INTERNATIONAL

LINDA CARTWRIGHT (New Zealand). Having worked extensively as additional dialect coach on The Two Towers pick-up shoot and ADR last year, Linda is getting ready for the final onslaught — the pick-up shoot for The Return of the King.

KATE FOY (Australia). Kate is directing a production of The Heidi Chronicles by Wendy Wasserstein for the Performance Centre, University of Southern Queensland. Kate has also been appointed as Director of the Performance Centre for USQ from March 1st this year and continues to serve on the Board of Directors of Queensland Theatre Company and in a new appointment to the

(continued next page)
Empire Theatre in Toowoomba. Bernadette Pryde has taken up a new position as Associate Lecturer in Voice for the Department of Theatre at USQ. 

**LISE OLSON** (Liverpool, U.K.) has been working at the Royal Exchange Theatre, Manchester, on *Mandela’s Land, The Dead Watt, The Birthday Party* and Judith Thompson’s *Habitat*. She also directed *The Wars of the Roses* and *A Little Night Music* and continues as Senior Lecturer at the Liverpool Institute for the Performing Arts, where she has been named Head of the new one-year Postgraduate Acting Programme.

**CANADA**

**PAMELA HAIG BARTLEY** (University of Saskatchewan) had a busy autumn directing Moira Buffini’s *Loveplay* for the Greystone Theatre at the University of Saskatchewan, in addition to teaching four other classes (acting or voice). She is gearing up to direct the U. of S. Summer Stock (in association with Shakespeare on the Saskatchewan) down at the big tent on the riverbank, and, in the meantime, teaches her classes, does some freelance production work for CBC, acts in the occasional commercial (stern librarians seem to be her forte), and drives her son Alexander to various soccer games and swimming lessons. Best wishes to all for a healthy, creative spring.

**BETTY MOULTON** (University of Alberta) was made a full Professor this year at the University of Alberta! Feels good. Onward! She coached a madcap production of *Lysistrata* directed by Leah Cherniak at the U of A’s Studio theatre in February, and is working on a CD of poetry for choreographers. She presented two workshops on Shakespeare at Freehold Studio in Seattle and a panel “Recipe for Analyzing and Animating Shakespeare” at the Southeastern Theatre Conference in Arlington in March. Betty will be coaching young opera hopefuls again in the NUOV A opera workshop this spring in Edmonton.

**MID- ATLANTIC**

**ADELE CABOT** (University of Maryland, College Park) directed *The Laramie Project* at University of Maryland, which was chosen to participate in Region II’s American College Theatre Festival. She also offered a workshop with Carey Upton at the festival entitled “A Psycho-Physical Approach to Acting Shakespeare”.

**GERRY KASARDA** enjoyed an unusual interlude from her usual work with corporate clients — as a story-teller for the Smithsonian Institution. Gerry and two colleagues (one Pakistani, one Indian) researched and created their own stories, which each performed over 100 times for visitors to the Sackler Gallery of Art from June to October. The stories were inspired by (and performed as part of) the “The Adventures of Hamza”, a special exhibit in conjunction with the Silk Road theme of last summer’s Folk Life Festival. The Smithsonian is considering recording the stories for sale. In the meantime, Gerry continues her work with corporate clients — coaching individuals in voice and speech preparation as well as working on team presentations in legal affairs, testimony, and oral bids.

**CHRISTINA KEEFE** (adjunct lecturer voice/speech and acting at DeSales University, Muhlenberg College, Lehigh University) has been teaching voice and/or acting at Lehigh University, Muhlenberg College and DeSales University. She will be the vocal coach in residence for The Pennsylvania Shakespeare Festival again this year, working on *The Importance of Being Earnest, Comedy of Errors* and *Love’s Labours Lost.*

**NANCY KREBS** taught the Lessac Intensive Workshop this past summer as a Master Teacher in the Lessac Approach. She was voice coach for the Baltimore School for the Arts production of Dylan Thomas’ *Under Milkwood*. She participated in the five-day Fitzmaurice Workshop held at UMBC from Jan. 10-14, and enjoyed it very much. Her upcoming jobs include serving as the dialect consultant for *Brigadoon* at Montgomery College, coach for *My Children, My Africa* at Everyman Theatre and Brian Friel’s *The Aristocrats* also at Montgomery College, as well as serving as vocal coach for the spring production at the Baltimore School for the Arts. She has also released two songbooks to accompany her newest two albums of original music, *Simple Gifts* and *Come to the Stable.*

**BETTYANN LEESEBERG-LANGE** as the
Resident Vocal Coach at REP Stage, Columbia, MD, has dialect coached Katia for the Kennedy Center Prelude Series, Faith Healer and The Italian Lesson, both the play and the opera. She is also the Dialect Coach for the HBO Series, The Wire, for its second season. BettyAnn, as of Jan. 03, holds the new position of Adjunct Professor of Voice for the MFA in Acting program at Catholic University in Washington, DC and continues her teaching of voice and diction and performance for the camera at Howard Community College.

STEVE SATTA (Towson University) coordinated a workshop for DelMarVa VASTAns with Richard Armstrong in November at Towson University. A good time was had by all including Richard who says he is very open to coming back down when his schedule permits. Also a Towson student production of Shakespeare’s R&J which Steve supervised and coached was invited to perform at ACTF Region 2. The production netted three Irene Ryan nominations, one Irene Ryan finalist, the award for best student direction and is being considered for inclusion in the national festival at the Kennedy Center. In addition, Steve led a workshop in Joy of Phonetics for both students and faculty at the Regional Festival.

LUCILLE SCHUTMAAT-RUBIN, Ph.D., (Coach: Professionally Speaking; Voice Faculty: Circle in the Square Theatre School NYC) In her private practice Lucille trained 1) students seeking positions as corporate voice & speech coaches, 2) speech-language pathologists refocusing their work on the professional voice and, 3) speech coaches needing vocal techniques to prevent voice loss while conducting all-day seminars. She coached clients appearing in Vagina Monologues (stage) and Law and Order (TV); Her current and past students and clients appear or appeared on Broadway in Frankie and Johnny in the Clair de Lune and Dance of the Vampires, on film in About Schmidt and Stuart Little 2, off-Broadway in Comedians and The Butter and Egg Man, on TV in The Search for Kennedy’s PT 109 and All My Children. In February Reader’s Digest picked up her interview (“The Voice Squad”) from Oprah magazine.

ELIZABETH VAN DEN BERG (McDaniel College- formerly Western Maryland College) served as dialect consultant on Secret Garden at the Olney Theatre Center for the Arts in Maryland and Privates on Parade at the Studio Theatre in Washington DC, and What the Butler Saw at Signature Theatre in Arlington VA. She is directing The Threepenny Opera for MacDaniel College this spring, and will be appearing as Solange in Follies at Signature. At the American College Theatre Festival Region II she was a preliminary Irene Ryan judge, responded to several productions, and offered a workshop on auditioning for a singing role.

LYNN WATSON (U. of Maryland, Baltimore County) coached The Misanthrope (directed by Penny Metropulos) and Ma Rainey’s Black Bottom (directed by Tazewell Thompson) at Arena Stage. At UMBC she coached Blue Window and two Shaw one-acts—Poison, Passion & Petrification and Overruled. She gave a presentation on Fitzmaurice Voicework at the “Voice Therapy for Singers” conference held at the Greater Baltimore Medical Center, and in January at UMBC hosted a 5-day intensive workshop taught by Catherine Fitzmaurice and Nancy Houfek.

KATE WILSON (Juilliard) is currently coaching Nine on Broadway, A Little Night Music at New York City Opera, Bexley, OH (!) at New York Theatre Workshop, and Sir Patient Fancy at Juilliard.

SOUTHEAST

CYNTHIA BARRETT (University of North Carolina at Greensboro) is currently organizing her life so she can take a leave of absence from UNCG for the 03-04 academic year to focus on professional acting and coaching. This winter she coached The Tempest and played Mrs. Cratchit in A Christmas Carol at The North Carolina Shakespeare Festival, coached Shakespeare’s R & J at The Alliance Theatre Company in Atlanta and A Midsummer Night’s Dream at UNCG.

KATE BURKE (University of Virginia) was awarded a University of Virginia Sesquicentennial Associateship (fancy name for a sabbatical) during the spring 2003 semester. She will write a play about the old Woolen Mills neighborhood in Charlottesville where she lives, as well as an article comparing coaching methods at major
Shakespeare-producing theatres in North America. She also coached > Ah, Wilderness! < for Live Arts Theater in Charlottesville.

JEFFREY CORNELL (University of North Carolina at Chapel Hill) is teaching voice and speech in the Professional Actor Training Program while Bonnie Raphael is away on sabbatical this spring semester. He is also doing the vocal coaching for Playmakers Rep productions of Dinner With Friends, Uncle Vanya And Salome.

RINDA FRYE is the vocal coach for the new Kia Corthron play, Slide Glide Down the Slippery Slope, for the Humana Festival at Actors Theatre of Louisville.

BEN FUREY (North Carolina School of the Arts) has escaped from Texas and joined the permanent faculty of North Carolina School of the Arts as a Voice and Text teacher, with a specialty in Accent and Dialect. Outside of teaching, he has coached Invention of Love at the Guthrie Lab, Macbeth and Much Ado About Nothing for the North Carolina Shakespeare Festival, and Inexpressible Island at the Dallas Theater Center. He has also taught an accent workshop at the Laura Henry Studio in LA and taught workshops and coached a production for the Working Classroom Theater Company in Albuquerque, NM. He returned to the Guthrie to work with Andrew Wade for a week this fall, observing, assisting and discussing the workshop one-on-one with Andrew. This summer, he is off to Boulder to coach at the Colorado Shakespeare Festival, teach an accent workshop again in LA and has been asked to return to Albuquerque. This is, of course, if he survives coaching Nicholas Nickleby at NCSA this April: 5 1/2 hours, 7 accents, 24 actors and over 100 characters.

RICHARD GANG (Elon University) produced, directed and acted in the first annual presentation of An O Henry Christmas by Howard Burman. He was in the original cast in 1993 at the CalRep Company at Cal State Long Beach — and thought since he was now in NC -- what better place to produce it than in O Henry’s hometown of Greensboro. It was sponsored by and performed at the Greensboro Historical Museum and was a great success. In the spring he directed an all-female version of Comedy of Errors at Elon University’s Professional Actor Training Program.

DAYDRIE HAGUE (Auburn University) received her certification as an Associate Teacher of Fitzmaurice Voicework this winter, and is presenting an introductory Fitzmaurice Voicework Workshop in Savannah, Georgia at the Kennedy Center ACTF Festival with fellow associate Michele Cuomo. She will be presiding over “A Physical Approach to Dialects” Workshop at SETC along with Jane Geer, Richard Gang and Michael Barnes. Daydrie is currently rehearsing Trojan Women, functioning both as Voice/ Speech coach and playing Hecuba. The production is a collaboration of artists from Actor’s Theatre of Louisville, U. Mass at Amherst and Auburn University School of Architecture.

JACK HORTON continues to deliver the G. B. Shaw message that the arts are “didactic” to an ever-wider audience. Groundwork is being laid for a voice workshop to be underwritten by a regional CPA firm. Jack just finished a special project for the Public Relations Department of the Regional Airport Authority and his teaching is on-going with cultural-professional voice/presentation private lessons for members of the National Speakers Association.

CHRISTINE MORRIS (Duke University) directed Gint, Romulus Linney’s adaptation of Peer Gynt, at Duke in the spring, and was a guest teacher at the Mid-Atlantic Region American College Dance Festival, teaching several workshops in voice for dancers.

JUDITH SULLIVAN (Communicating Voice, Inc.) is going to be featured in a new series, Faking It, for The Learning Channel. Judith was chosen as the performance coach for a Harvard grad “faking it” as an Atlanta Falcons Cheerleader. The program is scheduled to air sometime in March. In addition, Judith worked with the Alliance Theatre last fall on a production of The Music Lesson. The actors had to speak Serbo-Croatian and English with a Serbo-Croatian accent.

PHIL TIMBERLAKE will complete his MFA in Voice and Speech Pedagogy at Virginia Commonwealth University in May. This spring Phil is finishing his thesis, teaching, presenting at SETC with Michele Cuomo, and coaching Play by Sam-
uel Beckett. In January, Phil was certified as an Associate Teacher of Fitzmaurice Voicework.

**EAST CENTRAL**

**ERIC ARMSTRONG** (Roosevelt University) landed a coaching job on the HBO film *Normal*, starring Tom Wilkinson. He has written an article on those experiences that will appear in the *Voice and Speech Review* in August 2003. Following that experience, he taught at Roosevelt’s *Fast Track Program* MFA in Directing for High School drama teachers. That led to final preparations for the *VASTA 2002 Conference: BREATHE*, which was a big success. (Surfing was the highlight for Eric!) In Fall ’02, Eric was back in Chicago, coaching for Profiles Theatre’s *Jump to Cow Heaven*, Piven Theatre’s *Mad Forest*, Court Theatre’s *Phèdre* (directed by Joanne Akalaitis), and Steppenwolf’s *I Just Stopped to See the Man*. Eric participated in the *Teaching Breathing* monograph edited by Ruth Rootberg, and had his exercise published in the *Complete Voice and Speech Workout Book and CD*. He recently modified the navigation elements on the *VASTA Website* <vasta.org> and redesigned *Paul Meier Dialect Services* <www.paulmeier.com>. Spring 2003 will see Eric directing *KATE DEVORE* of Noah Gabriel Armstrong (4/22/02). Board of Directors in spring 2002. Finally, his biggest Girls, and redesigned Paul Meier Dialect Services navigation elements on the *Speech Workout Book and CD*. He recently modified the navigation elements on the *VASTA Website* <vasta.org> and redesigned *Paul Meier Dialect Services* <www.paulmeier.com>. Spring 2003 will see Eric directing *KATE DEVORE* of Noah Gabriel Armstrong (4/22/02). Board of Directors in spring 2002. Finally, his biggest Girls, and redesigned Paul Meier Dialect Services navigation elements on the *Speech Workout Book and CD*. He recently modified the navigation elements on the *VASTA Website* <vasta.org> and redesigned *Paul Meier Dialect Services* <www.paulmeier.com>. Spring 2003 will see Eric directing *KATE DEVORE* of Noah Gabriel Armstrong (4/22/02).

**KATE DEVORE** has incorporated her business, Total Voice, which focuses on voice and speech training and personal development coaching. She recently presented a workshop in Minneapolis on “Maxillary Resonance Voice Therapy and Safe Shouting,” and a workshop in Chicago called “Manifesting the Life You Want.” In November, she assisted in the teaching of a “Voice and Healing Workshop” with Joy Gardner in Hawaii.

**R. TERRELL FINNEY, JR.** (University of Cincinnati College-Conservatory of Music) was a panelist at the 2003 Hawaii International Conference on Arts and Humanities. He spoke on the topic, “The Once and Future Chair: Leadership in the Performing Arts in Academia in Nurturing Multiculturalism, Diversity and Tolerance in 21st Century America.” Mr. Finney will be directing CCM’s production of *The Diviners* later this year.

**LINDA GATES** (Northwestern University) acted as vocal coach in Fall/2002 for *Love’s Labors Lost* at Chicago Shakespeare Theatre, *Secret Rapture* at Remy Bumppo, *Orson’s Shadow* at Chicago Center for the Performing Arts, *A Christmas Carol* and *The Rose Tattoo* at The Goodman Theatre. Also last fall, she coached two operas: *Susannah* and *Sweeney Todd with Bryn Terfel* at The Lyric Opera of Chicago. In January 2003 she acted as dialect coach for *Money* at Remy Bumppo and *The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union* by Scottish playwright David Greig for Collaboraction Theatre.

**SANDRA LINDBERG** (Illinois Wesleyan University) learned this spring that she has been given promotion to Associate Professor and tenure at IWU. Also this spring, she directed *Fen* and acted as dialect coach for Misalliance for IWU’s School of Theatre Arts. She also continued her training in Embodied Practice and Authentic Movement with Judith Kolta in Toronto and will begin work on Koltai’s *Cassandra Project* this summer.

**ELIZABETH CARLIN METZ** (Knox College) opened to rave reviews (*Chicago Tribune* Critics Choice, *Chicago Sun-Times* and WTTW TV Highly Recommended) the first production of *The Three Lives of Lucie Cabrol* permitted by its inceptors, Theatre de Complicite (London). The play was produced in Chicago by Vitalist Theatre where she is the Artistic Director. Liz also directed for Knox College in Galesburg IL John Steinbeck’s *The Grapes of Wrath* as a co-production with the Prairie Players Theatre Company and will direct *The Laramie Project* for Prairie Players.

**SUSAN MURRAY MILLER** continues to coach auditions and dialects privately as well as various productions in Chicago theatre. She also serves on the Joseph Jefferson Awards Committee. Although she is not allowed to vote for productions she has coached, she was delighted that John Sierros received the Best Actor Equity Jeff Award for 2002 in November for his role as Dylan in *Dylan* by Sydney Michaels for Searachi Productions. She also coached a “traveler’s” Southern dialect for an original play at Victory Gardens called *Calamity Meat*. She coached voice and speech and created with the cast a “new” England dialect for *The Crucible* at Timeline Theatre. In the spring of 2001 she performed the role of Elsie Kilbride in the final (continued page 17)
lary organic to their practices. In my experience, such guidelines have dependably brought relief to tense broadcasting situations, giving non-expert parties an easily accessible language for achieving a good product – at least in vocal terms.

WEST CENTRAL
ELISA CARLSON is enjoying her work as the new resident Voice and speech consultant for the Guthrie Theatre. This season she is coaching Mrs. Warren’s Profession, Six Degrees of Separation, Wintertime, and The Chairs for the Guthrie. She also coached Waiting to be Invited for the Illusion Theatre in Minneapolis. She is the voice and speech teaching specialist for the University of Minnesota/Guthrie B.F.A. actor training program.

PAUL MEIER (University of Kansas) ends his 2-year term as newsletter editor with this edition and, with great pleasure, hands the reins over to Christine Morris. His sabbatical research will take him to Stratford-Upon-Avon for a month with the RSC in May. He plans several articles on Shakespeare performance and voice. Also, look for further British dialect samples to appear on IDEA (www.ukans.edu/~idea) as he continues to gather recordings throughout Europe this summer. Paul Meier Dialect Services, at www.paulmeier.com, newly redesigned by Eric Armstrong, has resulted in many interesting commissions recently, with a particular

VASTA Reinstatement Fee

If membership dues are delinquent less than 6 months, you will be renewed from your membership anniversary date and your membership will not be cancelled. If you are more than 6 months late you will be charged a reinstatement fee of $20, and the receipt of the dues and late fee will mark a new membership anniversary.
run on Irish drama. As a result he now has dialect design CDs available for leasing for Wonderful Tennessee by Brian Friel, (joining Translations and Dancing at Lughnasa), By the Bog of Cats by Marina Carr, and The Cripple of Inishmaan by Martin MacDonagh. His text-book Accents and Dialects for Stage and Screen is now in revision for a new fall edition. His recording of the Bhagavad-Gita continues to be the number-one selling book-on-tape for Quest Books, while, from the sublime to the ridiculous, he is currently the voice of the Wal-Mart icon, Smileyface, in the super-store’s 2003 US national television ad campaign!

CHRISTINA J. WILCOX has been working on her website http://www.chrissysmusicstudio.com She reports that she has also taken it upon herself to introduce music technology to York, NE, and it is proving to be a bumpy ride. Please visit the website if you have any questions.

WEST

JAN GIST (University of San Diego) was in Ashland, Oregon for nine weeks as Voice and Text Director at Oregon Shakespeare Festival, working on Noel Coward’s Present Laughter, and David Edgar’s Mothers Against (one of two new plays by Edgar, under the comprehensive title Continental Divide). While she was away, MARY CORRIGAN taught her MFA classes at USD, and JEFF MORRISON coached the MFA production of The Misanthrope. In the spring, Jan coached The Globe Theatre’s Knowing Cairo and David Edgar’s Pentecost.

JOEL GOLDES recently helped Mike Meyers be sure his Canadian accent didn’t color the New York dialect he’s using for the feature film The Cat in the Hat, a Universal/Imagine release. He dialect coached the Las Vegas production of Mamma Mia, the ABBA musical, and is currently coaching O Pioneers! at A Noise Within. Joel recently helped an English actor get a producer’s callback as an American character for a television pilot, and helps a young Texan actor sound more neutral for the CBS series Still Standing. He taught actress Emily Bergl a German dialect for the independent feature Final Draft, and consulted for Opera Pacific on a Cockney dialect for their production of Mozart’s The Abduction from the Seraglio. His clients have appeared on CSI: Miami and will be heard in Pixar’s upcoming animated feature Finding Nemo.

ARTICLES NEEDED

Your new editor, Christine Morris, needs your articles and ads. Call or write her at cmorris@duke.edu; phone +1 (919)660-