

VASTA

Voice and Speech Trainers Association, Inc.
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I am fortunate to be teaching in what I think of as the theatre program of the future. We've all been hearing for a number of years now that in the near future the theatre will reflect the changing demographics in the United States which by the year 2050 will be populated by a majority of people of color. For those of us who teach theatre at the University of Louisville, that future is now.

We currently offer the only minor in African-American Theatre in the country and have begun discussing the future possibility of a major as well as a graduate certificate in African American Theatre within the MFA. The rapid growth of this program has changed the whole department, and for the better, I might add. Where once Caucasians were in the clear majority, now African-Americans make up half or more of our students, a change that has challenged me to rethink many of the ways I've taught voice over the years.

I've always been one of those teachers who felt uncomfortable with teaching standard American Stage diction. I was twelve when my family moved from Eastern Canada to Utah where I quickly adopted the local dialect so I would feel less of an outsider. But in university speech classes I learned to "speak properly" (meaning I imitated what I could remember of my Canadian speech) and found I no longer fit in with my family who had all adapted to the States and now found their fears confirmed: college had turned me into a snob. Once again I was an outsider.

As a young teacher, I didn't want to impose this on my students. Theatre artists need to belong, to know the audience they speak to and for. Besides, who in the real world actually speaks standard American? And if you don't speak it, is your speech sub-standard? The cultural issues are many here, involving social class and regionalism, as well as race. But, I thought, if I were preparing actors for the stage, and if directors and producers expect standard American (especially for classical pieces) I felt obliged to teach it, at least as an alternative dialect that they could use to "get work".

So, in the second year of graduate voice work, as I began teaching the IPA, I would focus on diction work with a Standard model as the ideal. I always began with a lengthy proviso explaining my feelings about the politics of imposing normative

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The President's Letter

Dear VASTA members:

Greetings to you all in this first "VASTA Newsletter" of the 21st century! It has been wonderful hearing from so many of you in connection with the "VASTA Voice and Speech Exercise Book". I would like to expand upon this dialogue and explore with you ideas about next year's summer conference 2001.

VASTA was born in NYC in August of 1986. For the 14 years since then, our yearly summer conferences have usually featured three (or a few more) presenters and have spanned a three day duration. This year we are holding our first INTERNATIONAL CONFERENCE. For this once-in-a-decade event, we have expanded the conference by one day and added many more presenters who will represent a vast variety of voices from around the world. Barbara Acker and her committee is working very hard on the plans for this unique conference and it should prove to be a VERY exciting event.

So, what do we want for our next conference that will be in Chicago in 2001? VASTA is rapidly approaching adulthood as an organization and we have emerged as an important force in the training of actors and in the collaborative creation of the theatrical experience. We have, indeed, created a network of Voice and Speech Trainers who have come into their own as teachers and coaches during this period of time. It has been a wonderful time in the life of VASTA and a fabulous time for those of us who continue to grow together in the profession. Over the years, we have learned from the trailblazers who have gone before while we have continued to develop our own skills as teachers, coaches, singers, actors, and directors. I believe that it is time for VASTA to devote one of its yearly conferences to showcasing the work of its own members. What do you think about this idea? Would any of you be interested in leading a workshop? Would anyone be interested in organizing or assisting in the organizing of this event?

Please e-mail your thoughts to me at <jroddgers@saturn.vcu.edu> or mail to 2424 W. Main St., Richmond, VA 23220 or call 804-828-6557. I will convey your responses to the VASTA Board of Directors. Remember, VASTA is here to serve us, yet we are VASTA. Please let me know your thoughts.

All my best, Janet B. Rodgers, VASTA President

VASTA is a non-profit organization and also a focus group of
ATHE
Association for Theatre in Higher Education

VASTA INTERNATIONAL CONFERENCE 2000
 CELEBRATING DIFFERENCE:
 THE PERFORMING VOICE FROM AROUND THE WORLD
 August 6-8, 2000
 George Mason University

by Barbara Acker
 Conference Planner 2000
 Arizona State University

The VASTA Board is launching (embracing) a new century with a new concept in conferences. This is our first international conference, featuring vocal artists from around the world. The Board honors tradition, keeping "Things that Work" and the state of the profession, but the Board is also breaking new ground with open-mike sessions at night. This year we are even looking into the possibility of teleconferencing a session.

You can sample an amazing variety of vocal performance styles, from Mongolian throat singing to acting a passage from Beijing Opera. You can perform a speech from a Balinese drama, learn how to collect and notate a dialect, enjoy different movement/ voice warm ups, listen to Michael Kahn on the state of theatre and the place of the voice coach, and learn something about the health of the voice from a panel headed by Dr. Robert Sataloff of the Voice Foundation. Frankie Armstrong and Darien Prichard will introduce innovative improvisation, based on a study of traditional folk songs and the profound emotional response they trigger.

The list of artists is impressive. Xin Zhang, trained in Beijing's Central Academy of Drama, and performed for years at the People's Art Theatre, the premier Beijing Opera Theatre. Zhang, now living in the US, earned an MFA in theatre and has performed with Lee Breuer, most recently in his play *An Epidog* in NYC. Xin Zhang will give us "A Taste of Beijing Opera." She will introduce exercises for the lips, tongue, mouth, and DanTian (centering), and teach a speech "My Name is Mi Heng" and a short song with gestures of a Beijing Opera character.

Tran Quang Hai, the fifth generation of a musical Vietnamese family, studied music in Siagon and Paris and learned to play 15 musical instruments. A distinguished and celebrated musician and scholar of ethnic music, he has given over 2,500 concerts in fifty countries. He is now with the Department of Ethnomusicology of the Musee de l'Homme in Paris. Based on his

study of Mongolian and Tuva overtone singing, or double toning, he has developed a simple and clear way of teaching the double tone. In two sessions he will teach how to produce two tones simultaneously: a base tone with its harmonics and a high pitched flute-like tone. This technique stretches and develops vocal range.

Joseph and Rebecca Carli-Mills are movement and dance teachers living in the D.C. area with expertise in Laban and rolfing. Rolfing is no longer a rigidly structured series of 10 sessions. In the hands of today's practitioners, rolfing gently unlocks constricted muscles, restoring lost movement potential.

Frankie Armstrong and Darien Prichard, in the first session of their "Moving Body, Moving Voice" will introduce ritual song and movement patterns. In the second session they will develop the body-voice-impulse-rhythm relationships. These connections lead to collective chanting, improvisation, exploring facets of melody and harmony, and, in their words, "playing across the cusp between body and voice."

Meribeth Bunch will offer "Presence in Performance," insights and techniques to create a "home" on stage, to engage imagination and play in performance, and to deal with the self-critic. Meribeth Bunch is chief executive of the London-based Communication Arts and Associates. She was a singer, who became intrigued by voice science and went on to earn a Ph.D in the area. She teaches and coaches theatre and film actors, singers, and business people. She has published books on voice and communication skills including *Dynamics of the Singing Voice*, an internationally recognized textbook on anatomy and physiology of the voice, *Creating Confidence*, *A Handbook of the Singing Voice*, *Speak with Confidence*, and a set of audio tapes, *Succeed at Work and Play*.

Nyoman Catra and Desak Made will present "Balinese Vocal Styles: Spoken and Sung." They are respected masters of sacred and secular styles of performance in their

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IDEA CELEBRATES A CENTURY

By Paul Meier, University of Kansas and
 Founder and Director of IDEA

No, we're not a hundred years old, but we have one hundred dialect samples. IDEA (International Dialects of English Archive), with the addition of a delightful recording from Carrolton, Kentucky, passed the one hundred mark just as the year 2000 began. Rinda Frye, University of Louisville, the newest of our now twenty-five associate editors, recorded the rural reminiscences of a lady (and we do mean lady) born in 1918. In addition to reading the now familiar *Rainbow Passage* (for the moment the standard text for all our dialect subjects), "Kentucky3.mp3," as she is somewhat impersonally designated on the web site, recalls her girlhood days of milking the cows by hand and of penny candy at the general store. A fabulous real-life dialect confounding the stereotypical dialect that many non-native actors would come up with.

She becomes one of the voices from all parts of the globe stored on IDEA, freely accessible to all at <HYPERLINK <http://www.ukans.edu/~idea> <<http://www.ukans.edu/~idea>> that have been accumulating for a little over a year since Shawn Muller and I launched the project at the University of Kansas.

Each one of the one hundred primary source dialect samples is about four minutes long, and is stored as an mp3 file (cyber neophytes should read Eric Armstrong's great article in the last issue). This means that it needs only a fraction of the computer memory that a conventional sound file would, and delivers the recorded voice with fidelity indistinguishable from a CD—terrific news if you want to download and store the entire archive on your own hard drive. Our one hundred recordings would need a mere three hundred of your precious megabytes. You could easily store them on a single CD. Listen to them any time you like at your computer, or, armed with a portable mp3 player, you could listen as you jog or take them to rehearsal. (We are also planning to soon offer the recordings in the RealAudio format.)

We all know that no two speakers, even from the same town and social background, will sound alike. Actors cannot afford to base their dialect work on a single, monolithic, generic sound. If they are to play an Australian role, for example, they must listen to a dozen or more Australian speakers and that is the promise of IDEA. We have two Australian editors at the

moment (Kate Foy and Geraldine Cook) and the seven Australian samples now found on IDEA will, thanks to their contributed recordings, swell to perhaps twenty or thirty before we are done, and represent the full diversity of Aussie accents. In addition to being free (!), IDEA has the advantage of being able to offer multiple examples of every dialect. So what is provided by the fewer samples that will fit on commercially available cassettes (Gillian Lane-Plescia's excellent publications spring to mind), IDEA will make up for in speed of access and the sheer numbers of samples of given dialects that it can and will contain. But, of course, (because many of us at IDEA are dialect coaches with services for sale), we don't provide dialect instruction. That would be giving away the store!

Who are the associate editors of IDEA? Almost all are VASTA members! Seventeen represent specific US states or regions, with the remaining eight representing other countries or regions of countries (England, Scotland, Australia, Belgium, New Zealand). We have a long way to go, obviously. To cover just the English-speaking world adequately will take perhaps a hundred associate editors, each collecting recordings from their own neck of the woods.

"How can I become an IDEA associate?" I hear you ask yourself. First, you would need to live somewhere currently without an editor: Oregon, North Dakota, South Africa, Ireland, Wales, Arizona, Louisiana, Western Canada, Central Canada, Israel, to name but a few places (check the list on the website). Second, you would be a professional in theatre, speech, linguistics or an allied discipline and be willing to spend a few hours a year recording the people you come into contact with on a daily basis. The recordings you make will be a mere ten to fifteen minutes long and consist of the reading and some unscripted conversation. Painless! And fun! You simply mail the tape to us at IDEA. We edit it, digitize it, compress it into an MP3 file and put in on the website. With the addition of a little paperwork at your end that's it. One recording per month is all we ask of our editors—well within the resources of the busiest professional, we think. And a great academic credit for those in schools and universities.

Won't you join us for our second century?

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Voices from the Vox

Dealing with the Corset

I'd like to put out an appeal to all who might have input on the topic of corsets and breathing. I've never heard anything specific and practical on the topic, although I've acted many corseted roles myself. I'm not able to articulate anything about how I dealt with it. I don't like the idea of actors not being able to articulate their process and yet the description of the painting of a canvas, say, will never have the impact of the painting itself. In my case things just seemed to take care of themselves. Unlike many of my associates I've always enjoyed the feeling of something firm to resist—never found a wide belt or pantyhose uncomfortable. I think I used the corset as resistance and rather than widening my “canister” as I breathed, I both raised and lowered it, making a longer “can” of my thorax.

This is probably not helpful information for one of our graduate students who is corseted for Elena in *Uncle Vanya*. She has a history of asthma, and when she wears the corset she experiences a muscle quiver in her right lower back. One of the undergraduates playing Vanya's mother has to wear a fat suit UNDER a corset, which is something I've never experienced. I would think she would actually have the greater problem.

Kate Burke, University of Virginia

I remember that experience [working with a corset] as being the first time I really discovered what breath control was all about. It was during rehearsals of *Major Barbara* and I was playing the big breath role of Barbara. The corset in rehearsals, allowed me to have a steady reminder of allowing the area below the corset to expand first as I began my thoughts. Soon I discovered a fuller breath which gave me enough breath to sustain Shaw's long thoughts.

Being an asthmatic, I can understand your student's sense of unusual muscle usage. Perhaps she is simply using muscles

which are not familiar to her in the breathing process. I would suggest that she give it time and not string the corset too too tightly in the beginning. Ideally, I believe that the corset should be part of the entire rehearsal process but if has not been, she may want to put in some extra time getting used to it outside of . . .rehearsal. Asthmatics tend to be very sensitive about anything that affects breath and a minor panic could set in if she feared the effects of the corset on her ability to take a full enough breath.

Janet B Rodgers, Virginia Commonwealth University

I've done a lot of Shakespearean roles in my life, many of them highly corseted. For what it's worth, although the corsets were often confining, and I sometimes had to argue with costumers about how tightly they had to be laced (looser helps), once I confronted the claustrophobia, I found it comforting to realize that I could let my own belly muscles relax since the corset was doing the work for me. And then, I somehow learned to let go and “breathe between my legs” so to speak. In other words, something has to relax to let the air go into whatever small space is available, and letting go between the legs is helpful for voice anyway, but mandatory when it's the only place on the body that isn't tied in.

I have never had a problem with corsets and breathing either. However I tell my students what my grad voice teacher told us. When they are fitting you for your corset, fill down “a good thirsty breath” and have them tighten around an expanded rib cage. I also think that some people fight against the constriction almost creating a claustrophobic reaction. So maybe the advice is to relax your muscles within the corset. I can remember wardrobe people who would measure the corsets each day of rehearsal and tighten it little by little during the rehearsal process (over the course of three weeks). The idea was

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VASTA BOARD MEETING MINUTES
Collin County Community College—Plano Texas
November 6th & 7th 1999

Compiled by Phil Thompson, VASTA Secretary

Present at the meeting were Lisa Wilson (LW), Kate Ufema (KU), Janet Rodgers (JR), Betty Ann Leeseberg-Lange (BALL), Mandy Reese (MR), Dorothy Runk Mennen (DRM), Barbara Acker (BA), Rocco Dal Vera (RDV), Karen Ryker (KR), Anne Scrimger (AS), Kate Burke (KB), Craig Ferre (CF), and Phil Thompson (PT).

Saturday, November 6, 9:00 A.M

The board welcomed new members, Karen Ryker and (in absentia) Deena Burke.

KU MOVED THE APPROVAL OF THE MINUTES OF THE JULY 1, 1999 MEETING. DRM SECONDED. THE MOTION PASSED WITH 5 VOTES IN ITS FAVOR AND ONE ABSTENTION.

JR announced that our next board meeting will take place on August 5, 2000 at George Mason University in Washington D.C. MR presented proposed revisions to the VASTA by-laws. These changes had been worked on primarily by MR and DRM with contributions by KU, JR, and BALL. The document showing suggested changes was organized into three sections, A, B, and C. Each section was voted up or down as a whole after discussion and further editing. The board plans to post the revised by-laws on the VASTA website at <http://www.vasta.org>.

A. *Quickies* Five small changes were made to the language of the by-laws for the sake of clarity and consistency. In addition, the list of appointed officers was updated to include the Director of Special Conferences, Newsletter Editor, and Journal Editor.

In section 7.3., QUALIFICATIONS OF OFFICERS, to the sentence, "Anyone who has been a member in good standing for at least two (2) years is eligible to be appointed as an officer," the following phrase will be added: "with the exception of assistant positions which require one (1) year of membership."

BALL MOVED ACCEPTANCE OF THE ABOVE CHANGES. KU SECONDED THE MOTION. THE MOTION PASSED UNANIMOUSLY.

B. *Items needing more discussion* A statement in section 7.5 regarding length of terms and term limits was changed to read as follows: "Appointed officers shall serve a term of two (2) years. The board may reappoint

officers." The title "Assistant Director of Annual Conferences" was changed to "Associate Director of Annual Conferences." Section 7.6 was updated to include the following descriptions: "L. The Newsletter Editor shall be responsible for the publication of the newsletter. M. The Journal Editor shall be responsible for the publication of the journal." In section 8.2, STANDING COMMITTEES: item "B. ADVOCACY COMMITTEE" was removed.

KU MOVED ACCEPTANCE OF THE ABOVE CHANGES. KR SECONDED THE MOTION. THE MOTION PASSED UNANIMOUSLY.

C. *Questions and Ideas from Board Members* Three small changes were made to the language of the by-laws for the sake of clarity and consistency. A new section, numbered 7.6, will be added as follows: "7.6 REMOVAL FROM OFFICE. In the event that an appointed officer or committee chair is deemed by two-thirds vote of the Board to have demonstrated a lack of activity or a lack of compliance with organizational by-laws, said person can be removed from office by a two-thirds vote of the Board."

BALL MOVED ACCEPTANCE OF THE ABOVE CHANGES. DRM SECONDED THE MOTION. THE MOTION PASSED UNANIMOUSLY.

BA reported on current plans and proposed budget for the 2000 VASTA Conference. LW gave the Budget Report. AS gave the ATHE Conference Planning Report. KB gave the ATHE Representative's Report.

An ad hoc committee of DRM, BALL and KR was constituted to begin a conversation about levels of membership and qualifications and to begin a dialogue with NATS and ASHA. RDV presented a report on the Voice and Speech Review. The report listed the organizational departments of the journal and the associate and, if applicable, assistant editors of those departments.

MR MADE THE FOLLOWING MOTION: "THE LOGO IS TO BE UNDERSTOOD AS THE LETTERS VASTA ABOVE THE 'SWIMMING BAR' AKA 'THE PROGRESSIVELY FLOWING SINE WAVE'. COLOR IS NOT MANDATED FOR THE JOURNAL, BUT PREFERRED FOR ALL OTHER

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PUBLICATIONS.” DRM SECONDED. THE MOTION PASSED UNANIMOUSLY.

We then moved on to a discussion of the proposed budget. JR proposed a contingency for the President’s travel.

KU MOVED THE FOLLOWING: “THAT A LINE ITEM BE ADDED TO OUR ANNUAL BUDGET, PROVIDING \$1000 OF DISCRETIONARY FUNDS FOR THE USE OF THE PRESIDENT OVER THE TERM OF THE PRESIDENCY. BALL OFFERED A FRIENDLY AMENDMENT TO THE EFFECT THAT “THE PRESIDENT WILL REPORT ON THE USE OF THESE FUNDS AT EACH BOARD MEETING, THIS REPORT TO BE INCLUDED IN THE PUBLISHED MINUTES.” MR SECONDED THE MOTION AS AMENDED. THE MOTION PASSED UNANIMOUSLY. KU MOVED THE FOLLOWING: “THAT \$1000 BE ADDED TO THE PUBLICATIONS LINE OF THE PROPOSED BUDGET TO PROVIDE FOR REVISIONS TO THE BIBLIOGRAPHY”. BALL SECONDED. THE MOTION PASSED UNANIMOUSLY.

LW presented a revised budget as follows:

	EXPENDITURES	INCOME
Publications	\$4,000	\$200
Journal	\$8,000	
Brochure	\$400	
Training Adv.		
Pubs	\$900	
Board Meeting	\$3,500	
ATHE Hospitality	\$200	
Postage	\$350	
Labels	\$50	\$75
Ads		\$50
Misc.	\$50	
Dues		\$14,000
Interest		\$1,000
TOTAL		
(sans conference)	\$17,450	\$15,325
President’s Discretionary Fund	\$600	
Conference	\$20,00	
\$14,000		
TOTAL		
(with conference)	\$38,050	\$29,325
This leaves a shortfall of	\$8,725	

BALL MOVED THAT THE BUDGET BE ADOPTED AS AMENDED. MR SECONDED THE MOTION WHICH PASSED UNANIMOUSLY.

BALL MOVED THAT WE ADJOURN. KR SECONDED. THE MOTION PASSED UNANIMOUSLY.

An unedited copy of the minutes may be obtained by contacting Phil Thompson (contact information on page 13).

WORKSHOP NEWS

PANTHEATRE - Paris and International News and Projects

Three summer projects : Voice (including Roy Hart voice work)/Choreographic Theatre/ Mythology directed by Enrique Pardo and Linda Wise.

“ON GOSSIP”--Myth and Theatre Festival, Ireland: July 3 - 9. Including workshops, conferences, debates, performances.

“ON SCANDAL”--Italy / Umbria : Residential Workshop: July 11 - 2. A voice and theatre workshop about scandalous exceptions, in a unique setting.

“ON CONTRADICTION”--Pau (Southern France) Cabaret Workshop: July 23—Aug 6. A 12 day intensive workshop on vocal training, acting, and ensemble work.

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Malérargues: Centre Roy Hart (Gard/Southern France) 5 day workshop directed by Linda Wise. April 3 - 7: “Creative Potential of the Voice in Music and Theatre”

Liza Mayer 6-8 May: “Breathing / Voice / Movement”

August : Liza Mayer and Venice Manley : “Movement into Polyphony”

Linda Wise in Melbourne, at the International Workshop Festival. June.

Enrique Pardo in Seattle: Improvisation Festival”, June 12/13 + Workshop June 7 - 11

The New York Singing Teachers’ Association presents:

SYMPOSIUM 2000: VOICE SCIENCE AND THE SINGING TEACHER. Co-sponsored by The Grabscheid Voice Center at The Mount Sinai Medical Center Saturday, April 29, 2000, 9 am - 6 pm, Hatch Auditorium, Guggenheim Pavilion East, Madison Avenue at 100th Street. For further information, call NYSTA at (212) 579-2461 or visit their website at www.nysta.org

Texas Shakespeare Festival Funding Cut

As reported by Sharron Bower
Actress and former Texas Shakespeare
Festival Participant

Dear friends, colleagues, and theatre-loving organizations. Just wanted to let you know that one of our own, Texas Shakespeare Festival (Kilgore, Texas), has lost the majority of its funding because Raymond Caldwell stood up for artistic freedom against arch conservatives in his community. They are also talking about forming a committee to censor future play selection in a college. Because of his choice to go ahead with his recent production of *Angels in America* at Kilgore College, Caldwell became the target of personal insults printed in local newspapers, as well as threats to his safety, and the safety of his family and theatre students. Now that the production has closed, those direct threats have decreased; however, his brainchild, the Texas Shakespeare Festival, is being strangled. Despite the steady trickle of protest letters from actors and directors all over the United States who have worked at TSF, and even an inspiring letter from Mr. Kushner, the powers-that-be at the college and in the community have pulled the festival's funding—because Mr. Caldwell put on “a gay play.”

Texas Shakespeare Festival has produced professional productions of classic works every summer for over a decade. Mr. Caldwell's festival has brought joy, culture, and commerce to the community . . . The future of Raymond Caldwell and The Texas Shakespeare Festival is unsure. Perhaps a new community will open its arms—the festival could relocate and continue its work. There are plenty of Texas cities that lack a professional Shakespeare festival and have the audience support for one. Or, perhaps the East Texas community will turn around, realize the value of the festival, hear the voices of protest from the national artistic community at large, and restore funding.

Raymond seems to think this an unlikely ending.

On November 2, 1999, Kilgore College President, Dr. William M. Holda, wrote the following letter in support of the Festival:

As most of you have probably heard by now . . . the Gregg County Commissioners voted to rescind their budgetary allotment of \$50,000 to the Texas Shakespeare Festival. They said that the reason was that the county should not be funding the fine arts, but there is no doubt that the rescinding of this money was directly connected to the College's decision to proceed with the play, *Angels in America*. A number of you have asked how you can support the College, the Festival, and the principles of academic/artistic freedom. There are several ways: (1) within your own circle of influence, please let the action of the Commissioner's Court be known; (2) if you have ways of publicizing the loss of \$50,000 by networking on the INTERNET, you will help spread the awareness of the consequences of preserving academic and artistic freedom and possibly help us recover some of the lost funds; (3) if you know of any possible funding sources, please do not hesitate referring us to those sources, or referring those sources to us. Thanks so much for your ongoing support; it has buoyed us through these difficult days.

If you have questions, encouragement, or need additional information please contact: Raymond Caldwell at <RymndCldwl@aol.com>.

vasta.org

Visit <vasta.org>, the VASTA website. The site includes: News & Updates, Resources, Communication & Publications, Professional Index, & Website Details; a new interface for updating your Professional Index Listing that allows you to view your page as you fill out the update form. Go to the Professional Index Update Area: <<http://www.vasta.org/dir/updateframe.html>>; updates on VASTA's Conference 2000 to be held in Washington DC August 6 - 8, 2000 (go to the Conference 2000 page <<http://www.vasta.org/conf2000.html>>); weblinks to voice & speech: a listing of voice/speech related links to sites on the web; and the Newsletter Archive. You may also access the VASTA bylaws for perusal. If you have suggestions to add to this listing please forward them to Eric Armstrong at <<mailto:erarmstrong@earthlink.net>>. Go to Weblinks for Voice & Speech <<http://www.vasta.org/weblinks.html>>.

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speech on students, the need to belong, etc. My students would dutifully nod, and then as soon as I passed out the handouts and we began the IPA work, eyes would glaze over, faces would flush, and apologies for “getting it wrong” would fly out of their mouths because they did not come to this work as blank slates. Most of them had already been told, as undergraduates, or in high school, that something or other was “wrong” with their speech and regardless of what I said, that’s what they heard.

Now that I am older and teaching in a mixed race classroom, standardized speech seems even more absurd and sometimes downright cruel. (One of my students, who had been the only Black in his undergraduate theatre classes, talks about a teacher who would publicly record each student speaking a prepared piece. Every time this student “made a mistake,” the teacher would stop the tape and correct the error, making the student parrot back the correction until he “got it right.” My student was devastated by this.) What is standard for these African-American students? I can no longer rationalize imposing Standard American diction even on the basis of preparing them for the professional stage. Most of my Black students will be working in professional Black theatres. To put it bluntly (in their words), there is no advantage to them to learn to “speak White”—quite the contrary. Sure they could be hired in traditionally White companies, but how often, and for what roles? If they are lucky enough to do an Othello, for instance, most companies will want an actor they can also cast in the piece for Black History month. I had to ask myself, “Is this really worth devoting a semester or more of time to; and more importantly, is it worth having to fight through the personal rage and humiliation in the room just to teach this dialect?”

Teaching standardized diction is based on the practice of correcting what is wrong with the student’s speech. So, I turned this premise on its head and began to teach students what is right and interesting about their speech. I asked them to direct their attention to what is unique and pleasurable about their voices and devised exercises to help them discover how their voices shift and change in different situations.

I begin the semester by teaching the IPA with Louis Colaianni’s pillows. If you haven’t seen these in use, get thee to a workshop. They are nothing short of miraculous. The students love

they moan when I don’t bring the pillows to class. They practically teach themselves. I design games with the pillows and only rarely get to teach them because the students make up their own. What used to take three months to teach (and truthfully, some students simply panicked and never got it) now takes about a month—mostly because it’s fun and I don’t have to teach through all that fear and self-loathing.

I also start early with a simple observation exercise based on spontaneous movement work. The class pairs off with partners. Half the group is blindfolded and told they may move or not as they wish, but to move only out of need or desire. Their partners observe them, intervening only to prevent injury. Observations are noted in a journal and then shared with the partner. Then the partners trade off. For the second part of the exercise, the blindfolded partners again may move only out of need or desire, but this time they must allow the movement to suggest a sound. Again, both partners observe the other, make journal notes about their discoveries, and share those with each other.

A couple of weeks later, we do an imitation exercise based on a wonderful movement exercise I learned from Susan Dibble, a fabulous movement teacher at Shakespeare and Company. Again, they pair off. One partner is the actor, the other the director. The director teaches the actor 3 or 4 physical postures that are typical of the director’s own way of moving. For each posture, the director then supplies a phrase or simple sentence to go with it. They work together until the director has satisfactorily modeled his/her own behavior and voice on the actor. Then the actor works alone to supply what he/she sees as the inner life or truth of the role (how he/she interprets the character), and then the actors perform this piece for the class. After the performance, they close their eyes and I play slow music while the director stands behind the actor and dances him/her. And again, they trade off.

Then we begin work on a more complex imitation exercise. This one I based on lessons learned from my teacher Bob Barton at the University of Oregon, and further shaped by some ideas from Louis Colaianni’s donor voice exercise. Each person must ask two others in the class for permission to observe and imitate their voices. For a month they work together, videotaping, writing down observations in their journals, analyzing one another’s voices in terms of word choice, rhythm, emphasis and dialect, observing the relationship

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(continued from page 9--Frye)

between body language and voice, all the while comparing the observed voice with their own. They try to capture their subjects in casual conversation, when excited or under stress, and in performance. I encourage them to notate what they hear, as much as possible, in IPA. At the end of this process, they perform the imitations in class and discuss their observations. The person being imitated also participates in this conversation, offering responses and critiques. Each student hears two versions of his/her voice alienated by a respectful, though necessarily imperfect imitation. And each student learns the complexity of other voices as he/she tries to shift his/her own speech habit to achieve another.

When observing and imitating one another, all personal dialects are valuable. The openness of Kentucky or Georgia vowels are helpful to the tight jaws and tongues of the Michigan and Wisconsin speakers. And most students take great pains to capture their subjects well. As one student noted, "I see this as not just an exercise in paying attention to what my mouth does to form sounds, but in character study and doing justice to a role."

By this point in the class, their ears have been sharpened incredibly and they are extremely sensitive to nuances in their own voices and speech patterns, but I still haven't taught them Standard American diction. Then I teach them their first accent: Standard Stage British (received Southern). I spend class time teaching the whole group and then devote time to individual coaching, working from the IPA and making tapes available to them. They then must apply the accent to a monologue of their own choosing, notating the substitutions in IPA in their journals. But what I haven't told them is that the notion of substitutions is based on the premise that they already speak Standard American. Some realize this during coaching sessions. But most discover this when performing in class when I point out the places where their own dialects or speech patterns have interfered with the Stage British. We work through these places until they are able to use the British dialect. I then give them their only lesson in Standard American Stage by asking them to keep the resonance forward in the mask (as in the British), but to add back in some of the American substitutions. In almost every case, they're able to do this fairly quickly and painlessly and without all the cultural baggage that used to go with it, because the Standard American is just

another dialect that they can use or not, as they choose.

Teaching in a multi-cultural classroom is truly a gift and a constant challenge. I'm still revising, changing, and making up new exercises as I go along. I've had to rethink my standard of requiring two European accents and two American dialects. Instead, I let the students choose accents or dialects that they will be likely to use in the future. I'm still hearing Irish, Italian, and German, but also Trinidadian, Nigerian, and Puerto Rican. I have to work a little harder and more flexibly to hear and critique several different dialects for each assignment, but the variety of sounds in the classroom is a treat in itself. As I bemoan the lack of good dialect tapes for African Americans (what, after all, is Stearn's "Black African?" As one student exclaimed, "It's a continent, for God's sake!"). I can't wait for new samples to be posted to the IDEA web site, and I have all my students collecting at least one sample of a useful dialect for themselves to share with the whole class and to build our libraries.

(continued from page 3--Acker)

native Bali. They will lead workshops in dance drama.

We are arranging with Paul Meier and some of his associates to present a session on the IDEA dialect project and a how-to session of collecting dialects. Michael Kahn, Director of the Juilliard School Drama Division and Artistic Director of the Shakespeare Theatre in Washington D.C. will speak. Dr. Robert Sataloff, editor-in-chief of the *Journal of Voice* and professor of otolaryngology at Thomas Jefferson University, will head a panel discussing some things that do and don't work in vocal training and care. He will be joined by Dr. Meribeth Bunch and Dr. Bonnie Raphael, head of the theatre voice program at the University of North Carolina, formerly head of voice at the American Repertory Theatre, and noted author and lecturer.

The conference will be held at George Mason University, August 6-8, 2000. Housing will be available in the George Mason University dorms. A single will cost approximately \$37 and a double will cost approximately \$27. These fees are per person, per night, plus a \$25 dollar facility fee. Parking permits and use of the pool and gym facilities are separate fees. Cafeteria style meals on campus cost around \$20 a day. There is a food court and restaurants near by. George Mason University is located near Washington, D.C. There is ground transportation from Dulles and National airports to the campus.

Questions? Contact Barbara Acker: work phone (480) 965-5351; Fax (480) 965-5351; email: Barbara.Acker@asu.edu

FYI: Washington DC has several zip codes and three airports that serve the city [the zip code at George Mason University, Fairfax, Virginia is 22030-4444]. The airports are: Reagan National (closest to DC, technically in Alexandria, VA, and metro accessible), Dulles International (actually in Virginia—must take taxi, bus service, or hotel shuttle into the city). Baltimore Washington International is 1/2 way between Baltimore and DC; you must take taxi, hotel shuttle, or bus service into town [Baltimore Airport is about one and a half hours away from George Mason].

Submitted by **Elizabeth van den Berg**, Western Maryland College

VASTA Newsletter Deadlines to the Editor

September 15

December 15

March 15

(continued from page 4--Meier)

again and again. So why not help us create that resource by becoming an associate editor of the first and only on-line dialect archive for actors and their coaches.

IDEA'S ASSOCIATE EDITORS

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To join VASTA, log on to <www.VASTA.org>; print out the application, fill out, and mail with dues (US currency only) to: **Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK 74104.**

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(continued from page 5--Corsets)

gradually get the actor accustomed to the size the designer wanted without having them pass out. Let's face it, they are uncomfortable but also very necessary in many classical plays.

Susan Coromel, University of Evansville

When dealing with corsets, I always give the same advice . . . : "When you go in for your first fitting take a FULL breath before they measure you." I also often tell them not to let the costumer know, because I've come across many costumers who, concerned with getting the waist as small as possible, will make sure that they exhale the air before they finish the fitting.

In the warm-up process, I find that the standing tremor exercises developed by Catherine Fitzmaurice can be performed in a corset and it helps the person learn where the breath has to be "re-placed." The corset does, then, provide a good firm reminder for structuring the breath. Even though there are periods where men wore corsets, designers don't tend to put men in them. If they do, they are often harder on the men. Both a costume builder and a designer told me that men's ribs tend to be harder. Because of this, when they corset a man, they would put him in it, let him wear it about 10 minutes, and then re-tighten it. I had myself put in a corset, in this manner, because I wanted to be able to better teach women how to use a corset. That first time, I couldn't believe the pain. Who in their right mind decided to subject women to that?

However, because of all this, I have taken corsets into the voice class. I think it's important for the students to get a chance to work with something like that in a supportive atmosphere before they are thrown into rehearsals. I do put the men in the corsets. I feel it's a good learning experience for the men as well. Even though it's less likely that they will be required to wear a corset, I feel it helps them relate to what their female class-members are dealing with.

Michael J. Barnes, University of Miami

I worked at a school where the costume designer was quite misogynistic, and not only put all the women in corsets, girdles, and "merry widows" for every show, but routinely took 2 inches off waist measurements for women. I directed a production of *Quilters* where the pioneer women's singing voices were diminished by half with the addition of merry widows. I think of corsets as an aid only if the actor has already freed their breathing and the corset is not meant as a way to actually reduce the body. Certainly a corset can act as a reminder to an

actor to align themselves in such a way that it appears that they have been "corseted." I've never bought the notion that period underwear helps an actor if it restricts the actor.

Claudia Anderson, Cal Arts

I find it helpful to have the actor spend time in squat while getting used to the corset. It releases the pelvic tilt, which is increased by wearing a corset, so that the tail drops between the legs offering an opportunity for the psoas to open in the front of the body. A released psoas helps to release the diaphragm and the front of the spine and it is also a key to your structural stability.

I too enjoy the sensation of the resistance the corset offers as it informs the sensory awareness in the intercostal muscles between each of the ribs lining the cage. As the largest part of the lungs are down low you might try some specific warm-ups that help the actress open the front of the spine and the floating ribs. It is my experience, that most students don't have a clear idea of how to open this area freely.

The triangle in yoga and the side stretch (an adaptation of the triangle—front leg is bent at a right angle and arm extends over the head, important to drop hips low) are great for this. Don't attempt them while corseted. The natural response in yogic asanas deepen the breathing throughout the body in total so there is more of a "whole body breathing" going on. The squat (while corseted) will also help the actress get the breath into the back.

I notice when working with my asthmatic students the "panic syndrome" . . . creeps in especially during heightened states of emotion. Their natural impulse is to quicken the breath, taking short gasps. While the actress is in the squat and has a comfortable sense of quiet . . . encourage her to work with text that presents these heightened states so she can experience them with a relaxed body. If she has trouble working in the squat due to lack of flexibility in her hips/legs, i.e., cannot get her heels down, it is helpful to have another actor (perhaps her scene partner) sit across from her in the squat and hold her hands so that they can use each other's weight to really lean back, get the heels on the floor and work the scene.

Another simple exercise for her to become familiar with is one she can do in her dressing room. In a chair, with the body relaxed/flopped forward over the knees, in a relaxed state, have her begin breathing out to extend the exhale to a count of 4 while breathing in for a count of only 3. Bending over the legs does two helpful things: releases the neck and head and gets the breath

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expansion into the back. This exercise is explained in detail in Donna Farhi's *Breathing Book* (although I have adapted it by having them drop over) along with many others and wonderful illustrations. This book has been an exceptional tool for many of my asthmatic students.

Candice A. Brown, Brandeis University

I worked with a designer in Ashland (I was the vocal coach at that time) who designed a corset that had a kind of spandex on each side, so the ribs could actually move. I thought it was brilliant and should be patented. I tend to agree with Claudia—if someone knows how to release their breath, they we'll figure it out in a corset, but for a young student with lots of tension, it is quite difficult.

Judith Shahn, University of Washington

. . . This reminds me that the current costume designer here at my university is a Russian emigre who laces all her corsets with elastic so that the corsets provide shape but move with the breath.

Rinda Frye, University of Louisville

Some actors I have worked with in corset find that opening up the lower back (lumbar) region is useful before putting on the corset as a reminder to access that breath area as well. Patsy Rodenburg does a "kabuki breathing" exercise (basically slightly bending at the knees in second position in a wide stance) with the hand on the belly to quickly access lower body breathing—which can be done with the corset on for a minute or so as part of a warm-up or as prep backstage—people found this helped too.

Debra Hale-Thomas, Indiana University

VASTAVOX

VASTAVOX is a listserv owned by Dudley Knight at UC-Irvine where members of the list can discuss, via e-mail, concerns about Voice and Speech. This open list allows anyone to join. VASTA members are encouraged to subscribe.

How to Subscribe: Send an e-mail message <listserv@uci.edu> in which you will leave the "subject" field blank and write in the body of the message: SUBSCRIBE VASTVOX. First name, last name, as in the example: SUBSCRIBE VASTAVOX Dudley Knight. In short order you should receive a welcome message from VASTAVOX.

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REGIONAL NEWS**INTERNATIONAL**

LISE OLSEN has just completed dialect coaching Phyllis Nagy's *The Strip* and will be directing *The Tempest* and *Anna Karenina* in the new year. She has also coached dialects for Cameron Mackintosh's new West End musical, *The Witches of Eastwick*. Lise will also be appearing (as herself) as one of the finalists on BBC's *Masterchef*, the British Grand-Prix of amateur chefs cooking American regional specialties.

SOUTH EAST

WENDY HAGENOW, Virginia Commonwealth University, in her second year of graduate study, coached *Lonely Planet* in the fall, and during the winter coached *Betrayal*, both at VCU. Also at VCU, she performed the role of Jacques in *As You Like It* last fall, and will perform Mary L in *Time Of Your Life* in the spring. She also appeared in the HBO miniseries *The Corner*, as a parent.

ELISA LLOYD, Emory University, coached *Chess* and *A Christmas Carol*, both directed by David H. Bell, and *Shadowlands*, directed by Susan V. Booth, at the Alliance Theatre. She coached the world premiere of *He Looks Good in a Hat* at the Alliance Studio, and *Romeo and Juliet* at the Georgia Shakespeare Festival. At Theatre Emory, she coached two evenings of Beckett one-acts, and played Mrs. Solness in a new adaptation of *The Master Builder*, directed by Vincent Murphy. Other coaching during the winter included the world premiere of Robert Schenkkan's *Handler* (his first full-length play since *The Kentucky Cycle*) directed by Chris Coleman at the Actor's Express, and *Lonesome West*, directed by Jeff Adler at the Horizon Theatre Company.

CAROL PENDERGRAST, UNC-Wilmington, again sends news of yet another move. For those who want to contact her, Carol's e-mail is still the same: <HYPERLINK"mailto:pendergrastc@uncwil.edu">pendergrastc@uncwil.edu. She is teaching for both the Theatre and Communications Studies Departments at the University of North Carolina at Wilmington, and living one block from the beach. She attended the ITI conference in January, on international theatre practices. Carol also played Olga Katrina in *You Can't Take It With You* under the direction of Frank Capra Jr. in February.

BONNIE RAPHAEL, UNC-Chapel Hill, will be playing the role of Zofia in a StreetSigns Theatre production of *Tongue of a Bird* in February in Chapel Hill. It will give her a chance to brush up her Polish accent! At the same time, she will be coaching PlayMakers productions of *The Glass Menagerie* and *Wit* at the University of North Carolina.

JANET RODGERS, Virginia Commonwealth University, as Head of Voice and Speech, has been supervising the work of 4 MFA students who are working in the area of Theatre Pedagogy with an emphasis in Voice and Speech. She has received a Faculty Leave Grant for spring of 2000 to work on the VASTA Voice and Speech Exercise Book, that will be published by Applause. She will be asking you all for exercise contributions. In May she will take a group of 12 students to Romania, Greece and England to work on vocal extension on mountaintops, amphitheatres and in castles. In England, they will spend a week working on vocal archetypes with Frankie Armstrong.

EAST CENTRAL

R. TERRELL FINNEY, University of Cincinnati, will direct *As You Like It* as part of UC's 1999-2000 main stage season. In addition, he recently served as a consultant to the Theatre Department of Belmont University in Nashville, Tennessee.

LINDA GATES, Northwestern U, finally has her book *Voice for Performance* in the bookstores (published by Applause). She's just coached *Hysteria* at Steppenwolf Theatre which was directed by John Malkovich and she's now working on *Desire Under the Elms* in an inter-racial production directed by Walter Dallas from The Freedom Theatre in Philadelphia. The Freedom Theatre and the Court Theatre in Chicago teamed to co-produce the show that will appear in both theatres. The dialects are African/American and Southern Georgia where it has been set. She's also coaching *Orson's Shadow* at Steppenwolf, a new play by Austin Pendleton, based on the true story of a production directed by Orson Welles of Ionesco's *Rhinoceros* at the Royal Court in the 1960's starring Laurence Olivier and Joan Plowright. The real challenge is trying to get the voices of current actors to sound like the real Olivier, Plowright, Wells, Vivien Leigh and Kenneth Tynan.

TIM GOOD, Elmhurst College, is the new Director of Musical Theater at Elmhurst College. Tim wrote the curriculum for the major, which was just approved for Fall 2000, including intensive courses in Voice and Movement for the Actor. He is taking a group of students to New York in January as part of the course in avant-garde theater. Most have never been, so it will be a new adventure for them! We should all plant some trees we'll never sit under.

DEBRA HALE, Indiana U, vocal coached *Pygmalion* at Indiana Repertory Theatre, *Suddenly Last Summer*, *Woyzeck*, and *Midsummer Night's Dream* at I.U. in Bloomington. She brought in Dennis Krausnick of Shakespeare and Company to work with the actors and directors and she directed the last studio show of the university season, *Top Girls*.

MICHAEL KACHINGWE, Northern Illinois, during this past year received tenure at NIU thanks to fellow VASTA members Kate Burke and Arthur Lessac. February 26, 1999 brought the third child—Kudzai Michael—to his family. For Iowa Summer Rep. he acted in Joe Turner's *Come and Gone* and *Ma Rainey's Black Bottom*. He also directed *Fences* in Iowa's first Equity summer festival. Earlier in the year he directed *Flyin' West* at New American Theatre in Rockford, IL. This spring he will be performing the role of Cassio in *Othello* at New American Theatre. He wishes to dedicate his performance to the passing of his father Ernest in December.

SANDRA LINDBERG, Illinois Wesleyan University, on August 9, 1999 had a 9 lb 1 oz. baby boy named Isaac Gustav Galewsky (father, Sam Galewsky). Five weeks later she began rehearsals for *Hair* for Illinois Wesleyan's School of Theatre Arts main stage. The show ran for six performances in October. Sandra will be presenting a paper about directing this show at the Mid-America Theatre Conference in St. Louis in March. Also, she'll play Mary Todd Lincoln in a new play focusing on Mary's life after the president's death to tour Illinois in July.

BETH MCGEE, Associate Professor Case Western Reserve University, dialect coached productions of *A Kiss for Cinderella* at the Cleveland Play House and *Brigadoon* at the Willoughby Fine Arts Center. She once again acted in the Great Lakes Theater Festival's production of *A Christmas Carol*.

CHUCK RICHIE, Kent State, had a fabulous time at his first VASTA Conference and then was swept right into a very busy Fall teaching a full class load at Kent State, including dialect coaching Chay Yew's *Porcelain* at Cleveland's Dobama Theatre. And on a more mundane level, Chuck dealt with how to get rid of the billions of leaves that collected all over the three acre yard of his new house! He is looking forward to another dialect coaching job at Dobama, *The Trestle at Pope Lick Creek* (thanks Rinda Frye, Jack Horton,

(Continued on page

Ginny Kopf and Susan Coromel for help and tapes), and will be doing all the voice and text coaching for Kent's production of Hamlet, as well as playing the role of the First Player.

KAREN RYKER, University of Wisconsin-Madison, is just returning from sabbatical. During the semester of R&R, she joined Liz Wiley and Lise Olson (and Rocco dal Vera in absentia) in presenting panel and workshops on "Voice in Violence" at the Paddy Crean Fight Workshop, Edinburgh Fringe Festival. Karen found collaborating with these voice colleagues and sharing their work with the British Fight Society and International Order of the Sword and Pen inspiring. She also took a terrific week's voice and movement workshop with Frankie Armstrong and Darien Pritchard at Kinnersley Castle in England, and a 10-day workshop with Mirka Yemendzakis (who hopefully will present a sample of her work at our 2000 VASTA conference) in Monemvasia, Greece. She looks forward to serving the VASTA membership as a new board member, and enjoyed her first Board meeting in November. She also managed to re-build the garage, paint bubbles on the barn, and spend some quality time at home, so domestic life was not ignored.

TYNE TURNER coached King Lear, Troilus & Cressida, and Midsummer Night's Dream for the Utah Shakespearean Festival summer of '99. Fall '99 she coached The Game of Love & Chance Adapted/Translated/Directed by Stephen Wadsworth at Seattle Repertory Theatre. January '00 returned Tyne to Seattle where she coached As You Like It for the Rep as well as Arizona Theatre Company. She returned home to Milwaukee in February to coach and act in The Winter's Tale and Pygmalion for the Milwaukee Chamber Theatre; then it's back to Utah for the '2000 season. Five year old Chris and Elizabeth and seven year old Teddy are holding up well, despite Mom's absences, thanks to the greatest Daddy on earth.

WESTERN

FRAN BENNETT, Cal Arts, was chosen as a guest star on the first and third episodes of "City of Angels" which appeared on CBS, January 16 and 26, 2000. Fran was also a guest star on the January 20, 2000 episode of "Chicago Hope".

LINDA deVRIES recently directed the Road Theatre production of The Importance of being Earnest, and CSU-Northridge's production of Cymbeline. She also choreographed The Marriage of Figaro at CSU-Northridge as well. Linda continues her vocal coaching and recently completed Tainted Blood for the Road Theatre (in Los Angeles) and Gardenia for CSU-Northridge.

KATHLEEN DUNN is currently working with a colleague, Mary Thomas Sala, in developing a coaching business called "Vibes". The service will include coaching in the following areas: voice, speech, movement, audition techniques, and acting.

KRISTEN LOREE has been having babies for the last few years and also running a small theatre in Albuquerque. Her latest creative performance endeavor is Ursonata by Kurt Schwitters (it is a gymnastic piece for the month, a phonetic poem in German). Kristen will be performing the piece in Albuquerque in February and then touring it to Baltimore in March.

KATHRYN MAES just recently completed dialect coaching the Charter Horse Company's production of A View From The Bridge (in Denver). Kathy will be vocal coaching the world premier production of Robert Vaughn's play, Praying for Rain with Curious Productions (Denver). Kathy will also be returning to St. Petersburg, Russia in May to conduct voice workshops in the drama department at the St. Petersburg University of Humanities and Social Science.

JOAN MELTON coached Once in a Lifetime, Oklahoma!, Deviant Craft, and Six Degrees of Separation for Cal State Fullerton during the fall semester, and did a workshop for actors and singers with Catherine Fitzmaurice in New York

City, December 17-21, 1999. She participated in a NATS workshop on Belting in Miami in January, and taught in the Fitzmaurice workshop, also in Miami. She was guest artist in the International Programme at the Central School of Speech and Drama, teaching workshops for the Voice course and the Musical Theatre Programme. She is taking the certification course in Pilates-based work and will complete the training in June, 2000.

WEST CENTRAL

PAUL MEIER, University of Kansas, has been coaching Caryl Churchill's Fen, researching the East Anglia dialect required for that show with the help of his former RADA student, Joan Washington, the play's original dialect coach at the Royal Court. IDEA, which he founded and directs [see page 4], now has in excess of one hundred dialect samples. In his position as Associate Editor for Pedagogy for The Voice and Speech Review he has been busy preparing for the first issue. Many of his books on tape can now be accessed on line at <HYPERLINK <http://www.audiohighway.com>> by searching for the publisher, Knowledge Products. Paul voices the characters of Plato, Alfred Marshall, John Maynard Keynes, Nietzsche and other historical figures in the Audio Classics series. He also is busy dialect and text coaching Henry IV Part 1. Ride With the Devil, that Paul dialect coached, opened nationally in theatres to good reviews over Christmas.

FRED NELSON was resident voice coach for Shenandoah Shakespeare Express, Staunton, Virg. for their Summer/Fall 1999 productions of Hamlet and Much Ado About Nothing.

SOUTHERN

LOUIS COLAIANNI, U. Of Missouri, has been appointed Associate Editor of Pronunciation, Phonetics, Linguistics, and Dialects for The Voice and Speech Review. He taught this summer for nine weeks at the American Conservatory Theatre Summer Training Congress. He is coaching the Missouri Repertory Theatre's production of Gross Indecency. He has recently coached productions of The Beauty Queen of Lennane and The Judas Kiss at the Unicorn Theatre in Kansas City. Louis's biography was included in the millennium edition of Who's Who in the World.

LYNN METRIK joined the faculty of the newly formed Dallas Summer Musical's School of Musical Theatre, where she teaches acting, voice/speech, accents and dialects. She is also teaching at the Dallas Children's Theatre in their "Simply Shakespeare" program. She served as a cantorial soloist at Temple Shalom in Dallas, TX and at Beth El Congregation in Fort Worth, TX. As a part of the contemporary Jewish folk duo "Lisa and Lynn," she performed in Columbus, OH, Los Altos Hill, Oakland, CA, Fort Worth, TX, and Westfield, NJ. "Lisa and Lynn" just released their second recording "In the Light", 12 original songs of peace, healing, love, and freedom. You can check it out on their website: <HYPERLINK "<http://www.lisaandlynn.com>">www.lisaandlynn.com>

NEW ENGLAND

NANCY HOUFEK, Head of Voice & Speech, American Repertory Theatre, Harvard University, coached Ivanov with Debra Winger and Arliss Howard, The Idiots Karamazov directed by Karin Coonrod, Loot directed by Andre Belgrader, and Full Circle directed by Robert Woodruff for the A.R.T. Mainstage. For the Institute for Advanced Theatre Training, she coached All My Sons and Sarita. Nancy has also created a program for The Institute's first M.F.A. candidate with voice emphasis, Patricia Delorey, who will study with her at the A.R.T. and travel to Moscow in Spring '01 for a residency at the Moscow Art Theatre School.

MARYA LOWRY, Brandeis U., played the title role in a radio dramatization of Sarah Oren Jewett's, The Flight of Betsey Lane, for broadcast on National Public Radio, as part

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**CRAIG FERRE is now the Editor. Please
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Also contact Craig for information on
advertising in the VASTA Newsletter.**

VASTA NEWSLETTER

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