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.)

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MEMBER NEWS

MERIBETH DAYME (London, UK) will be on the voice faculty for a music summer school in Spain during July and, in late August, will be on the faculty
for the Nelson Song Fest in Canada. 

GILLYANNE KAYES (London, UK) is delighted to give notice of the “birth” of her second book, Successful Singing Auditions, co-written with husband Jeremy Fisher. This book (A&C Black, ISBN 0-7136-5807-X) will be on the shelves from April this year. Gillyanne has also newly completed a distance learning CD called Basic Vocal Functioning, which is non-singer friendly and consists of narration and audio examples of some of the basic routines described in Singing and The Actor. She is thrilled to be presenting on Singing and The Actor this June for the International Centre for Voice at the Central School of Speech and Drama (CSSD). The workshop subtitle is “the challenge of singing text” and will explore the differences and similarities between delivery of spoken and sung text and how this impacts on acting choices. Gillyanne is grateful to VASTA for sponsoring her trip to ATHE last summer. A return trip in the shape of a mini-tour is planned for the fall and Lisa Wilson’s department at Tulsa University is expected to be the first host. Thanks, too, to Rena Cook who is helping to co-ordinate the venture.

FLOORTJE NIJSSEN (Belgium) is the European Associate for the Gorey Arts Event running from 1st to 11th August in Gorey, Ireland. The event will be a multi-arts festival for all ages, with all arts represented. There will be performances and workshops in music, dance, drama and visual arts. The workshops will be for children, adults and semi-professionals. Floortje will direct a drama workshop for 6-7-8-yr old children. At the end of the Arts Event, the play will be presented. As well as acting in it, the children will be responsible for the set, costumes, etc. They will use a script based on a brand new fairytale written by 9-year-old children in Belgium. In Belgium this work will lead in a monthly storytelling time based around traditional fairytales, with Floortje as narrator. During March, the young Belgian authors of the tale will use the Dutch version of the script to work on a theatre project in their school. Floortje will be involved in this project also.

LISE OLSON (Liverpool Institute for Performing Arts, UK) coached Fiddler on the Roof, directed Bock and Harnick’s She Loves Me and Celebrating the Gypsies, is teaching a second “Vocal Violence” seminar for Vocal Process Ltd and presented at the International Voice Conference at Central School of Speech & Drama on “The Moment of Speech”. She will be assisting on the second annual LIPA-British Academy of Dramatic Combat workshop and working with Cameron Mackintosh’s casting director in the spring, in addition to co-directing the LIPA London showcase at the Criterion Theatre.

CANADA

DAWN MARI McCaugherty (York University) was granted tenure and promoted to Associate Professor at York in the summer of 1991. This year she is teaching at the University of Calgary, where she is currently coaching The Cherry Orchard, and in the fall directed In Transit. Last summer she taught at the Voice Intensive in Vancouver, before participating as an actor in PlayWorks 2001 at the ATHE conference in Chicago.

DAVID SMUKLER (York University) is currently preparing for the 16th year of the Voice Intensive in Vancouver, which attracts people from all over the States, Europe, Asia as well as Canada. This is his second year as faculty of the Training Programme for the Ontario Association of Jungian Analysts. In addition to the two year MFA Programme in Acting with the Voice Teacher Diploma offered at York, David recently coordinated the addition of a one year Stand Alone Voice Teacher Diploma. This Diploma is available to people who already have an MFA in Acting or Directing, and those from associate fields with an MA or Ph.D. in Speech and Language Pathology, Linguistics or Education.

SUSAN STACKHOUSE (Dalhousie University) is presently enjoying a 6 month sabbatical from Dalhousie University and is looking forward to supplying more Canadian samples to Paul Meier’s International Dialects of English Archive. Last October-November she performed as Nana in For The Pleasure of Seeing Her Again at the Neptune Theatre in Halifax, Nova Scotia while continuing to teach/coach at Dalhousie.

MID- ATLANTIC

MARY BAIRD (freelance) Currently Acting at the Orlando Shakespeare Festival in I Hate Hamlet. Doing Linklater Voice workshops with interns. Will return in the spring to act in Much Ado About Nothing. 

SUSAN BLUMERT is currently coaching a Down East New England accent for a production of Our Town at Montclair State University in Upper Montclair, NJ. She will be coaching their forthcoming production of Steel Magnolias. She
would also like to let people in NJ and elsewhere know, that if they are seeking a dialect coach, she is available to work on their projects.

ADELE CABOT (University of Maryland, College Park) served as voice and speech consultant for *Of Mice and Men* and *True West* both at Arena Stage, Washington, DC. She will direct *Polaroid Stories* at UMD this spring. Last summer, Adele was one of 13 professional actors who made up the International Fellowship of Actors at Shakespeare’s Globe in London, where she performed Iacomo in *Cymbeline*.

CATHERINE FITZMAURICE, with master and associate teachers, will be teaching the third Certification Program this summer. For information and workshops see www.fitzmauricevoice.com

EVAMARII HJOHNSON (New York City), taught and coached for the 2001 California State Summer School of the Arts (on the Cal Arts campus), and has coached and taught in January/February for the Dell’Arte International School of Physical Theatre, Blue Lake, CA.

CHRISTINA KEEFE (adjunct lecturer voice/speech and acting at DeSales University, Center Valley, PA and Artistic Associate of the Pennsylvania Shakespeare Festival) directed *Charley’s Aunt* for The Warehouse Theatre in Greenville, SC, and taught master classes for their resident company during the month of October, 2001. She will be vocal coaching for the Festival this summer and playing Gertrude in their production of *Hamlet*.

NANCY KREBS has been very busy since last summer; teaching at the Lessac Summer Institute held at the University of New Hampshire in June and July; dialect coach for Everyman Theatre’s productions of *Watch on the Rhine* and *The Waverly Gallery*, releasing a third album of original music called “Come to the Stable”. She will be teaching an introductory workshop in the Lessac Approach at the University of North Dakota, coordinated by Dr. Pamela Chabora in March, will be acting in scenes from Chekov’s *The Cherry Orchard*, and will be once again on the faculty for the Lessac Summer Intensive, to be held at Mercersburg Academy June 23-July 19, 2002. She still teaches at the Baltimore School for the Arts, and continues with her own private studio The Voiceworks.

ELLEN O’BRIEN (The Shakespeare Theatre/Academy for Classical Acting) served as voice and text consultant for *Oedipus, Hamlet* and *Romeo and Juliet* at the Shakespeare Theatre. She also offered a weekend intensive for the cast of *The Merchant of Venice* at the People’s Light and Theatre Company, Malvern, PA. Her essay “Dancing the Meter” has been published in *Approaches to Teaching Shakespeare’s Hamlet*.

LUCILLE SCHUTMAAT-RUBIN, Ph.D., (Dir, Professionally Speaking and Voice Faculty Circle in the Square Theatre School NYC) contributed “Ten Stage Fright Smashers for the Speaker” to *The Voice Foundation* Website www.voicefoundation.org; Her chapter, “Training the Professional Voice” appears in *La Voz Patologial* by M.C.A.Jacson-Menaldi (ed.) and is available on line at medicapanamericana.com; *Reader’s Digest* (Feb 02) recaps Lucille’s Oprah magazine interview of Dec 00 ; Her clients appeared this season on Broadway in *Hedda Gabler* and *Major Barbara*, in the films *Ocean’s Eleven* and *Final* and on TV’s *CSI* ; Dr. Rubin is a member of the Scientific Advisory Board of The Voice Foundation and will present her 21st workshop for the Care of the Professional Voice Symposium June 8 in Philadelphia.

ELIZABETH VAN DEN BERG (Western Maryland College) served as dialect consultant on *The Real Thing* at the Olney Theatre Center for the Arts in Maryland and *Hambone* at the Studio Theatre in Washington DC. The Studio has also contracted with her to serve as vocal consultant for *Prometheus*, opening in March. She directed *Children of Eden* for Western Maryland College this past fall. 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. This coming spring she’ll be vocal coach for *Escape from Happiness* at WMC.

JUDYLEE VIVIER (Brooklyn College) served as vocal consultant on the 2001 Fall production
season at Brooklyn College in New York, where she heads the MFA Acting Program and teaches voice and acting. The season included *Anton in Show Business* by Jane Martin, *Romeo and Juliet*, *My Sister in this House* by Wendy Kesselman, *Fool for Love* by Sam Shepard. This spring she organized an intensive three-day acting workshop with Olympia Dukakis for the MFA and BFA actors.

**LYNN WATSON** (U. of Maryland, Baltimore County) coached *On The Jump* at Arena Stage and did dialect work on *Far East* at Studio Theatre in DC. At UMBC she coached *Crimes of the Heart* and *Good Woman of Szechuan*. She attended a mastery workshop in Fitzmaurice Voicework in NYC. She also attended a “Joy of Phonetics” workshop with Louis Colaianni. The workshop was sponsored by DelMarVa regional VASTA members and held in the Baltimore area (special thanks to BettyAnn Leeseburg-Lange and Natalie McManus). She also presented an introductory session on Fitzmaurice Voicework for the DelMarVa group. Looking ahead, she is organizing and will host a 5-day Fitzmaurice workshop at UMBC in January 2003.

**SUSAN WILDER** (Arcadia University, PA), a graduate of The Academy for Classical Acting in DC, teaches Voice & Speech and Acting at Arcadia University near Philadelphia, where she also served as Voice and Text Coach on *Othello* and *As You Like It*, and directed *Parallel Lives*. She also directed a radio play, *In The Native State* at Germantown Friends School (Philadelphia) and will be teaching a course there this spring on ‘The Actor’s Shakespeare’, and then will be playing Titania in Philadelphia in April.

**KATE WILSON** recently coached *Othello* at the Public Theater and *Twelfth Night* at Juilliard. She is currently coaching the Broadway productions of *The Graduate*, *Oklahoma*, and *The Man Who Had All the Luck*, as well as a new production of *Don Juan*, adapted and directed by Stephen Wadsworth, to be performed at Seattle Rep and the McCarter Theatre.

**SOUTHEAST**

**CYNTHIA BARRETT** (University of North Carolina at Greensboro) Closed out 2001 playing Mrs. Cratchit in *A Christmas Carol* for the North Carolina Shakespeare Festival and started 2002 playing Eliante in *The Misanthrope* for Charlotte Repertory Theatre. She is slated to coach *A Raisin in the Sun* and *The Visit* for UNCG Theatre during the spring semester.

**KATE BURKE** (University of Virginia) is spending her spring coaching *Our Country’s Good* and *Cabaret*, attending URTA Auditions in Chicago and NYC to audition prospective graduate actors and tending to VASTA administrative tasks preparatory to handing over the presidency in August. She also taught a workshop called “An Overview of the Speaking Voice” for University of Virginia faculty.

**RICHARD GANG** (Elon University) directed *Marvin’s Room* at Elon University which opened January 17 and at the same time played a principal role (Avram) with the students in the BFA Musical Theatre program which opened on February 7.

**DAYDRIE HAGUE**: (Auburn University) served as a preliminary rounds judge at the Kennedy Center/American College Theatre Festival and plans to present a workshop with Lynn Watson at SETC in current trends and resources in dialect acquisition. She will be dialect coach for *Our Country’s Good*, and has been accepted into the Fitzmaurice Certification Training Program in New York this summer.

**MARY IRWIN** is in her seventh year teaching at the School of Drama, North Carolina School of the Arts. This year she was asked to serve as acting Head of Voice. Mary is concurrently coaching *Streamers* and *Miss Julie* at NCSA, and, during the Spring Term, will be voice and text coach for *As You Like It*, directed by NCSA Drama Dean Gerald Freedman. She continues to administer the VASTA Scholarship that was created to honor her teacher and mentor, Clyde Vinson. Mary is also working with Master Linklater teacher Andrea Haring toward certification in the Linklater technique.

**ELISA LLOYD** married over the summer and is now Elisa Lloyd Carlson. She continues her
teaching work at Emory and coaching for Theater Emory, the Alliance, Actor’s Express, Theatrical Outfit and the Georgia and North Carolina Shakespeare Festivals. She coached One Flea Spare and The Trestle at Pope Lick Creek in the Atlanta-wide Naomi Wallace Festival last fall. The film of Hamlet that she coached, directed by and starring Campbell Scott, was just released on video/DVD.

CHRISTINE MORRIS (Duke University) traveled to Alabama in November for a week-long residency at Alabama Shakespeare Festival, working with the MFA company on extended voice. Her major spring project is performing at Duke in a new adaptation of Don DeLillo’s novel Mao II, playing opposite Frederick Neumann of Mabou Mines; adaptation and direction by Jody McAuliffe.

FRED NELSON is associate artistic director for Shenandoah Shakespeare located in Staunton, Virginia. He continues to be resident voice coach and most recently directed The Merry Wives of Windsor. This past September Shenandoah Shakespeare opened their resident theatre, The Blackfriars Playhouse, a re-creation of the indoor theatre used by Shakespeare.

CAROL PENDERGRAST (University of North Carolina at Wilmington) acted and sang in an adaptation of Dickens’ A Christmas Carol, the inaugural production of a new professional theatre company in Wilmington, Theatre Exchange (transplanted from Los Angeles) in December. She will attend the Voice Symposium in Chicago, March 21-23 and hopes to see other VASTA members there.

JEFFREY SMART just finished work as vocal coach on Romeo and Juliet at Virginia Commonwealth University and attended Louis Colaianni’s pillows workshop in Maryland with many Delmarvans. Jeff just helped a friend on her production of The Stronger and is looking for other productions to help out on this spring. Mostly, he’s polishing his thesis and looking forward to being on the trail of a good job this semester—any leads?

ERICA TOBOLSKI (University of South Carolina) coached The Merry Wives of Windsor, Antigone, and Hay Fever and played the role of Gin Chance in Naomi Wallace’s The Trestle at Pope Lick Creek at the University of South Carolina. She taught a one-day master class on the Standard British Dialect for the Warehouse Theatre in Greenville, SC.

TERRY WEBER (University of Tennessee) As of June 2001, Terry was tenured and promoted to Associate Professor at the University of Tennessee. His one-man show, Killing Lincoln (by Amy Russell), will be presented at SETC in Mobile on March 7. This hour-long show is available for bookings to colleges and universities, beginning Fall, 2002. As part of the package for booking the show, Terry is available to teach workshops in voice, speech, and/or acting Shakespeare.

ELIZABETH WILEY (Head of Acting at College of William & Mary) in 2001: Coached Twelfth Night at Cape Fear Regional Theatre in NC; performed “The Woman Who Liked to Make Vaginas Happy” (the moaning piece great for voice people!) in W&M’s V-Day production of The Vagina Monologues; coached The Passion for William & Mary Theatre; produced and performed in Oh Dear, We Don’t Know Where We Are!, an evening of songs and monologues by British comedienne Joyce Grenfell; taught Voice for Violence with the Nordic Stage Fight Society in Skene, Sweden and in Parnu, Estonia. Elizabeth took a one-semester leave from W&M so that she could spend Fall 2001 teaching voice (with Mira Kehoe!) for the University of Minnesota/Guthrie Theatre BFA Actor Training Program, where she also coached and played piano for their production of The American Clock by Arthur Miller.

EAST CENTRAL

CHRISTINE ADAIRE (University of Wisconsin-Milwaukee) directed King John at Shakespeare & Company this past summer. It was chosen as one of the TEN BEST PRODUCTIONS in the Bershires in 2001. This season she dialect coached three plays at the Milwaukee Repertory Theatre: Magic Fire, A Christmas Carol, Lovers And Executioners. In December she taught voice workshops in Spain: at the
Escuela Eolia in Barcelona and the Guindalera Escena Abierta Teatro in Madrid. In mid-February she leaves for China to teach voice at the Shanghai Theatre Academy in Shanghai. When she returns to Milwaukee, she will begin rehearsals of *Fen*, which she will be directing with her students at the UW-Milwaukee.

**ERIC ARMSTRONG** (Roosevelt University) continues to be busy with coaching in the Chicago area, including the premier of *Rosa Lublin* for Piven Theatre and *Some Voices* for Profiles. Plans continue for the VASTA conference in July (see elsewhere in this issue for more details). Eric is also working on developing dialect analyses with Flash, which have been very successfully used in his dialects class. Baby number (a boy!) two should be by the end of April, so it’s a busy and exciting time.

**KATE DeVORE** has joined the Voice Center at University of Illinois at Chicago as a voice/speech pathologist specializing in professional voice. She continues to teach theatre voice and speech at Columbia College and The Audition Studio as well as privately. She will serve as dialect coach this winter for a new play called *Stripped* at Circle Rep, and in March will present three talks/workshops at the Midwest Voice Symposium on Voice Disorders in Chicago. In June she will co-present (with Kate Ufema) a workshop on “Safe Screaming” at the Voice Foundation Symposium.

**LINDA GATES** presented a vocal workshop for international participants “The Use of Heightened Text in Vocal Pedagogy and Therapy” at the Pan European Voice Conference (PEVOC IV), Stockholm, Sweden, in August. The English text was Michael Alexander’s translation of *Beowulf* with some of the verses in the original Anglo-Saxon. This fall she was the dialect and English diction coach for the Lyric Opera of Chicago’s productions of *Street Scene* and *Billy Budd* and the dialect coach for *No Man’s Land* and *Top Girls* for Remy Bumpo Theatre Company in Chicago.

**LAURA LEDFORD-PEARSON** (Millikin University) completed the Summer Vocology returned to Millikin to direct Brian Friel’s *A Month in the Country*. At the beginning of this year, she participated in a staged reading of Sandra Lindberg’s *A Breach in Autumn* with colleagues from Illinois Wesleyan University, Illinois State University and Bradley University. Currently, she’s coaching dialects for Stoppard’s *The Real Inspector Hound*.

**SANDRA LINDBERG** (Illinois Wesleyan University) provided dialect coaching for *Pieces of the Sky* at Heartland Theatre in Bloomington, IL, as well as *Three More Sleepless Nights, Vagina Monologues, Lucky Stiff*, and an original play by John Ficca called *Afraid of Frankenstein*, all at IWU. She also learned a lot from a staged reading of her original play, *A Breach in Autumn*, read at IWU with a cast of professional actors and theatre faculty from IWU, ISU, Bradley, and Millikin. Currently, she is directing a production of *The Winter’s Tale*, that opens in late April. Her article “Archetypal Image Work in Shakespearean Performance Training” will be read at the International Federation for Theatre Research Conference in Amsterdam this June.

**BETH MCGEE** (Associate Professor, Case Western Reserve University) was appointed the Faculty Diversity Officer within CWRU’s Office of the President in January, 2002. She is still part-time in the theater department, teaching voice.

**SUSAN MURRAY MILLER** returned to Chicago from teaching theatre at Principia College where she also directed *Into the Woods*. She is delighted to be a VASTA rejoin. She also rejoined the Jeff Committee, seeing and judging some 135 plays a year. In 2000-2001 Susan coached dialects for two productions for Senachai Productions and Timeline Theatre in Chicago. In May, 2001 she served as assistant dialect coach to Brendan Gunn of Belfast for Irish Repertory’s production of *By the Bog of Cats*. In June, she performed the role of Mrs. Kilbride in the final week of that play’s run at Victory Gardens Theater, Chicago.

**CHUCK RICHIE** continues to teach full time in the School of Theatre & Dance at Kent State,
JOE FALOCCO, Micha Espinosa, Phyllis Griffin, and Michele Cuomo have proposed a panel for the 2002 ATHE conference in San Diego entitled “Yoga, Embodiment, and the Voice: Pedagogy in the New Age”.

NEW ENGLAND

CANDICE BROWN is currently living in Boston, MA and teaching Voice & Speech, Movement and Intermediate Acting at Wheaton College in Norton, MA. In the fall she taught Voice & Speech, Movement, and Masks and Puppets, and also vocal coached a production of Paula Vogel’s How I Learned To Drive at Wheaton College, as well as directed a production of The Wake of Jamey Foster by Beth Henley at Brandeis University. She was absent from VASTA last year as she did some parttime teaching (Movement and Acting) at Brandeis and at Wheelock College (Masks and Puppets and an interdisciplinary course cooperative.) Her temporary sabbatical from fulltime work was a response to return to a more aggressive pursuit of her professional acting voice. Last May she premiered Adam Rapp’s new play entitled Nocturne at The New York Theatre Workshop. The play was nominated for a Pulitzer Prize and had its premiere at ART in Cambridge in the fall of 2001.

NANCY HOUFEK (A.R.T., Harvard) has coached Othello (dir. by Yuri Yeremin & David Wheeler) in the fall, Marat/Sade (dir. by Janos Szasz) in the winter, and Lysistrata (adapt. by Larry Gelbart, dir. by Andre Serban, starring Cherry Jones) in the spring for the American Repertory Theatre at Harvard University. In addition to teaching the first and second year graduate level classes in voice, speech, dialects and Shakespeare text, she is mentoring three students in the new M.F.A. program in voice which the Institute for Advanced Theatre Training is now offering. Nancy has continued her work with the Derek Bok Center for Teaching & Learning working with Harvard faculty; the film of her work, The Act of Teaching, is now available.

WEST CENTRAL

JOHN STANIUNAS (University of Kansas) and MANDY REES (University of California—Bakersfield) have collaborated on a book, entitled Between Director and Actor: Strategies for Effective Performance, due out in fall of 2002 from Heinemann Press.

SOUTHERN

MICHA ESPINOSA coached Agnes of God, an original play The Medeas, The Impossible Marriage, and Death of a Salesman. She brought in Broadway Star Marc Kudisch and Second City’s Keegan Michael Key for guest workshops at Southwest Texas State University. Micha presented two workshops this year at the Texas Educational Theatre Association Conference. Check out her new web-site for workshop information at www.yogaforactors.com and always feel free to contact Micha with any membership needs. On a fun note, Micha recently returned from New Zealand where she jumped out of a perfectly good plane at 12,000 feet, repelled into a cave 350 feet deep, and walked over 50 miles! where he dialect coached Dancing at Lughnasa

NANCY HOUEF (A.R.T., Harvard) has coached Othello (dir. by Yuri Yeremin & David Wheeler) in the fall, Marat/Sade (dir. by Janos Szasz) in the winter, and Lysistrata (adapt. by Larry Gelbart, dir. by Andre Serban, starring Cherry Jones) in the spring for the American Repertory Theatre at Harvard University. In addition to teaching the first and second year graduate level classes in voice, speech, dialects and Shakespeare text, she is mentoring three students in the new M.F.A. program in voice which the Institute for Advanced Theatre Training is now offering. Nancy has continued her work with the Derek Bok Center for Teaching & Learning working with Harvard faculty; the film of her work, The Act of Teaching, is now available.
MARYA LOWRY (Brandeis University) presented a three day workshop exploring the ancient act of lamentation at the International Giving Voice Festival in Wales, April ’02. The theme for Giving Voice 7 was The Voice Politic and the workshop title: “Lamentation: Voices from the Ashes.” Additionally, she is the voice of Mary Baker Eddy for the new Mary Baker Eddy Library currently being developed in Boston. DAVID ALAN STERN was recently named Associate Head for Graduate Programs in the Dramatic Arts Department at the University of Connecticut. After eight years of being the sole voice-speech-text-dialect teacher in the Department, he is celebrating the January UConn arrival of his new colleague, Karen Ryker, and looks forward to many joint explorations of vocal violence. Recent dialect-coaching assignments for David have included Joe Moore as Oscar in The Odd Couple at the Hawaii Theatre Center and the productions of Translations at the Connecticut Repertory Theatre and Awake and Sing and My Fair Lady at the Berkshire Theatre Festival.

WESTERN

DUDLEY KNIGHT (UCIrvine) reports that during the 2000-2001 academic year he was fortunate enough to be able to provide vocal and accent direction at South Coast Repertory for three world premieres of plays by major American playwrights: Everett Beekin, by Richard Greenberg, Kimberly Akimbo by David Lindsay-Abaire, and The Beard of Avon, by Amy Freed. He also played Big Daddy in Cat On A Hot Tin Roof at UCIrvine. During the summer of 2001 he taught two five-day workshops with Catherine Fitzmaurice for two splendid groups of voice teachers and actors: the first, at UNC-Greensboro, focused on the use of Fitzmaurice Voicework in Shakespearean performance, and the second, at Depaul University in Chicago (right after the VASTA Conference) focused on his approach to speech and accent training. He is looking forward to being one of the teachers in Catherine Fitzmaurice’s certification session in New York this summer, and also teaching at The Actors Center for several weeks. He is also looking forward to teaching another five-day speech and accent workshop in August at UCIrvine, again in August right after the VASTA Conference in San Diego. He will be teaching with his estimable new colleague in voice and speech, Phil Thompson. ARTHUR LESSAC and SUE ANN PARK take great pleasure in announcing the appointment of NANCY KREBS as Master Teacher of the Lessac Body, Voice and Speech Work. A Certified Lessac Trainer for over a decade, Nancy has devoted the past two years to private and special studies with Lessac and Park to qualify for Master Teacher status. She is the fourth person to reach the level of Lessac Master Teacher. She has been teaching the work for twenty years including five years with the Lessac Summer workshops.

JOAN MELTON coached Picasso, How to Succeed in Business Without Really Trying, The Fantasticks and Arcadia for Cal State Fullerton during the fall term and did two workshops with Catherine Fitzmaurice in New York City in December. In January, she did workshops in England and Wales, at the Central School of Speech and Drama, London, and Trinity College, Carmarthen, respectively, and did Roy Hart work with Noah Pikes in Zurich, Switzerland. In February she coached Dylan Thomas’s Return Journey for guest director, Kevin Matherick at CSUF and presented a Fitzmaurice workshop at the American College Theatre Festival in Hayward, CA. In June she’ll present the first VASTA-sponsored workshop, “The Singer Speaks,” at a NATS (National Association of Teachers of Singing) conference, in San Diego, and in August she’ll do a workshop, “Speaking and Singing with the Same Voice,” at the Vth International Voice Symposium, in Salzburg. KATHY MAES returned from a medical/dental leave last spring and continues at Chair, at the University of Colorado-Denver, Department of Theatre, Film and Video Production. She is currently in production of a new translation and adaptation of Lysistrata, in collaboration with
Innovations in Voice Training: 
Exploring Additional Tools 
by Erica Tobolski

Many methodologies are employed in voice training. Some of these approaches remain relevant while others are merely transient. Time reveals which methods resonate with the greatest number of people relative to our experiences, cultures and philosophies. An approach or “system” may serve as a foundation for training, or be part of a larger whole, playing a supporting role with a particular function. As voice practitioners, we are constantly weighing the merits of this approach or that, choosing to employ one primary methodology or incorporating many viewpoints in order to express a set of beliefs that naturally shift over time. My own quest for knowledge has led me to explore two additional tools: The Jo Estill Voice Training System and the computerized feedback programs of Kay Elemetrics. While it is unclear whether or not these two particular approaches will emerge as primary systems for theatrical voice training, without a doubt they are on the leading edge of innovative techniques. Only time will tell if they will become integrated into our training procedures or are but a brief stop on the continuing quest.

Over a year ago, I met Dr. Julie Fortney, Professor of Music in Voice at Mars Hill College in North Carolina. She and her colleagues in the Voice Performance and Musical Theatre programs include in their curriculum the Estill Voice Training System (EVTS) in conjunction with a computerized speech lab. An on-site visit to the speech lab and a Level 1 Workshop in EVTS, supported through a grant from the University of South Carolina, introduced me to these innovative approaches to voice. The Estill system, designed primarily for singers but applicable to speech and voice, teaches voice production and how to move the structures of the vocal mechanism (e.g. retracting the false vocal folds in order to avoid constriction). This simple but profound...