partially motivated by the time I spent with Master’s Degree in Speech Pathology was University. I know that my decision to get a finished my theatre degree at New York University, and much more.

her inspiration, her kindness, her “putukuh” mind. I will always be indebted to her for mark inside me where the heart meets the enthusiasm and energy. She was an incredible, but not to Dr. Machlin. She took us through our paces three days a week with

tentences, make the best SOUNDS I could and cent, support my words to the end of sentence. As I allowed thought to wander around the room and breathing, reading soliloquies laying on the floor, breathing, marching the stage along with sound on the final day am doing voice and speech work.

not seen Dr. Machlin since that conference, her guidance those many years ago. I have am continuing the work that she had inspired. One final thought: we learn and develop to the work.

One of the tier. When I finally had the opportu-

there was Dr. Machlin sitting in the top row
ting the conference that was held at Pace College in New York City. To my surprise, there were many years of experiences and much water under the bridge when I

VASTA

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 Newsletter Regional Editors

Your regional editor should contact you at appropri-

ate times to invite you to submit your professional news for publication. Feel free to contact him or her at any time. Our two deadlines for news submissions are Sept. 10 and February 10. Please help your regional editor by submitting your news formatted as you see it below (note use of CAPS, bold, underline, and italics.)

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Editors
MEMBER NEWS

CANADA

ERIC ARMSTRONG (York University, Toronto) is pleased to announce his new position at York University where he is teaching voice, speech & text to the undergraduate acting students. It’s great to be back in Canada, and at his alma mater York U; from whence he got his MFA in the Voice Teacher training program. He spent Spring 2003 directing his adaptation of Seamus Heaney’s Beowulf at Roosevelt University. His article “This is Normal? A Theatre Coach Works in Film” appeared in the Film, Broadcast & e-Media Coaching edition of The Voice and Speech Review.

JULIA LENARDON (National Theatre School, Montreal) has just returned home to Canada after a two-year assistant professorship of voice/acting at Michigan State University. She has now moved to Montreal, Quebec as Voice/Speech Instructor at The National Theatre School of Canada where she will teach voice/speech/dialects to all three levels of conservatory students and also coach the productions. Special thanks to Nancy Houfek’s mentorship during Julia’s three sessions at Harvard and ART, to Gary Logan at DCTC and to David Smukler. Julia spent the entire summer as on-set voice/acting coach for the TV youth drama series Strange Days at Blake Holey High (Discovery Kids/Fireworks Productions) and will return to the series next summer.

DAWN MCCaUGHERTY (University of Calgary) spent springtime in beautiful Vancouver as faculty at the Voice Intensive. During the winter term she coached dialects for Marabou Stork Nightmare (Mob Hit Productions), directed She Ventures and He Wins at school and received a grant to purchase equipment and begin collecting dialect samples in both audio and video formats. During the summer she moved offices—out of the basement and into the light!

BETTY MOULTON (University of Alberta, Edmonton) continued her investigations into the connection between voice and speech training and the singer’s art with Opera NUOVA’s 2003 summer intensive program in Edmonton. She will continue this work with singers through the year while on sabbatical. Travel also includes outdoor Shakespeare Festivals (i.e. Oregon Shakespeare Festival, London’s Globe) to compare the playing styles and the vigorous use of language.

INTERNATIONAL

LINDA CARTWRIGHT (Auckland, New Zealand) has just returned from a stint working as a dialect coach on the final pick-up shoot of The Lord of the Rings. She is now plunged into assisting the second-year students at of Performing & Screen Arts with their production, adaptations of six of Edgar Allen Poe’s Tales of Mystery and Imagination.

GILLYANNE KAYES (London, England) recently presented a workshop on “Belting, Range and Registration” for the Pan-European Voice Conference in Graz, Austria. Gillyanne acts as vocal consultant to a new Masters program in Musical Theatre at the Royal Scottish Academy of Music and Drama this coming year, and is course leader on Integrated Voice, a training program for voice professionals, beginning in February 2004. The innovative program focuses on vocal function in spoken and sung voice and can equip trainers for a multi-genre environment. View a prospectus on-line from the beginning of October 2003 at <www.vocalprocess.net>.

FLOYD KENNEDY (Queensland, Australia) is co-facilitating a weekend intensive course, “THEATRE IS ACTION... body meets voice,” with Ira Seidenstein, creator-director of Quantum Theatre: Slapstick to Shakespeare. She also works with young actors, giving them a thoroughly engaging physical and vocal warm-up and introducing them to the Archetypes as a means of discovering ownership of the text. Her work on her dissertation Archetypes in Practice: An Actor Training Device continues.

SOOK HEE KIM, (Sungkyunkwan University, Korea) is at the University of Virginia at the moment undertaking some research with Kate Burke and attending all of Kate’s classes for some “battery recharge”.

NEW ENGLAND

CANDICE BROWN is directing an adaptation of Twilight in Los Angeles by Anna Devere Smith at Brandeis, which opens in September, and is currently...
teaching Movement and Directing at Wheaton College, Norton, MA. And in December she is having a baby.

ROBERT DAVIS was recently promoted to full professor with tenure at the Hart School Theatre Division at the University of Hartford where he is now in his third year of teaching. He is also on the faculty of the National Theater Institute at the Eugene O’Neill Theater Center and continues to teach regularly for Shakespeare & Company in Lenox, MA. This past summer he was co-director of the Shakespeare and the Rose Playhouse Institute for the National Endowment for the Humanities held at Smith College. In the fall he was voice and dialect coach at Yale Rep for the American premiere of The Black Dahlia, an adaptation by Mike Alfords of the James Ellroy novel.

PATRICIA HAWKRIDGE, MFA, is Chair of the Theatre Arts Department at Salve Regina University in Newport, RI. She recently starred in a Columbia University film entitled Tone Clusters due to be screened in New York City this fall. Pat will direct Playing For Time by Arthur Miller this semester at the university.

NANCY HOUFEK coached Pericles (dir. by Andrei Serban), Highway Ulysses (dir. by Robert Woodruff) and Uncle Vanya (dir. by Janos Szasz), Lady with the Lap Dog (dir. by Kama Ginkas), Snow in June (dir. by Chen Shi-Zheng), and Midsummer Night’s Dream (dir. by Martha Clarke) for the American Repertory Theatre at Harvard University. She also worked on several shows for the Institute for Advanced Theatre Training. She is most proud to announce that recent graduates of the MFA program specializing in vocal training have found positions for the 2003 academic year. Patricia Delorey at Florida State University/Asolo Theatre and Karen Kopryanski at Indiana University, Bloomington. Nancy continues her presentations and consulting with the Kennedy School of Government, the Derek Bok Center for Teaching and Learning, and other clients in the private sector. She also presented a Shakespeare text workshop with Catherine Fitzmaurice hosted by Lynn Watson at the University of Maryland.

MARYA LOWRY (Brandeis University), in the summer of 2003, taught at the Roy Hart International Arts Centre in Malargue, France, an intensive six-day workshop entitled, “Body, Voice and Shakespeare”. It included singing/voice lessons with Carol Mendelsohn and Rossignal and Marya’s unique exploratory body voice work with Shakespearean text. Her high point was presenting at the VASTA conference in NYC— what a gift to share lamentation with the membership! She is preparing to vocal coach The Winter’s Tale at Brandeis with Tina Packer directing, and will return to the Teachers As Scholars program with her two day workshop, “Shakespeare Alive!: Body, Breath and Text” designed for high school teachers of Shakespeare and acting.

RUTH ROOTBERG graduated from the Alexander Technique School of New England and is now certified to teach by the American Society for the Alexander Technique (AmSAT). She presented “The Alexander Technique: Discovering the Moving Voice” at The Voice Foundation Annual Symposium: Care of the Professional Voice last June in Philadelphia. In August she co-led “Towards Teaching an Integration of Voice in the Classroom” at ATHE. Co-presenters were Marth Munro and Lesley-Ann Timlick. Ruth continues to mentor fellow VASTA, April Sotura, as teacher/advisor of April’s independent study: “Voice/Body Integration,” through Lesley University. They are about to start their third semester. Ruth’s monograph, “Teaching Breathing: Results of a Survey,” an in-depth commentary from thirteen voice teachers, continues to receive favorable response. Excerpts and an order form can be found at www.movingvoices.us.

KAREN RYKER (University of Connecticut-Storrs) begins her fourth semester at Conn and is currently coaching The Crucible for guest director Calvin McLean and teaching Greek Acting, Greek Voice, and Acting Realism. During the past year, along with coaching UNC production of Ibsen’s A Doll’s House and directing Under Milk Wood, she did a weeklong residency at University of Alabama in voice and Shakespeare and taught voice/acting workshops for Salem State University, Manhattan Class Company, and Worcester Craft Center. Over the summer she enjoyed a second season at Illinois Shakespeare Festival coaching at King Lear, As You Like It, and Knight of the Burning Pestle (along with Wendy Mortimer). For those of you who have not recently checked www.vasta.org, the finishing touches have been put on VASTA’s Promotion And Tenure Guidelines packet, and the guidelines are now posted. Check them out—they contain useful material for our members who are beginning or moving along the tenure path and materials focused for those who hire and evaluate voice and speech professionals. Use them. Pass them on. Enjoy them! One personal note: her partner, Sarah Jo Burke, is FINALLY getting her book, Don’t Think It Hasn’t Been Fun, published by Limelight Editions. Hooray! Look for it in your local bookstore.

(Continues on page 16)
Peter Jack Tkatch (University of Vermont) who continues to teach acting, voice, and Shakespeare scene study recently directed and dialect coached Dancing at Lughnasad and vocal coached The Crucible. This fall he will be directing and vocal coaching Metamorphoses at UVM’s Royall Tyler Theatre.

Mid-Atlantic

Nancy Krebs served as Associate Director of the 2003 Lessac Summer Intensive, held at Mercersburg Academy in Mercersburg, PA in June and July. In August she presented a workshop with Laurie Mufson at the ATHE conference in NYC: “The Development and Protection of the Adolescent Voice Using the Lessac Approach.” She will be serving as dialect coach for the Olney Theatre Center’s production of Charlie’s Aunt and Everyman Theatre’s production of Red Herring through the end of October. Still teaching at the Baltimore School for the Arts, she will also be the vocal coach for the fall production of Fog People, a collection of scenes from the works of Eugene O’Neill, as well as teaching privately in her studio, the Voiceworks.

Barbara Adrian was promoted to Associate Professor and tenured at Marymount Manhattan College this past spring. Her book chapter “An Introduction to Laban Movement Analysis for Actors: A Historical, Theoretical, and Practical Perspective” was published in Movement for Actors, edited by Nicole Potter, Allworth Press, 2002. The book is available at Barnes and Noble. This summer she was the voice/speech coach for the New York Classical Theatre on Much Ado about Nothing, and Marinova’s Triumph of Love.

Elizabeth van den Berg (Assistant Professor, Theatre Arts, McDaniel College) finished up a run of Follies playing Solange at Signature Theatre in Arlington, VA back in June. Summer was spent researching dialects of Voice and Acting in the Department of Theatre at the University of Maryland, College Park. She was voice and text coach for Much Ado About Nothing at Shakespeare & Company in Lenox, MA this summer and worked with People’s Light & Theatre company members involved with the world premiere of Makan’s.

Janet Madeleine Feindei (Associate Professor, Carnegie Mellon University, School of Drama) has completed her Alexander Teacher Training through the Alexander Alliance and has been approved for membership into Alexander Technique International. She presented a workshop entitled “Moving Text” at the Care of the Professional Voice Symposium held in June in Philadelphia. She was voice/text and Alexander coach for Macbeth at Starlight Theatre in Pittsburgh and is currently coaching Measure for Measure, directed by Martha Henry, at the CMU.

David McDonald voice and dialect coach directed two shows, Pirates of Penzance and Cabaret, at Wagner College during the fall semester. He also directed The Indian Wants the Bronx by Israel Horovitz.

(continued next page, col. 2)
SUSAN WILDER will be guest teaching and voice and text coaching *Much Ado About Nothing* at Academy Repertory Theatre, Gloucester County Institute of Technology in New Jersey this fall. She has been nominated for a Barrymore Award for Best Supporting Actress in *The Magic Fire* last season at The Wilma Theater in Philadelphia.

KATE WILSON (Juilliard) recently voice coached *The Persians* for the National Actors Theatre, *Rain Dance* for the Signature Theatre, and *Henry V* for The Public Theater/Shakespeare in the Park. This summer she taught voice, speech and text at the Public Theater’s Shakespeare Lab and attended the VASTA conference. She is currently coaching *The Last Days of Don Juan* at Juilliard.

PAMELA PRATHER (Yale School of Drama) taught a workshop with Catherine Fitzmaurice, Dudley Knight, Phil Thompson and Beth McGuire in New York City—“Fitzmaurice Voicework, Dudley Knight Speechwork and Kinesphonomics.” She dialect coached *Fighting Words* directed by Liz Diamond and *Psychic Lives of Savages* directed by James Bundy at the Yale Rep. Her solo performance piece, *MultiMedea*, was seen at the Women of Color Festival, HERE American Living Room, and Six Figures Theatre Company Artists of Tomorrow Festival in New York City.

LUCILLE SCHUTMAAT RUBIN, Ph.D. Coaching clients in her private practice, Professionally Speaking, continues to be exciting. Her diverse list of clients includes: a 9-year-old girl, a ballroom dance instructor, a lecturer and judge, a singer with a new album, a PBS employee, a colleague, a CEO, a financier, students, a stage actor, a UN staffer, and a “Mrs. International” contestant. She also enjoyed conducting a June workshop for the Care of the Professional Voice Symposium, attending the gala honoring Tony Randall, contributing to the Voice Foundation website, and seeing friends at the August VASTA conference. Film appearances by clients include *The Secret Lives of Dentists*, *American Splendor* and *Washington Heights*. Her clients were seen on TV on BET, CNN and PBS; off and on Broadway they appeared in *Gypsy*, *Golda’s Balcony* and *Dublin Carol*. In September she returns to Circle in the Square Theater School teaching stage voice to both the actors and the musical theater students.

SUSAN BLUMERT continues teaching Voice and Speech Improvement for the Speech Communications majors at Montclair State University. She also does voice and dialect coaching for MSU’s theatre department. This summer included a yearly return to London to catch up with UK PGVS pals and all the wonderful theatre and accent. A side excursion to delight in the
KRYSTAL SCOTT will be co-conducting a mid-October Fitzmaurice Voicework two-day intensive with Ruth Childs in Ithaca, NY where she is in her third year as an assistant professor and Head of Voice & Speech for the BFA Acting and Musical Theatre Programs at Ithaca College. She is currently directing the IC production of The Waiting Room by Lisa Loomer. In the past year she directed The Laramie Project and coached dialects for The Importance of Being Earnest at Ithaca College. She also performed in The Chalk Circle at the Hangar Theatre and Swimming in the Shallows at the Kitchen Theatre. She served as the voice and dialogue coach for Hamlet at Cornell University last spring, and dialect coach for Hangar Theatre’s My Fair Lady last summer. Her next project will be coaching text and dialects for the Ithaca College November production of Pericles.

CHRISTINA KEEFE. This past summer assistant directed and vocal coached Love’s Labour’s Lost for the Pennsylvania Shakespeare Festival, and was also vocal coach at PSF for their production of The Importance of Being Earnest. This fall she will teach acting for DeSales and Lehigh universities, and will also coach actors to teach acting and voice workshops to middle and high school students for Pennsylvania Shakespeare’s WillPower tour of A Midsummer Night’s Dream.

JUDYLEE VIVIER (Brooklyn College, NYC) continues to direct the MFA acting program at Brooklyn College where she teaches voice and acting to the MFA and BFA actors. She spent the spring vocal coaching The Laramie Project, Blood Wedding, Philoctetes, and Two Rooms; directing the graduating actors professional showcase for industry; auditioning/interviewing MFA actors for her program; and finalizing the organization and planning of the New York VASTA Conference, which ran smoothly and was well received. She expresses thanks to assistants Barbara Adrian, Mark Enright, and Carol Greski, and to the very generous presenters. The Fall promises to be exceptionally busy as she prepares for the VASTA 2004 Conference in Philadelphia, vocal coaches She Stoops To Conquer, rehearses the role of Delia in Bedroom Farce beginning in October, and does final editing of her solo performance script for workshop performances at the 78th St Theatre Lab in NYC in the spring.

SOUTHEAST

MICHAEL J. BARNES (University of Miami) spent the summer at the Utah Shakespearean Festival. While there, he coached Born Yesterday, 1776, and Servant of Two Masters. He also recorded voices for his second SpongeBob Squarepants CD-ROM.

CYNTHIA BARRETT (University of North Carolina-Greensboro) is on a leave of absence from her position at UNCG. She is focusing on freelance acting and coaching projects. She is setting up shop in Atlanta, auditioning all over the place and will be coaching Translations at Kennesaw State. Since the last newsletter she coached Shakespeare’s R & J at Atlanta’s Alliance Theatre, Company and Marisol at UNCG, taught in the Fitzmaurice Certification program in NYC and was married to actor Allan Edwards on July 4, 2003.

KATE BURKE (University of Virginia) has begun a study of coaching practices with a trip to the Oregon Shakespeare Festival; coached The House of Bernadette Alba and The Way of the World (directed by Sabine Epstein); gave voice workshops for the Univ. of Virginia Faculty Development Center and the Virginia Association of Independent Schools. During the Fall semester, she is hosting visiting scholar Sook Hee Kim of Sung Kyun Kwan University in Seoul. Prof. Kim is a voice teacher, director, President of the Korea Children’s Culture and Arts Center, and a board member of the Korean Association for Education and Theatre.

BRIDGET CONNORS (Florida Atlantic University) is beginning her 6th year at Florida Atlantic University. She recently received her Certification as a Designated Linklater Voice Teacher.

RICHARD GANG (Elon University) played Rooster in Annie at the Carolina Theatre in Greensboro, is currently shooting an independent film Lost as the principal bad guy, and is directing Jekyll and Hyde the musical for Livestock Musical Theatre in Greensboro.

DAYDRIE HAGUE (Auburn University) played Hecuba last spring, and is currently directing The Member of the Wedding. This summer she taught an on-camera studio class for SEC football players and has recently launched a pilot project that brings actors into the public schools to perform heightened poetic texts and help students create and perform their own work.

JACK HORTON (Presenter’s Studio) recently coached a Bronx accent for a Derby Dinner Theatre of Southern Indiana production of Singing In The Rain. His student received outstanding reviews for that production as well as for her leading role in Seven Brides
for Seven Brothers earlier in the season. Jack has just completed an article for publication on the topic of performance anxiety entitled: “Free Your Voice and Speak Up: Say Goodbye to Stage Fright.” His Louisville studio, Presenter’s Studio, has just been moved to a new location (4113 B & D Oechsli Ave.) where there will now be waiting room and study space for students. The mission of the business is to teach Professional-Cultural Voice/Presentation Development for Arts, Business, Clergy, Education, and the Media. Jack writes, “I hope that VASTA will play an important role and be a positive influence by taking a real ongoing proactive interest in all membership frontline voice operations. VASTA in yet another venue (non-institutional) could become a home base for much new creativity and innovation out beyond the ivy walls.”

MARY IRWIN (North Carolina School of the Arts) was awarded her Linklater Designation, along with 15 wonderful colleagues, at the end of an exhilarating and challenging final five-week workshop in June. She is beginning her third year as Head of Voice and Speech at the NCSA School of Drama, and she coached The Merchant of Venice for the NC Shakespeare Festival this summer.

MARLENE JOHNSON (Georgia College) recently directed Timing of the Shrew and An Evening of Pitter at Georgia College and will direct The Illusion in February. She spent 5 weeks at the Canadian Voice Intensive in Vancouver this summer and a week in Toronto in March working with David Smukler. Recent vocal coaching credits include Keith Reddin’s new play, Frame 312 and A Christmas Carol for the Alliance Theatre in Atlanta and Angels In America and The Rivals for Florida State University. She taught a workshop at SETC in Arlington, Va in March “Archetypes and the Voice” with Janet Rodgers, Mia Self, and Michelle Cuomo and participated in a panel discussion “Voice Across the Curriculum” at the Southern Speech Association’s conference in Birmingham, AL in April.

ADAM MCLEAN is a new grad student at Virginia Commonwealth University studying with Janet Rodgers. He has done lots of fight work with the Society of American Fight Directors and is now looking forward to all that VASTA has to offer.

CHRISTINE MORRIS (Duke University) coached Love’s Labor’s Lost at Duke, and is preparing to go into rehearsal for Silver River, a new one-woman play by Romulus Linney, which will be produced by Manbites Dog Theater in Durham, NC in February and by Profile Theatre Project in Portland, OR next spring. ANTONIO OCAMPO-GUZMAN (Florida State University) has joined the faculty at Florida State University’s School of Theatre in Tallahassee after completing an MFA in Directing and Graduate Diploma in Voice Teaching at York University, Toronto. A designated Linklater teacher, Antonio is joining forces with colleague Debra Hale and restructuring the voice curriculum at FSU. He continues to explore the connections between voice and spirituality, and the experience of bilingual artists creating in their second/third language. Most recently, Antonio taught at Shakespeare & Company’s June Intensive Workshop.

CAROL PENDERGRAST (Univ. of North Carolina at Wilmington) was one of a four-person faculty (which included VASTA members Diane Gaery and Erica Tobolski) that taught a 3-week voice and movement workshop in May for graduate students at the University of Florida in Gainesville. The university hopes to offer a similar workshop again next May, hopefully with the same faculty, and to open it to qualified students from any university. Carol also attended the VASTA conference in New York, on her way home from visiting VASTA’s first conference presenter, Cicely Berry, in England (be sure to get Cicely’s latest book, The Text In Action) and from attending the University of Oslo in Norway, where she took an intensive course in Norwegian and visited dozens of her mother’s relatives there. She is now giving presentations on her summer experiences in Norway and the beginnings of a one-person show on Norwegian women to various Scandinavian clubs. Any VASTA members who may be in southwest Florida in December are welcome to attend her presentation to the Sons of Norway meeting in Port Charlotte, Florida, Dec. 21. (Her correct address is PO Box 20006, UNCW Station, Wilmington, NC 28407 and e-mail is <pendergrast@yahoo.com>.

BONNIE RAPHAEL (University of North Carolina-Chapel Hill) is now back at UNC-Chapel Hill after her very first and very wonderful sabbatical leave last semester, during which she was able to both travel in New Zealand (spectacular!) and work at the Guthrie Theater in Minneapolis for three months, coaching Joe Dowling’s production of Three Sisters and Casey Stangl’s production of Top Girls. She is currently preparing to voice coach A Prayer for Owen Meany, Hobson’s Choice and King Lear for PlayMakers Repertory Theater.

(continues on next page)
**SOUTHERN**

SCOTT BURRELL was recently promoted to the rank of Associate Professor of Theatre at Northwestern State University in Natchitoches, La. He also now assumes the title of Associate Artistic and Managing Director of Northwestern Theatre.

PATRICIA HELSEL is currently directing a production of One Flew Over the Cuckoo’s Nest for the Louisiana School for Math, Science, and the Arts. Recently she began working with Northwestern State University, in Natchitoches, LA, teaching Public Speaking.

ALLISON HETZEL completed her MFA in Theatre Pedagogy at Virginia Commonwealth University this past May and spent a small portion of her summer teaching Creative Drama at the First Stage Children’s Theatre Academy in Milwaukee, WI. Recently, Allison joined the University of Louisiana at Lafayette as Assistant Professor of Theatre, where she is currently co-directing (with Neil Vanderpool) and vocal coaching *Birds Meets Godot*. Allison is very grateful to have the opportunity to put her pedagogy training into practice.

**EAST CENTRAL**

SUSAN MURRAY MILLER (Chicago, Illinois) served as British/Cockney dialect coach for Journey’s End in June, directed by David Cromer and produced by Seannachi Productions in Chicago. It is the eighth show Susan has coached for that group.

PHIL TIMBERLAKE recently joined the faculty at Northern Illinois University as an assistant professor. He received his MFA in Voice and Speech Pedagogy - from Virginia Commonwealth University in May, moved to DeKalb in June, set up his office in July and had a blast at the VASTA conference in August (where he took on duties as VASTA’s Grant Officer). Phil’s wife, Amy, recently had her first children’s picture book published by Farrar, Straus, and Giroux: The Dirty Cowboy.

JILL WALMLSEY ZAGER served as dialect coach for World Set Free at Steppenwolf, Sign of the Four at Apple Tree Theatre, The Cosmonaut’s Last Message, for Collaboration and Selkie, Our Country’s Good and A Flea in Her Ear all for Northwestern University. Jill served as the choral speech coach for The Odyssey at University of Illinois-Urbana/Champaign and is currently coaching the vocal production/singing for Into the Woods at U of I. She served as the pre-production dialect coach for Gerard Butler, Jay Rodin and Wes Bentley on the film The Game of Their Lives.

WEST CENTRAL

PAUL MEIER (University of Kansas) spent the month of May on sabbatical leave in Stratford-upon-Avon, interviewing voice staff at the RSC and observing the productions. He plans several articles on Shakespeare performance and voice. He collected further dialect samples for IDEA <www.ukans.edu/~idea> while there, and on a three-week dialect gathering tour through Europe. He is busy revising Accent and Dialects for Stage and Screen, which will be available in a new edition from Paul Meier Dialect Services, at <www.paulmeier.com>, spring 2004, with several additional dialects. He and Eric Armstrong are collaborating on a project to create an online demonstration of the IPA, available soon on their respective websites.

ELISA LLOYD CARLSON is in her second season as Resident Voice and Speech Coach at the Guthrie Theater, and as Voice/Speech Instructor in the Guthrie BFA Acting Program at the University of Minnesota. Fall projects include Night of the Iguana at the Guthrie. This past summer she returned to her home state of Georgia to coach three plays for the Georgia Shakespeare Festival and act in a staged reading of a new play at the Alliance.

STEVE SIMS has moved to the Chicago area as the Director of the Chicago Institute for Voice Care at the University of Illinois in Chicago. He has joined Bonnie Smith and Katie DeVore and is exuberant about providing care in Chicago.

DR. PAMELA D. CHABORA recently served as dialect coach in the Stephen Foster Company in Bardstown, KY where she also played two principal roles in the Stephen Foster Story and The Music: Man. She is currently completing her certification in the Lessac Voice/Movement System and is teaching Lessac voice/movement in the BFA program at North Dakota State University.

WEST

LINDA DE VRIES (Los Angeles area) coached The Real Thing at International City Theatre in Long Beach and Marked Tree at the Road Theatre in North Hollywood. She has been appointed Resident Vocal Coach for the Road Theatre.

KATHLEEN DUNN (Los Angeles, CA) has been busy developing her dialect skills by coaching University of Southern California’s main stage productions: Pride and Prejudice, Major Barbara, and Bloody Poetry. This past summer, she received an honorable mention in BackStage West for her Irish dialect work in The Hostage, produced by The Alliance Theatre Company, and directed by Stephanie Shroyer. Kathleen also co-taught, along with full-time faculty member Lora Zane, an intensive four-week acting program for UCI’s Summer Programs. The program culminated in performances of Beth Henly’s The I Play, Leonard Melfi’s Taxi Tales, and Moises Kaufman’s The Laramie Project. Currently, Kathleen is teaching voice, speech and acting at USC and serving as Loyola Marymount University’s dialect coach for Dancing at Lughnasa. She continues to teach private workshops in Los Angeles, using her foundation of The Lessac Training Method, in which she was certified October of 1989. She has also been added to UCLA’s teaching faculty in the area of voice and speech for the film actor. You can see her film work in the leading role of Kathy in Frank Peretti’s Tilly, being aired on local television stations across the United States.

JAN GIST (The Old Globe Theatre, San Diego) was guest voice and text director at Oregon Shakespeare Festival, Dec. 25-Feb. 28, on Coward’s Present Laughter and Edgar’s Mothers Against (1 of 2 new plays he
wrote in tandem about American politics. She also performed an in-house reading of her poetry there, titled “A Weaving of Words and Sounds.” She came back to her post as resident voice and speech coach at The Old Globe Theatre and coached Pentecost. Since then, at The Old Globe, Jan has coached Time Flies, Julius Caesar, BlueOrange and Rough Crossing. She was also guest dialect coach for La Jolla Playhouse’ production of The Country by Martin Crimp. She was interviewed about accents, on KPBS Radio’s A Way With Words program, and she is the voice-over for the San Diego Art Museum’s video for their Degas collection.

JOEL GOLDES (Los Angeles, CA) recently dialect coached Romeo and Juliet, the premiere production at Pasadena’s new Theatre at Boston Court. Directed by Co-Artistic Director Michael Michetti, the play has been reset in New Orleans in 1836, and includes French, Cajun, Jamaican and Trinidadian accents. He recently coached Toys in the Attic directed by Jessica Kubzansky at the Colony Theatre, of which BackStage wrote, “Joel Goldes ensured that pure New Orleans is spoken here.” He also coached The Drawer Boy at South Coast Rep, of which the Orange County Register wrote, “The work of dialect coach Joel Goldes, I’m happy to report, is superb.” (the reviewer grew up in Southern Ontario, Canada, where the play is set.) Joel also coached Pera Palas for Antaeus and is currently coaching Dickens and Crime there as well. He coached A Streetcar Named Desire starring Linda Purl at the Rubicon and Stevie Banz is Dead for Theatre 150. He is currently coaching Philosophus of the World, the new musical about aboriginal 1970’s New Hampshire rock group The Shaggs, which will premiere Inside the Ford Theatre in Los Angeles before transferring to Chicago’s Lookingglass Theatre. Joel was represented at the Edinburgh Fringe Festival with Margarita’s Birthday Wish, and at the New York Fringe Festival with Berserkers, in which he coached actor Paul Outstanding look like Jeffrey Dahmer and Nat Turner. Joel is currently working with supermodel Josie Maran (on dialects for Scorcese’s Aviator and the upcoming Little Black Book) and Kylie Bax, originally from New Zealand.

JOAN MELTON (California State University, Fullerton) presented workshops at the Voice Foundation Symposium, in June and at ATHE in August. In July, she spent time in Stockholm studying kulning, continued her work as Coordinator of the Wales Exchange Program, in Carmarthen, Wales, attended the VASTA conference, and taught a week in the Catherine Fitzmaurice certification program, in New York. Joan has just written a new book, with speech language pathologist, Kenneth Tom, ONE VOICE: Integrating Singing Technique and Theatre Voice Training (Heinemann, 2003). In June, she presented a four and a half-day workshop at Cal State Fullerton, also with Kenneth Tom. In August, she taught a weekend workshop for singers in the LA area, and in January the Melton/Tom duo will present a seven-day, two-part workshop at Cal State Fullerton.

MANDY REES (California State University, Bakersfield) learned in June she had received early tenure and promotion. She directed Comedy of Errors at her campus this spring; attended three conferences in a row in August (ATHE, ATME and VASTA), and is currently preparing to fill the very large shoes left by Rocco Dal Vera as editor of the Voice and Speech Review.

LISSA TYLER RENAUD (San Francisco Bay Area) continues her recitals from Gertrude Stein’s writings. She taught a summer course, Shakespeare and Spoken Word, An Intersection, at her Actors’ Training Project. Recent workshop topics have included: vocal warm-ups (Kaiser Permanente’s Educational Theatre Troupe), auditioning (Theatre Bay Area), vocal and script preparation for broadcasters (National Radio Project). She was Director of a pilot program to develop speaking/presentation skills in young people. This spring/summer she published “Facial Warm-Up Sequence” in Callboard Magazine, “Warming Up the Face” in Dramatics Magazine, “Things My Father Taught Me” and “Sitting Down to Warm Up” in Teaching Theatre Magazine. She was a featured speaker at the West Coast memorial service for Andre Bernard, popular WNYC-FM broadcaster, NYU teacher and creator of the body alignment work Ideokinesis.

—Speak the speech, I pray you, as I pronounced it to you, trippingly, on the tongue. —HAMLET Act III, Scene 2