New England

Kate DeVore is conference planner for the VASTA/ATME summer conference; is a speech pathologist in Boston who has served as dialect coach for the Huntington and Emerson Majestic Theatres and has given workshops at the A.R.T. Institute and Emerson and Wellesley Colleges.

Lynn Kremer has been promoted to full professor at College of the Holy Cross; will be on sabbatical next year returning to South India and Indonesia to continue her studies in classical and mask dance.

Marya Lowry attended the Giving voice Festival in Aberystwyth, Wales where she worked with Tran Quan Hai on bilateral singing, with Irina Rospovova on Traditional Russian Folk singing and with Michele George on Greek theatre; is performing in MAN AND SUPERMAN at the American Repertory Theatre; returns in June to the Roy Hart Center in France to study, teach, and perform.

Southeast

Jack Horton continues to speak out in public concerning his work in cultural voice presentation development; led a workshop for Louisville Junior League entitled "Hidden Treasure--Guidelines for Cultural Voice and Presentation Development," is scheduled to speak to the Louisville Trial Attorney's Association at a workshop in Lexington in October, background as a singer/actor with extensive teaching, touring and performing experience continues to help him reach out creatively to help people in the media, business, and the arts.

Elisa Lloyd continues her work as voice, speech and text instructor and coach for the Alliance Theatre Acting Intern Program; coached voice, dialects and text for the intern productions of THE IMPORTANCE OF BEING EARNEST and AS YOU LIKE IT, as well as coached voice and text for the Alliance mainstage production of ROMEO AND JULIET directed by David H. Bell; coached voice and text for Actor's Express Theatre's THE MISANTHROPE, conducted workshops and was vocal coach for Theatre Emory's "Renaissance Rep" of THE WHITE DEVIL, THE TEMPEST, and HAMLET AND OPHELIA, and coached voice and dialects for Theatrical Outfit's THE REAL THING; originated the role of Irish actress and revolutionary Maud Gonne in Sandra Deet's new play SAILING TO BYZANTIUM and served as voice/dialect coach; will serve as voice, dialect and text coach for the 3rd season for the Georgia Shakespeare Festival.

Christine Morris, Duke University, was awarded an individual artist project grant from the United Arts Council (Raleigh, NC) to develop a one-woman show; coached THE 1940'S RADIO HOUR at North Carolina State U. and worked with choreographer Robin Harris Taylor as voice and text coach for a new dance/theatre piece; directed a one-act for the New Works Festival at Duke.

Ellen O'Brien directed a contemporary adaptation of THE BIRDS at Guilford College; coached productions of THE TEMPEST for Charlotte Repertory Theatre and People's Light and Theatre Company in Philadelphia; taught a voice class for UC-Santa Cruz; will serve as dramaturg for the Shakespeare Santa Cruz season, and will then return to North Carolina to serve as voice and text coach for the North Carolina Shakespeare Festival; has 2 essays forthcoming: "Mapping the Role: Criticism and the Construction of Shakespearean Character" in a festschrift from Delaware U. Press and "Civil Wars in the Rehearsal Room: the Postmodern Director and Stanislavski-based Actor" in the Proceedings of the World Shakespeare Congress.

Regional News

This column helps VASTA members network. Let everyone know of your special projects, awards, promotions, research plans and results and/or need for information and assistance. Respond when your Regional Editor calls or contact her/him with your news. An asterisk (*) designates a request for information.

For the name of your Regional Editor, see the list at the end of the Regional News or contact Sandra Shotwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112. (801) 581-6448 e-mail: shotwell@inquo.net

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Southern

Deborah Kinghorn, U. of Houston, coached OF MICE AND MEN, MUCH ADO ABOUT NOTHING set in 1815 New Orleans, and dialect coached DANCING AT LUGHNASA at the U. of Houston and coached TAKING STEPS and THE GREEKS: PARTS I AND II with the Alley Theatre; received tenure and promotion at U. of Houston.

Lynn Metrik, K.B. Studios and Tarrant County Junior College, has appeared as a principal actor in an industrial for Sprint and for Cohn-Thompson; performed with her partner Lisa Levine as the duo "Lisa and Lynn" at Temple Adath Joseph in St. Joseph, MO, at Temple Avoda Joseph in Fair Lawn, NJ, and at Barnert Temple. Congregation B'nai Jeshyrun in Franklin Lakes, NJ; joined the speech pathology staff of Bliss Speech and Hearing in Dallas.

Patricia Romanov, U. of Arkansas, was director and vocal coach for TWELFTH NIGHT at the Baum Theatre, Walton Arts Center in Fayetteville.

Tyne Turner, Southern Methodist U., coached ARMS AND THE MAN and Scrooge in A CHRISTMAS CAROL for Dallas Theatre Center; enjoyed working with Jan Gist at the Alabama Shakespeare Festival--researching LADIES OF THE CAMELIAS and coaching THE MERRY WIVES OF WINDSOR and AIN'T GOT LONG TO STAY; will serve as voice and speech coach for Utah Shakespearean Festival productions TWELFTH NIGHT. HENRY V, and PERICLES; coached for Fidelity Investments and KISSFM; successfully completed her 3 year contract with SMU culminating in the nomination of a prominent teaching award: will be off to Milwaukee to freelance as a speech coach and continue her acting career--that doesn't make her unavailable to those who have needed her in the past. "She would like to be everybody's favorite substitute. So if you're planning to attend a training or just need to get away for awhile, Tyne would love to fill in for you." After returning from Utah in July, she can be reached at: 5737 North 35th St., Milwaukee, WI 53209. 414-463-7227.
West Central
Susan Conover, Nebraska Wesleyan U., directed SHE LOVES ME for NWU; gave a workshop/presentation called "Voice and Speech for the Actor and for Life" at Lincoln Community Playhouse.
Marguerite Folger formed a new musical theatre performance group at Iowa State U.; directed and choreographed BYE BYE BIRDIE for the spring campus festival; directing and performing this summer with the Lillian Russell Theatre aboard the Clinton Area Showboat Theatre where she is still artistic director; attended Catherine Fitzmaurice and Dudley Knight's "Acting Shakespeare Today" workshop in Irvine last Jan. and says "it was wonderful."
Nancy Houfek, Head of Acting Training, Univ. of Minnesota, broke previous box office records with her production of TWELFTH NIGHT; received rave reviews in the NY Times for her performance with modern dance company Shapiro and Smith at the Joyce Theatre in NYC; has now performed in several pieces with this company in Minneapolis, NYC, Atlanta and Florida.
Mira Kehoe, Resident Vocal Coach, The Guthrie Theatre, has coached over 60 productions at the Guthrie since 1990, under her leadership the Guthrie Theatre Dialect Tape library now contains over 100 samples—an updated list will be available at the 1997 VASTA conference; is currently recording material for a CD project.
Paul Meir, U. of Kansas, is finishing his book VOICING SHAKESPEARE which will be published with audio tapes and a CD-Rom version to follow; presented a Shakespeare verse workshop at Shakespeare's Globe in London.
Elizabeth Nash, U. of Minnesota, continues her research on African/American opera singers of the 20th Century.
Leon Thurman, Voice Specialist, Voice Center of Fairview Arts Medicine Center in Fairview/University Medical Center of Minneapolis; part of a cooperative voice treatment team with ear/ nose/throat physicians in the upper Midwest; founder and director of The VoiceCare Network presenting international summer courses and the principal author of the coursebook BODY MIND AND VOICE: FOUNDATIONS OF VOICE EDUCATION.

East Central
Sandra Crew, Wright State U., directed ROSE-JOHNNY at the Magic Theatre in San Francisco last July which will be revived in June 1997 at the Cowell Theatre in San Francisco; researched in NYC for a Harlem Renaissance piece she'll be directing next winter.
R. Terrell Finney, Jr., directed STARTING HERE, STARTING NOW last summer for the Hot Summer Nights series at U. of Cincinnati; directed RAGS for the Dept. of Musical Theatre at the U. of Cincinnati College-Conservatory of Music; was a panelist at the NAT Conference on the topic "Tenure: What the Future Holds."
*Dorothy Runk Mennen,* Purdue U., is Theatre Coordinator (Consultant) for Interactive Theatre of the Classroom Climate Workshops sponsored by a Sloan Grant to Women in Engineering. The first 2 years the workshops were for teaching assistants in the School of Engineering and the school for Science; this year Faculty Workshops were added. The objective is to improve teaching methods by becoming more sensitive to gender issues. Science and engineering women are a minority. The CCW Workshops were invited to the University of Illinois and Cornell to demonstrate their work.
Richard Sullivan-Lee is doing the role of the faculty member. The actors are graduate students or seniors in the professional actor training program; the director and the writer of the scripts are graduate students. Dorothy would like to hear of similar interactive theatre projects.
Liz Carlin Metz taught Advanced Preceptorial for 13 weeks last fall--called London Arts Alive, it entailed 10 weeks on campus and 3 weeks of total immersion in the visual, performing and language arts; directed her own adaptation of Edgar Lee Masters called SPOON RIVER LIVES at Knox College; taught Master Classes integrating voice, movement and acting at the U. of California-Davis.
Susan Murray Miller coached Irish dialect for RAGS at Circle Theatre in Forest Park, IL, conducted a one-day workshop on Standard British for actors in Center Theatre and Training Center, Chicago; will see 175 plays (equity and non-equity) in Chicago as a newly-elected member of the Joseph Jefferson Committee, continues to coach privately—everything from traveling one-woman shows to English actors seeking American parts.
Karen Ryker, U. of Wisconsin-Madison, coached productions of THE THREE SISTERS, DOWN THE ROAD, and KINGLEAR (directed by David Frank of the American Players Theatre) at UW; is compiling statistical analysis for a presentation of her study on vocal violence and will present "Hygienic Techniques for Voically Violent Behavior" at The Voice Foundation; is busy with guest workshops and recruiting graduate acting students; was recently awarded promotion and tenure as well as the Chancellor's distinguished Teaching Award at UW-Madison.
Christine Sevc-Johnson, U of I at Champaign-Urbana, directed TRANSLATIONS for the Illinois Repertory Theatre; will present a multi-media computer program called "Phonetics Tutor" at the ATHE Conference; designed and developed the tutorial with professor Brian Johnson as a means of supplementing the in-classroom teaching of the International Alphabet.
Erica Tobolski, Ball State University, directed BALTIMORE WALTZ at BSU; will co-present at the ATHE conference in a program on the integration of Lessie's Body Energies with acting, movement and voice; will begin teaching voice and acting this fall at U. of South Carolina.
Canada

Eric Armstrong completed his two year stint as The Voice Guy at Univ. of Windsor's School of Dramatic Art; vocal coached AN ENEMY OF THE PEOPLE, BABES IN ARMS and JACOB TWO-TWO MEETS THE HOODED FANG at U. of Windsor; expects to return to Toronto as a freelance actor and voice coach/teacher. Fans of the Voice and Speech page, http://www.uwindsor.ca/faculty/arts/dramatic/voice/ should be redirected to a new site via VASTAVOX or the newsletter, as soon as he finds a new home for it.

Dale Genge is on an 8 month educational leave from Studio 58, Langara College in Vancouver; attended the retreat for the faculty of the Voice Intensive, hosted by the Denver Center; has been on a quest to explore the connections between voice, text and the imaginal body; this took her to a week long course with Richard Armstrong from the Roy Hart Theatre; then off to 8 days with Marion Woodman, Ann Skinner and Mary Hamilton in a course called "Psyche and Soma", a magical exploration of Jungian psychology, body, voice and creativity; then spent time in Milwaukee with Michael Johnson-Chase and Judy Leigh-Johnson, digging into Alexander technique and Shakespeare text; then off to Toronto with more input from old friends and colleagues; is looking forward to teaching the Voice Intensive in May and spending more time with Richard Armstrong this summer. A rich and exciting time!

Anne Scrimger coached THE CRUCIBLE, THE BLACK BONSPIEL OF WULLIE MCCRIMMON and THE TROJAN WOMEN; completed the audition tour for Shakespeare in the Park; hopes to go to Wales in June-July for the Voice Workshop; this summer will coach HAMLET, MUCH ADO ABOUT NOTHING and RUMPELSTILTSKIN.

David Smukler has served as dialect coach on a variety of films and movies for TV over the past year including: FX the SERIES, DUE SOUTH, RESURRECTION, TWILIGHT OF THE NYMPHS, THE FIXER, and MIMIC; feels as if he's learning a new dialect every week. The Canadian national Voice Intensive faculty gathered for a retreat in January and planned the 12th Intensive.

International

Lise Olson, Welsh College of Music and Drama in Cardiff, Wales, is voice coaching THE AMEN CORNER for Bristol Old Vic; coached LIPS TOGETHER, TEETH APART for the Derby Playhouse.

VASTA STATEMENT OF PRINCIPLES

The Voice and Speech Trainers Association expects the following of its members:

1. Offer instruction, advice, and guidance based on their ongoing pursuit of the best information, thought and practices available in their respective specialization.

2. Acknowledge teachers and colleagues who have contributed to their work.

3. Present accurately the nature and duration of their training and experience.

4. Respect the right of colleagues to advocate approaches with which they may not agree and allow students freedom to choose practices which may best meet their needs.

5. Take responsibility for the emotional climate in their classrooms, fostering an atmosphere conducive to their students' optimal growth.

6. Refer a student to a specialist (physician, psychologist, speech pathologist, singing teacher, voice and/or speech teacher, body alignment expert, etc.) whenever the need arises. students, except in cases where doing so could be detrimental.

8. Give students ongoing, objective assessments, as well as informed opinions of their abilities and progress.

9. Acknowledge the primacy of the director in matters of interpretation and addressing any questions or differences with the director in private.

10. Dedicate their teaching and practice to enhancing the art of communication, nurturing individual creativity in all its differences, developing empathetic abilities as an essential component of voice teaching, and going beyond facile standards of right and wrong, correct and incorrect in assessing the human voice.