

Zach Campion

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PROFESSIONAL PROFILE

- **Certified Fitzmaurice Voicework** practitioner. I completed the two year certification process in January of 2014.
- Current **Faculty of Voice and Speech** at Studio Acting Conservatory in Washington, DC. Courses taught include Voice 1, Standard Stage Speech, Dialects for the Actor, and a Voice for the Professional workshop.
- Current **Graduate Support Specialist** for Marymount University Graduate Admissions.
- Former **Education Manager** at Studio Theatre, one of the East coast's most reputable mid-size theatres. Responsible for the daily operations of the highly respected and long-running Studio Theatre Acting Conservatory (est. 1974).
- **Freelance Voice and Dialect Coach** serving productions at Arena Stage, Ford's Theatre, Signature Theatre, Studio Theatre, Olney Theatre Center, Roundhouse Theatre, 1st Stage Tysons and many other smaller DC theatre companies.
- Former **Adjunct Faculty of Voice and Speech** at Virginia Commonwealth University teaching Beginning Voice, Speech for the Actor, Shakespeare, and Introduction to Drama.
- Former **Adjunct Faculty of Speech Communications** at Virginia Commonwealth University teaching public speaking skills and an Effective Speech course that fulfilled a university curricular requirement for all students.
- Over **eight years practice and experience teaching** Fitzmaurice Voicework at Studio Theatre Acting Conservatory, Texas State University, Virginia Commonwealth University, University of Maryland Baltimore County, University of Richmond, and other universities. My pedagogy extends beyond personal certifications to incorporate techniques from Patsy Rodenberg, Arthur Lessac, Kristin Linklater, and more recently Roy Hart.
- Six years practicing and teaching **Knight-Thompson Speech Work** as the foundation for learning the International Phonetic Alphabet and its application to dialects.

- Extensive background in **Shakespeare** text analysis and performance. I have acted professionally in the Taming of the Shrew and served various productions as a vocal coach. Studied performance and voice at the Studio Theatre Acting Conservatory. Additional training at The Royal Shakespeare Center in Stratford upon Avon, England as part of a study abroad program in 2008 as well as multiple master classes including a week long workshop with actress Jane Lapotaire.
- **Membership and Service** to professional voice practitioner’s organization, Voice and Speech Trainers Association (VASTA). Active due-paying member since 2008. Managed the VASTA archive housed at Virginia Commonwealth University from 2010-2012.
- **Professional training** in various modalities of acting. Familiar with and integrate elements of Stanislavsky, Meisner, Hagen, and Chekov. Most recently studied acting at the Studio Theatre Acting Conservatory.

EDUCATION

Master of Fine Arts in Theatre Pedagogy: Voice and Speech Pedagogy

Virginia Commonwealth University

Graduated with Honors (3.89 GPA)

Date of graduation- December 2013

Studio Theatre Acting Conservatory Acting Program

Completed 2 years of acting training

2014-2016

Bachelor of Fine Arts in Performance and Production

Texas State University-San Marcos

Magna Cum Laude (3.78 GPA)

Date of Graduation- May 2010

PROFESSIONAL TRAINING

- **Fitzmaurice Voicework**
Eight years practicing and teaching Fitzmaurice voice work including the “destructuring” and “restructuring” sequences that are the core of the training. The approach gives the actor a strong foundation in the anatomy of their voice as well as giving them the tools to maintain a healthy instrument when facing the vocal demands of live performance. I have shared this work at Studio Theatre Acting Conservatory, University of Maryland-Baltimore County, Texas State

University, Virginia Commonwealth University, University of Richmond and at regional conferences including the Southeast Theatre Conference.

- **Knight-Thompson Speech Work**

Five years experience teaching Dudley Knight and Phil Thompson's revolutionary approach to the speech component of actor training. The method focuses on flexibility and code switching to create a versatile speaking actor. A descriptive approach to speech sounds helps to alleviate the stress of prescribing a dialect to an actor for success in the business. The actor can move fluidly from one set of sound choices to another once their training is complete. 2 years of private training with Melissa Grogan (certified instructor of KT Speechwork) and master class with Dudley Knight.

- **Actor Training**

Currently training at the Studio Theatre Acting Conservatory under the tutelage of Joy Zinoman. Four years of Meisner/Adler training at Texas State University. More recently exploring Chekov training techniques and their application to Fitzmaurice Voice Work with Joshua Chenard. Classical actor training from Jane Lapotaire, Dr. Debra Charlton, and Patricia Delorey.

- **Estill Voice Training**

Completed the Level 1 training module of Jo Estill Voice System, a technique developed by Jo Estill which encourages healthy and versatile singing by focusing directly on the function of the vocal mechanism as studied in a laboratory setting over years of research. Instructed by Dr. Stephen Chicurel.

- **Contact Improvisation**

Five years practicing contact improvisation (a dance technique in which points of physical contact provide the starting point for exploration through movement improvisation) and its application to voice, movement, and performance. Introduced to this work by Pat Stone of Texas State University.

- **Archetypes**

Four years practicing the work of Frankie Armstrong and Janet Rodgers. Archetypes work is aimed at training actors to access the body, mind, and voice of characters that are found across most cultures. The ritualized narratives engage the imagination and create the basis for actors to embody larger than life characters such as the Crone, Trickster, Warrior, Maiden, Hero and many more. Have worked with a group to create a new journey, The Initiate, which Janet Rodgers teaches in her classroom.

TEACHING: AREAS OF SPECIALIZATION

- **Private Coaching**
 - One on one coaching with actors, professionals, and amateurs. Primarily focused on voice, speech, dialect, and text analysis using Fitzmaurice, Knight-Thompson, Paul Meier, and various other approaches to focus on clear and healthy communication.

- **Voice**
 - Students that are new to a voice classroom are exposed to samples of the various theories of voice training, but establish a firm grounding in the principles of Fitzmaurice Voicework. A deep exploration of anatomical structures and a detailed understanding of how the voice functions healthfully is followed by the formulation of a warm-up/ritual designed by the actor to bring his/her self to a state of readiness before a performance.

- **Speech**
 - Establishes a strong working knowledge of the International Phonetic Alphabet. Daily practice of techniques aimed at finding more flexibility in the articulators of the mouth. Knight-Thompson approach to speech prepares the actor to engage in virtually any dialect with a free and expressive instrument.

- **Dialects**
 - Uses the principles established by earlier phonetics coursework to build an inventory of useful dialects for the actor. Special attention is given to meeting the needs of cultural/ethnic minorities in regard to their specific dialect demands. Expectation that students will be able to research and perform dialects without a coach once the course is completed.

- **Shakespeare**
 - Technique driven approach to working with classical text. Topics covered include; scansion, breath, operatives, using a lexicon, first folio, historical context, presentational delivery, and status. Focus on exploring the texts through performance to cultivate the actor's individual approach.

- **Public Speaking**
 - Focus on the principles of clear communication as it relates to speech structure, purpose, delivery, and research processes. Introductory, informative, persuasive, and special occasion speeches are covered. Students learn extemporaneous speaking skills as well as what is required of them to manage nerves in front of an audience of their peers.

- **Introduction to Drama/Text Analysis**

- Establish a common vocabulary for talking about scripts. Critical analysis of dramatic texts. Finding subtext, dramatic structure, author's intent, consideration of staging, and exposing the student to various forms of dramatic writing.
- **Archetypes**
 - Engages the actors voice, body, and mind with larger than life characters. Participants create physical rituals to access the characters energy and apply it to other forms of text and performance. Course concludes with a devised piece using the archetypes.

Classroom Teaching

Course	Function	Institution	Date
The Actor's Voice	Instructor	Everyman	Summer 2018
Dialects for the Stage	Instructor	STAC	Fall 2015-Current
Standard Stage Speech	Instructor	STAC	Fall 2015- Current
Voice 1	Instructor	STAC	Fall 2014-Current
Effective Speech	Instructor	VCU	Spring 2013
Speech for the Actor	Instructor	VCU	Spring 2013
Dialects for the Actor	Instructor	VCU	Spring 2013
Voice for the Actor	Instructor	VCU	Fall 2012
Effective Speech	Instructor	VCU	Fall 2012
Effective Speech	Instructor	VCU	Summer 2012
Tongue Gymnastics	Workshop Leader	Various	Spring 2012-Current
Effective Speech	Instructor	VCU	Spring 2012
Speech for the Actor	Instructor	VCU	Spring 2012
Voice for the Actor	Instructor	VCU	Fall 2012
Archetypes (Acting)	Teaching Assistant	VCU	Fall 2012
Advanced Voice and Speech- Shakespeare	Teaching Assistant	VCU	Fall 2012
Speech for the Actor	Instructor	VCU	Spring 2011
Effective Speech	Instructor	VCU	Summer 2011
Introduction to Drama	Instructor	VCU	Fall 2010
Expanding Vocal Potential	Workshop Leader	Various	Fall 2010-Current
Voice for the Actor	Teaching Assistant	VCU	Fall 2012

STAC= Studio Theatre Acting Conservatory VCU= Virginia Commonwealth University

Voice/ Dialect Coaching

Production	Function	Institution	Date
<i>P.Y.G.</i>	Dialect	Studio Theatre	2019

<i>Oil</i>	Voice and Dialect	Olney Theatre Center	2019
<i>Kleptocracy</i>	Voice and Dialect	Arena Stage	2019
<i>Kings</i>	Dialect	Studio Theatre	2018
<i>*Indecent</i>	Voice and Dialect	Arena Stage	2018
<i>South Pacific (uncredited)</i>	Dialect	Olney Theatre Center	2018
<i>Cry It Out (uncredited)</i>	Dialect	Studio Theatre	2018
<i>*Labour of Love</i>	Dialect	Olney Theatre Center	2018
<i>Heisenberg</i>	Dialect	Signature Theatre	2018
<i>She Stoops to Conquer</i>	Voice and Dialect	Chesapeake Shakespeare	2018
<i>On the Town</i>	Dialect	Olney Theatre Center	2018
<i>*Legend of Georgia McBride</i>	Dialect	Round House Theatre	2018
<i>*The Invisible Hand</i>	Dialect	Olney Theatre Center	2018
<i>*The Remains</i>	Dialect	Studio Theatre	2018
<i>Vietgone</i>	Voice and Dialect	Studio Theatre	2018
<i>*The Wiz</i>	Voice and Dialect Director	Ford's Theatre	2018
<i>Aubergine</i>	Dialect	Olney Theatre Center	2018
<i>Sovereignty</i>	Voice and Dialect	Arena Stage	2018
<i>Red Velvet</i>	Voice and Dialect	Chesapeake Shakespeare	2018
<i>The Price</i>	Voice and Dialect	Arena Stage	2017
<i>Annie: The Musical</i>	Dialect	Olney Theatre Center	2017
<i>Othello/Gatsby/Alice</i>	Voice	Olney Theatre Center	2017
<i>Doubt</i>	Dialect	Quotidian Theatre	2017
<i>My Fair Lady</i>	Dialect	Olney Theatre Center	2017
<i>Smart People</i>	Voice	Arena Stage	2017
<i>Sweeney Todd</i>	Dialect	Olney Theatre	2017
<i>*Angels in America</i>	Dialect	Olney+Roundouse Theatre	2016
<i>*The Gulf</i>	Dialect	Signature Theatre	2016
<i>*Hand to God</i>	Dialect	Studio Theatre	2016
<i>The Giver</i>	Voice	Olney Theatre	2016
<i>Hamlet</i>	Voice and Text	Olney Theatre	2016
<i>The Grapes of Wrath</i>	Voice	Olney Theatre	2016
<i>Between Riverside- and Crazy</i>	Dialect	Studio Theatre	2016
<i>Dial M for Murder</i>	Voice and Dialect	Olney Theatre	2016
<i>*When the Rain- Stop's Falling</i>	Dialect	1 st Stage Tysons	2015
<i>Voracious</i>	Voice and Dialect	UMBC	2015
<i>Chimerica</i>	Voice and Dialect	Studio Theatre	2015
<i>The Producers</i>	Dialect	Olney Theatre	2014
<i>*Terminus</i>	Voice and Dialect	Studio Theatre	2014
<i>Noises Off</i>	Voice and Dialect	VCU Theatre	2012
<i>Dancing at Lughnasa</i>	Voice and Dialect	University of Richmond	2012
<i>Sweeney Todd</i>	Dialect	Maggie Walker High School	2012
<i>The Elephant Man</i>	Voice and Dialect	VCU Theatre	2012

<i>The Bluest Eye</i>	Voice and Dialect	VCU/Barksdale Production	2011
<i>Sleuth</i>	Voice	@ Random Theatre Group	2009
<i>Arcadia</i>	Assistant Voice	Texas State University	2010
<i>Batboy: The Musical</i>	Text/Voice/Dialect Assistant	Texas State University	2009
<i>Macbeth</i>	Assistant Voice	Texas State University	2009
<i>Big Love</i>	Assistant Voice	Texas State University	2008
<i>House of Blue Leaves</i>	Assistant Voice	Texas State University	2008

*denotes Helen Hayes nominated productions

Workshops/Panels/Guest Lecturing/Corporate

Title	Host	Date
The Actor's Voice: A Seminar on Tech.	Actor's Center	2019
Public Speaking Corporate Workshop	National WIC Association	2019
Eurotrip Dialect Series (Repackaged)	Actor's Center	2019
Public Speaking Corporate Workshop	National WIC Association	2018
The Island Dialect Series	Actor's Center	2018
Southern American	SAG-AFTRA Conservatory	2018
Phonetics Intensive	Actor's Center	2018
Teen Performance Company-Voice	Round House Theatre	2017
The Queen's English	SAG-AFTRA Conservatory	2017
Eurotrip 2.0 Dialect Series	Actor's Center	2017
Eurotrip Dialect Series	Actor's Center	2017
Regional American Dialect Series	Actor's Center	2017
Stage One (Master Class)	Signature Theatre	2017
Overtures (Master Class)	Signature Theatre	2017
Voice for the Professional	STAC	2017
Eurotrip Dialect Series	Actor's Center	2016
Gender Empowerment in Academia- and the Performing Arts (Panel)	SETC- Greensboro	2016
Developing Classic Characters- Voicewards-In	SETC- Greensboro	2016
Heyday Players	Roundhouse Theatre	2016
Pedagogy for High Schools	Richmond,VA: Richmond Teacher Residency	2012
Acting for Non-Majors	VCU-Rachel Blackburn (Instructor)	2012
Tongue Gymnastics	SETC---Chattanooga, TN	2012
Expanding Vocal Potential	Art Space- Richmond, VA	2010

Directing Experience

Production	Produced by	Date
<i>Southern Rapture</i>	Independent Staged Reading	2011
<i>How Gertrude Stormed the Philosophers...</i>	VCU Freshmen Discovery Project	2010
<i>The Birthday Party</i>	Texas State- Senior Capstone Project	2010
<i>The Bald Soprano</i>	Texas State University Theatre	2009
<i>Good Cop, Bad Cop</i>	@ Random Theatre Group	2008
<i>The World is a Sudden Place</i>	@ Random Theatre Group	2007
<i>Egad, What a Cad!</i>	William Howard Taft Theatre	2006

Acting Experience

Production	Role	Institution	Date
<i>The Taming of the Shrew</i>	Biondello/Vincenzio	Richmond Shakespeare/ Henley St.	2013
<i>Our Town</i>	Simon Stimson/Howie Newsome/Professor Willard	Sycamore Rouge	2012
<i>Miss Palmers School for...</i>	The Voice	The Shop-Richmond, VA	2012
<i>Marie and Bruce</i>	Bruce	Texas State University Theatre	2010
<i>Doubt</i>	Father Flynn	Texas State University Theatre	2010
<i>Gertrude Storms the Philosophers...</i>	Edgar	Texas State University Theatre	2009
<i>Jack Goes Boating</i>	Jack	Texas State University Theatre	2008
<i>365 Days 365 Plays</i>	Joe	Texas State University Theatre	2007
<i>Slavemaker</i>	Pyro	Texas State University Theatre	2007
<i>Rashomon</i>	Deputy	Texas State University Theatre	2006
<i>WASP</i>	Father	William Howard Taft Theatre	2006
<i>As You Like It</i>	Orlando	William Howard Taft Theatre	2006
<i>A Christmas Carol</i>	Bob Cratchit	William Howard Taft Theatre	2005
<i>The Seagull</i>	Medvedyenko	William Howard Taft Theatre	2005
<i>Taming of the Shrew</i>	Grumio	William Howard Taft Theatre	2004

Writing

Script	Produced by	Date
<i>Lasagna and Romance/</i> <i>Parkbench Revelations</i>	Say Si Central	2010
<i>Cowards (Full Length) [unpublished]</i>	Workshop and Rewrites	2010
<i>The Box</i>	@ Random Theatre Group	2009

<i>ParkBench Revelations</i>	Rogues and Renegades	2009
<i>Superwhat?</i>	@ Random Theatre Group	2009
<i>Wingman</i>	@ Random Theatre Group	2008
<i>Shakespeare Shmakehmeare</i>	@ Random Theatre Group	2007
<i>Wingman</i>	Rogues and Renegades	2007
<i>Lasagna and Romance</i>	Rogues and Renegades	2006

Design/ Technical Theatre Experience

Production	Position	Institution	Date
Shamu-Believe	Robotic Lighting Tech	Seaworld Theme Park	2007

Related Experience

- Graduate Support Specialist at Marymount University- May 2017-
 - The Graduate Support Specialist supports the overall administrative function of the Office of Graduate Enrollment Services at Marymount University. Primary responsibilities include managing a team of four part-time graduate assistants, database management (CRM=Slate), website maintenance, and executing the communications plan for graduate student recruitment.
- Education Manager at Studio Theatre (Acting Conservatory)- May 2015- October 2016
 - As Education Manager I ensured the continued success of the Studio Theatre Acting Conservatory (est. in 1975). Primary responsibilities included supporting a faculty of 20, registering approximately 600 students a year (including 50 young people ages 13-17), supervision of the physical conservatory space, and working with the Director of Curriculum (founding artistic director Joy Zinoman) on executing long term conservatory initiatives.
- Box Office Associate at Arena Stage at the Mead Center for Performing Arts- September 2014-May 2015
 - As a sales associate at one of DC's largest and most successful non-profit theatre's I was primarily responsible for the ticket transactions for single-ticket buyers and subscribers. I regularly generated \$1,500 a month in donations (roughly double my fellow associates) and generated leads for the development department. I took on additional projects outside of my department including reviewing and reporting on new play submissions for the Literary Department

and co-writing the narrative for a major grant proposal in the 2014-2015 season.

- VASTA Archivist 2010-2013
 - As Archivist I was responsible for gathering, maintaining, and recording any and all submissions to the archive by members and non-members of the organization. I am currently in the process of digitizing this collection, so it may be available for members around the world.

- Producer for @Random Theatre Group (2008-2009)
 - @ Random is a student driven production company that is focused on bringing new and young voices to the stage. As producer I was responsible for selecting the season, seeking submissions, selecting directors, and coordinating auditions. I was also responsible for managing the annual 24 hour play festival; Rogues and Renegades.

- Production Manager for @ Random Theatre Group (2007-2008)
 - As production manager I was responsible for overseeing the rehearsal process and providing guidance to the productions being worked on throughout the season. This position required someone willing to be flexible and understanding as some situations needed a mediator as much as an artistic consultant.

- House Manager for @ Random Theatre Group (2006-2007)
 - As house manager I was responsible for opening and closing all performances and offering on-site assistance to the various casts and crews. I also coordinated scheduling for rehearsal and performance spaces.

Affiliations

- Voice and Speech Trainers Association (VASTA) Member 2008-Current
 - VASTA is dedicated to the advancement and organization of the professional voice and speech community.

- Sigma Lambda Beta International Fraternity Incorporated (SLB) Member 2006-Current
 - I have held numerous positions and served as an active member for two years during my undergraduate career. My experience as a secretary, vice president, and scholarship chair has been a strong asset in carrying out administrative duties for a 35 person membership group.

Master Level Coursework

Course	Institution	Date
Experiencing Speech w/ Dudley Knight	SETC Conference	2012
Archetypes Course w/ Janet Rodgers	VCU	2011
Experiencing Speech Course w/ Melissa Grogan	Texas State University	2009
Workshop w/ Catherine Fitzmaurice	VASTA	2009
Workshop w/ Patsy Rodenburg	VASTA	2009
Workshop w/ Kristin Linklater	VASTA	2009
Acting Workshop w/ Jane Lapotaire	Royal Shakespeare Institute- Stratford upon Avon	2009
Stage Combat Workshop w/ Jean-Marc Perrett and Elinor Parsons	RSI-Stratford	2009
Scene Work w/ Ben Naylor	RSI- Stratford	2009
Renaissance Dance w/ Ruth Goodman	RSI- Stratford	2009

Specialty Coursework

Dialects:

Janet Rodgers, 2010-2012
Melissa Grogan, 2006-2010

Movement:

Jay Jennings, 2008
Nadine Mozon, 2007

Shakespeare

Janet Rodgers, 2010
Dr. Debra Charlton, 2008

Mask:

Aaron Anderson, 2011

Asian Theatre:

Aaron Anderson, 2010

Archetypes:

Janet Rodgers, 2011

Directing:

Jeremy Torres, 2010
Dr. Richard Soddors 2009

Contact Improvisation:

Pat Stone 2009

Fitzmaurice Voicework:

Catherine Fitzmaurice 2014
Melissa Grogan 2006-2010

Jo Estill:

Dr. Steve Chicurel, 2012

Acting:

Nancy Paris 2015
Serge Seiden 2015
Kate Davis 2016

Study Abroad

I studied Shakespeare at the Royal Shakespeare Center and Institute at Stratford upon Avon and completed a primary resource research paper on productions of *The Merchant of Venice* at the RSC. I also completed numerous master classes and scene work with guest artists (mentioned above) at the RSC.

Citations

Hertvik, Nicole. "Review: 'Sweeney Todd' at Olney Theatre Center." *DCMetroTheaterArts*. N.p., 05 Feb. 2017. Web. 06 Feb. 2017.

Lindstrom, Ashley. "Fresh Actors, Fresh Playwrights." *Sacurrent.com*. San Antonio Current, 26 May 2010. Web. 26 July 2011. <<http://www2.sacurrent.com/columns/story.asp?id=71198>>.

https://www.washingtonpost.com/goingoutguide/theater-dance/the-funny-hit-play-labour-of-love-takes-british-party-politics-seriously/2018/09/26/db103298-baae-11e8-bdc0-90f81cc58c5d_story.html?utm_term=.c0b3d5610c51

Awards and Honors

Helen Hayes Award Nomination, Studio Theatre, *Terminus*, 2014
Theatre Department Assistantship, Virginia Commonwealth University, 2011
Travel Grant, Virginia Commonwealth University, 2011
Graduated Magna Cum Laude, Texas State University, 2010
Presidential Scholarship, Texas State University, 2009
Inducted into the Council of Scholars, Texas State University, 2008
Theatre Alumni Award, Texas State University, 2008