles that focus on John Q. Public are “It’s Not What You Say—It’s How You Say It” and “Your Voice, A Potentially Potent Communications Asset.”

MARY IRWIN (North Carolina School of the Arts) would like to thank everyone at the VASTA Conference for their enthusiastic participation in the raffle for the Clyde Vinson Memorial Scholarship Fund. We raised over $400 this year. She is looking forward to being on sabbatical in New York this fall, observing Kristin Linklater at Columbia.

MARLENE JOHNSON (Georgia College and State University) recently coached Three Sisters, Ti-Jean and His Brothers, Angels in America, and The Rivals at Florida State University and appeared as Birdie in Theatre Southeast’s production of Little Foxes. She will be directing Taming of the Shrew in the spring at Georgia College and State University. In March she presented two workshops at Southeastern Theatre Conference in Mobile—“Using the Voice to Interpret Shakespeare’s Acting Clues” and “Building a Wall” from the VASTA Complete Voice And Speech Workout. In May she participated in Frankie Armstrong’s “Voices of the Archetypes Workshop” at Kinnersley Castle in Herefordshire, England. In July she presented a workshop at ATHE in San
CHRISTINE MORRIS (Duke University) coached Cloud Nine and Macbeth at Duke in the fall, and appeared in And Mary Wept, a new Archipelago Theatre piece by Ellen Hemphill and Nor Hall, along with performers from the Roy Hart Theatre and Pantheatre.

CAROL PENDERGRAST (University of North Carolina at Wilmington) continues teaching voice and speech part-time at the Univ. of N.C. at Wilmington and enjoying the opportunities in the city for doing “voice acting” for Japanese anime films. She is also working on the TV series Going to California, Dawson’s Creek and a Hallmark Hall of Fame feature film, The Locket, starring Vanessa Redgrave and Brock Peters. Although she hated to miss the VASTA conference this year, she has enjoyed visits with several VASTA members at other voice events—Linda Gates in Chicago and Mary Irwin and Pat Toole in Winston-Salem.

JANET B. RODGERS (Head of Voice and Speech Training at Virginia Commonwealth University) published her book, The Complete Voice And Speech Workout (Applause Books) which contains 74 voice and speech exercises contributed by 52 VASTA members came out in July and quickly sold out at both the ATHE and VASTA conferences in San Diego! The book can be ordered thru Amazon.com, Barnes and Noble or directly from Hal Leonard Publishing (kfrizza@halleonard.com). In May and June, The European Voice Trip 2002 was a huge success. 18 students and teachers (including Marlene Johnson and Nina Pleasants) traveled to England to study Archetypes and the Voice with Frankie Armstrong. Then on to Romania where the group did workshops for ten days with the DAH Theatre from Yugoslavia and attended the Sibiu International Theatre Festival. In Sibiu, the group met up with Erica Tobolski, who had come with her students from the University of South Carolina.

JOHN WAYNE SHAFFER has left Tarrant County College where he was the Director of Theatre and joined the faculty at the University of Central Florida as an Assistant Professor of Theatre. John may be seen in Serving Sarah which opened in theatres with Matthew Perry and Elizabeth Hurley on August 26th. His new contact info is University of Central Florida/Department of Theatre/P.O. Box 162372/Orlando, FL 32816-2372; phone 407-823-2862

PHIL TIMBERLAKE is finishing his MFA in Voice and Speech Pedagogy at Virginia Commonwealth University. Last year, he presented at SETC, played Argante in Scapin, completed the “Certification Program for Fitzmaurice Voicework” and was a proud contributor to both The Complete Voice and Speech Workout Book and CD edited by Janet Rodgers, and Ruth Rootberg’s monograph, Teaching Breathing. Phil will be performing the solo show, Jacob Marley’s Christmas Carol, as his thesis project this December (note for Fitzmaurice folk - Phil will tremor!).

ERICA TOBOLSKI (University of South Carolina) accompanied USC students who performed at the International Theatre Festival in Sibiu, Romania this summer. The company performed in a 12th Century fortress and was feted, along with the other Americans, including Janet Rodgers’ company, to a reception with the U.S. Ambassador to Romania. At the ATHE conference in San Diego, she co-presented with Barbara Acker on “Character and Cartoon voice” and presented her “Portrait Project” exercise from The Complete Voice and Speech Workout along with fellow VASTA members.

ELIZABETH WILEY (College of William & Mary) Elizabeth Wiley performed in August with her husband David Doersch in Shakespeare for Two, Please at the Commonwealth Performance Festival in Staunton, Virginia, in Shenandoah Shakespeare’s stunning new venue, the Blackfriar’s Playhouse. Fall semester will see her directing A Little Night Music for William & Mary Theatre.

WEST CENTRAL

ELISA LLOYD CARLSON coached Playboy of the West Indies, directed by Kenny Leon, for the Oregon Shakespeare Festival in May and June. She began her new job this fall as a resident voice and text coach for the Guthrie Theatre and voice/speech instructor for the Guthrie/University of Minnesota B.F.A. actor training program.

PAUL MEIER, University of Kansas, promoted to Full Professor in May, spent two months of an intended three months in England this summer, until a hiking accident resulted in a broken leg, sending him home prematurely. His research trip involved the collection of further dialect samples for IDEA, (www.ukans.edu/~idea), and dialect-coaching two films. Among the many stage productions he has dialect-coached recently was Shadowlands in Indonesia, while his textbook, Accents and Dialects for Stage and Screen, is now in its third edition. This and other dialect services and materials are available through his website, Paul Meier Dialect Services, (www.paulmeier.com).

JUDY MYERS dialect-coached The Importance of Being Ernest at Saint Mary’s University in the fall.

ELIZABETH H. NASH wrote an article for the Spring Edition of Opera Quarterly, entitled “A Day with Carmilla Williams”.

SOUTHERN

KATHLEEN CAMPBELL (Austin College) received a faculty award for teaching excellence. During the spring semester, she taught an advanced acting class focusing on voice and text that included a workshop with Catherine Fitzmaurice.

RENA COOK (University of Oklahoma) spent two and a half weeks in the UK where she taught a session on vocal pedagogy at the Central School of Speech and Drama. She also presented a session called “Tour the US in Dialects” at the Actors Centre and the Welsh College of Music and Drama. For Vocal Process Ltd, London, she led an exploration of releasing the voice through movement.

JOE FALOCCO (Arkansas State University) recently directed a production of The Comedy of Errors for the Shakespeare Festival of Arkansas in Little Rock and a production of Ham-
let at Arkansas State. This semester, Joe will be serving as dialect coach for a university production of *The Elephant Man*.

**JIM JOHNSON** (University of Houston) taught at the Fitzmaurice teacher certification workshop in New York City in June. At the end of June, he directed scenes from *Antigone* for the First Folio Shakespeare Festival in Chicago as a part of a grant through the Illinois Humanities Council to perform it in traditional masks and costumes. It was also a wonderful opportunity to visit old friends in Chicago, where he lived prior to taking his position in Houston. He also served as dialect coach for *And Then There Were None* at the Alley Theatre in Houston. Jim will soon be coaching *Lend Me a Tenor* and *Our Town* at UH, and is gearing up to direct *Voir Dire* there next spring.

**DR. ROBERTA SLOAN** (Professor and Chair of the Department of Theatre, Dance and Media Arts at the University of Central Oklahoma) presented a workshop on Fitzmaurice Voicework at the American Alliance for Theatre and Education conference in Minneapolis. She has recently been awarded a Presidential Citation of Excellence for her work as National Chair of the AATE “Theatre in Our Schools” project.

**NEW ENGLAND**

**CELENA SKY APRIL** (Salem State College, Massachusetts) is preparing a new course to run in the spring, 2003, entitled *Voice for Performance* (Part 1). Gratefully, she studied “The Joy of Phonetics” with Louis Colaianni in Boston in May, and eagerly awaits her very own phonetic pillows for the class. Last spring, Celena studied privately with Catherine Fitzmaurice in New York, and looks forward to exploring that work in her new class as well. This winter, Celena compiles and directs a new production entitled *A Question of Character*, utilizing real speeches from history that explore the voice of good and evil. This fall, she begins her second year as Teaching Director for the Merrimack Valley Community Bible Study.

**CANDICE BROWN** (Wheaton College) is teaching Voice and Speech, Movement and Beginning Directing this fall. In addition to teaching, she will be directing a production of *The Laramie Project* for Brandeis University in October. Candice has just returned from Rotterdam in The Netherlands where she was taking private sessions in voice and singing and also attending a three day workshop with Jean-Rene Toussaint and Anne-Marie Blink at Stemwerk Rondom. She hopes to publish an article for the VASTA Newsletter and a longer piece in the VASTA Journal about her explorations there. In the spring Candice will continue to teach at Wheaton offering a course in dialects and another in acting while also directing Brian Friel’s *Translations* for Wheaton College in April. As time allows, she will continue to pursue acting and voice work in the Boston area. However, you can see her most regularly sailing around the Cape and the Elizabeth Islands with her partner and friends on their new sailboat, *Kokopelli*.

**NANCY HOUFÉK** (American Repertory Theatre, Harvard University) coached *Marat/Sade* (dir. by Janos Szasz), *Absolution* (dir. by Scott Zigler) and *Lysistrata* starring Cherry Jones (dir. by Andre Serban) for the ART. For the Institute for Advanced Theatre Training, she directed the M.F.A. New York Showcase and, with the assistance of visiting intern, Julia Lenardon, coached the “Pinter Project” also directed by Scott Zigler. Nancy is pleased to announce that the first graduate of the A.R.T./Institute M.F.A. with a voice concentration, Patricia Delorey, after teaching at both the Moscow Art Theatre School and the University of Bologna at Forgli, has accepted a one-year position teaching voice, speech and dialects at West Texas State University in San Marcos, Texas. Nancy also is continuing her workshops with the Kennedy School of Government and the Derek Bok Center for Teaching and Learning at Harvard.

**MARYA LOWRY** (Brandeis University) played the Chorus and Nell Quickly for the Commonwealth Shakespeare Company’s *Henry V* - Free Shakespeare on Boston Commons - this summer. She also taught voice classes for the CSC intern company. For the Merrill Lynch “Woman in Leadership” training session in June, she was invited to perform bits from Shakespeare as a demonstration of actor’s skills as a model for leadership skills. She will return to Harvard University’s Teachers as Scholars program to give her two day workshop, “Rock Thy Brain! Shakespeare: Flesh, Blood and Bones.”

**PATRICIA RIGGIN** has finished her Artist-in-Residency at Emerson College and begins a new appointment at Boston College this fall where she will be teaching acting, voice, and Meisner technique. She will also be directing *Hope* by Terrence McNally at the college in October. In addition, Patricia is the Playwriting Chair for the New England region of KCACTF. She can be reached at patricia.riggin@bc.edu.

**RUTH ROOTBERG** has recently edited and published *Teaching Breathing: Results of a Survey* (Marth Munro, Assistant Editor). It is a 192-page compilation, analysis and summary of responses from 13 voice teachers, (most of whom are VASTA members) to over 100 questions related to teaching breathing as part of a voice curriculum. To order a copy, please contact Ruth at RRrootberg@attbi.com. The original questionnaire is also published on-line so that anyone may use it for his/her own self-educational process: http://www.vasta.org/research/teachingbreathing.pdf. The questionnaire will eventually move to Ruth’s Web-Site-in-the-making. Please watch VASTAVOX for an announcement.

**KAREN RYKER** (University of Connecticut-Storrs) has recently moved from University of Wisconsin-Madison to join the faculty at UConn, teaching voice and acting (with colleague David Alan Stern). This past term she coached *The Trojan Women* and *Measure for Measure* at UConn, then coached *Romeo and Juliet*, *A Midsummer Night’s Dream*, and *The Merchant of Venice* for Illinois Shakespeare Festival’s 25th anniversary season. She is happy to announce that the revised and expanded promotion and tenure guidelines are ALMOST ready - will be reviewed and hopefully adopted at the October VASTA board meeting. Look for an announce-
ment after that!

DAVID ALAN STERN (University of Connecticut-Storrs) worked this summer as production dialect coach for the Berkshire Theatre Festival production of *Zorba* and also coached Victor Tallmadge in a Swedish accent for the Disney/Touchstone feature film *Hidalgo*. As the new semester begins, he is coaching Welsh, Scottish, RP and London dialects for the Connecticut Repertory Theatre production of *Wrens* and digitally re-mastering the ACTING WITH AN ACCENT series for release on CDs in the winter.

PETER JACK TKATCH (University of Vermont) served as dialect coach for *The Miracle Worker* at UVM last spring and, along with John Leighton, for *The Prime of Miss Jean Brody*, at Lost Nation Theatre during the summer. This fall he is directing and dialect coaching *Dancing at Lughnasa* at the Royall Tyler Theatre.

WESTERN

FRAN BENNETT (California Institute of the Arts) finished playing King Lear in *King Lear* for CalArts Center for New Theater at the Brewery Arts Complex in downtown Los Angeles at the end of June. She also just finished shooting a guest starring role in ABC’s *That Was Then*. Fran still very much enjoys teaching!

DEENA BURKE returns to Cornish College of the Arts after a year-long leave of absence. During that time she traveled around the country and Europe dancing, studying, teaching, and performing the Argentine tango. While on leave she maintained her “Area Head of Voice and Speech” at Cornish and oversaw four voice and speech faculty as well as participating in a Liz Lerman critical response workshop and directing *Into the Woods*. She coached *Arms and the Man* at the Intiman Theater, *True Believer* at The Seattle Rep, and three different actors for the one-man show, *Fully Committed*, at ACT in Seattle. She observed office procedures and surgery with Dr. Robert Sataloff at The Voice Foundation in Philadelphia and with Dr. Yolanda Heman-Ackah at the Voice Center in Chicago. She attended and presented a voice workshop at the 31st Voice Symposium in Philadelphia, attended a week long workshop with Frankie Armstrong entitled, “Voice and the Archetypes” at Kinnersley Castle in Hereford, England and attended the VASTA conference in San Diego where she stepped off the board after 3 years. During her term she developed and administered VASTA’s mentoring program.

JAN GIST left the Alabama Shakespeare Festival after 9 years and is now completing her first year as Resident Head of Voice and Speech at The Globe Theatres and their MFA Actor Training Program at the University of San Diego. This year, Jan coached MFA productions of *Two Gentlemen of Verona*, *Heartbreak House*, and *Psychopathia Sexualis*. She also coached Equity productions of *Betrayal*, *Taming of the Shrew*, *Perciles*, *Faith Healer*, *Smash*, *The Compleat Female Stage Beauty*; and consulted on Equity shows of *Stones in His Pocket*, *All My Sons*, *Infinite Ache*, *Beyond Therapy*, and *Imaginary Friends*. In January and February, 2003, Jan will serve as guest Voice and Text Director with The Oregon Shakespeare Festival on Coward’s *Present Laughter* and a new play, *Mothers Against*. She presented on two panels at ATHE.

JOEL GOLDES recently coached an Uzbek accent for the NBC movie *War Stories*, starring Jeff Goldblum, and taught Tom Arnold to speak in the Welsh accent of Sony Corporation chair Howard Stringer for a filmed tribute, as well as coaching him on the set. He is currently coaching the world premiere of Oliver Mayer’s *Ragged Time* at the Black Dahlia Theatre, and recently coached Heather MacDonald’s *When Grace Comes In* for La Jolla Playhouse, *Master Harold...and the Boys* at International City Theatre, *Hello and Goodbye* at Knightsbridge, and *Pentecost* at the Evidence Room. A voiceover client of Joel’s recently booked a job as an Australian fish in the upcoming Disney/Pixar animated feature “Finding Nemo,” and Joel coached on-set for *They Would Love You in France* and on the ADR stage for looping of *Mind Games*, helping an Australian actor make his Texas accent more consistent. Joel returned to Ernst and Young in Los Angeles to help nine of their Asian-born associates communicate more clearly in English, and is currently working with professional clients in Tennessee, Illinois, New York, Texas and Singapore.

ARTHUR LESSAC (The Lessac Institute) led a 6 1/2 -hour extracurricular workshop at ATHE in San Diego. He was a special guest teacher for the first three days at the Lessac Summer Intensive Workshop in Mercersburg, PA this year and had a series of engagements in the spring, including a three-day workshop at Baylor University at Waco, TX with Marion Castleberry and a two-day workshop at University of Virginia Commonwealth with Janet Rodgers. Prof. Lessac is honored to be nominated for Educator of the Year from New England Theatre Conference. He’ll be leading a special workshop session and accepting that award in November, 2002.

KATHY MAES is serving her last semester as chair of the Department of Theatre, Film and Video Production at the University of Colorado at Denver. Kathy completed her second Lessac Workshop this summer at Mercersburg Academy (after a hiatus of 28 years!) and is currently a candidate for Lessac Certification.

JOAN MELTON (Cal State Fullerton) taught for two weeks last spring at the Western Australian Academy of Performing Arts, in Perth, and spent time at the National Voice Centre in Sydney, before returning to the States to teach a week in the Fitzmaurice certification workshop in New York and to present the first VASTA-sponsored workshop at a NATS (National Association of Teachers of Singing) conference, in San Diego. In July she went to Italy for the Pantheatre Workshop on Scandal, spent time in England writing and exploring student exchange possibilities for Cal State Fullerton, and concluded the summer in Salzburg, Austria, at the 5th International Voice Symposium, where she presented a workshop entitled, “Singing and Speaking with the Same Voice.” Heinemann is publishing the book she has written with speech-language pathologist, Kenneth Tom, *ONE VOICE: Integrating Singing Technique and Theatre Voice Training*. Look for it in the spring of 2003! Joan has also spearheaded
an exchange program between Trinity College, Carmarthen, Wales, and Cal State Fullerton and is the Coordinator for that program. In early September, she did a performance project with Kevin Matherick, Head of Theatre Studies at Trinity, in which undergraduates from the two schools presented adapted Dylan Thomas short stories in two evenings called, “Dylan Thomas’ WALES.” During the fall semester, she’ll coach Chess and A Bright Room Called Day for Cal State Fullerton.

CRYSTAL ROBBINS (Santa Monica College and Lighten Up Productions) finished her 2nd Lessac Intensive Summer Workshop at Mercersburg Academy. She is a Candidate for Certification in Lessac Voice, Speech & Body Training. In addition to her two classes at SMC, she subbed at USC for colleague Kathleen Dunn during the first week of the fall term. Earlier, she directed a cabaret show in Los Angeles and will be producing the show’s upcoming CD. She coached Twelfth Night at the Globe Theatre in West Hollywood. She was honored to have been one of the nominees for the Clyde Vinson New Teacher award, 2002.

JO TOMALIN traveled to Europe last summer where she visited the BADA acting program at Oxford, RADA in London, and the Mimos Modern Mime Festival in Perigueux, France. Two of her students participated in the BADA program. She attended a master class where John Barton coached and directed Prunella Scales, Jane Lapotaire and Ian Richardson on two Shakespeare speeches.

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Recent additions to the website include:

- updates to the Internet Links to Voice and to the Theatrical Bookstores, Publishers, and Other Resources pages, both edited by Amy Stoller.
- updates on VASTA’s Conference 2003 to be held in New York City, August 2003.
- presentations from the VASTA 2002 Conference: Breathe by Drs. Heman-Ackah and Ries.
- VASTA’s new publication “How to use a Vocal Coach,” developed by Nancy Houfek with assistance from Lynn Watson and Linda de Vries.
- newsletter archives updated to Fall 2001.
- information on the VASTA mentor program - be mentored or act as a mentor to an up-and-coming VASTA member. a form for submitting resources for evaluation for the new VASTA Bibliography.
- a means for International VASTA members to pay membership/renewals via credit card over the internet through PayPal.
- current listings of the Officers and Board of Directors for VASTA
- phonetic fonts: Michael J. Barnes and Eric Armstrong provide VASTA members with a package of fonts and instructions for their use for either Windows or Mac computers.

All links are accessible from http://www.vasta.org/

submitted by Eric Armstrong, VASTA Director of Technology/ Internet Services.