



*Voice and Speech Trainers Association, Inc.*

*FALL 2001 VOLUME 15, NUMBER 3*

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

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**LEGITIMIZING THE VOICE AT A  
MARGINALIZED CAMPUS**

by Mandy Fox

When I arrived at my new academic appointment in rural Indiana, I was received by passionate colleagues, soliciting my aid in transforming their theatre department into a cutting-edge drama program. As the school year began, I encountered the routine isolation and confusion that accompanies a new appointment, but I felt something else as well. There seemed to be a layer of confusion, perhaps even suspicion, surrounding my position. This was confirmed with my first Promotion and Tenure meeting when the panel admitted they had no idea what a "Voice Person" did, therefore, finding themselves with no yardstick with which to measure my performance. I would need to legitimize myself, before I would participate in policy or curricular development. I'm sure many of my VASTA colleagues are familiar with this seemingly insurmountable task.

Legitimizing my role as Vocal Coach and Instructor in a college theatre department that had been marginalized both geographically and conceptually, would require the following: defining the role of Vocal Coach within the rehearsal process, defining the role of Vocal Instructor within the faculty unit, and documenting both of these roles for Promotion and Tenure. I created a set of guidelines for Vocal Coaching, a kind of vocal coaching menu offering varied service options while maintaining the moral imperatives for actor preparation. Some menu items: demystifying the space through sound and movement, image enhancement, and ensemble building. As my colleagues began to request these items, the results were tangible. My presence at rehearsals became less suspicious as I began to see a flash of relief cross faces upon my arrival. "I'm glad you're here! I wonder if you could...". The rewards dominoed into my second goal, defining my role as Vocal Instructor within the faculty

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## THE PRESIDENT'S LETTER

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ATHE Conference Planner

As I sit before my computer with the task of putting the finishing touches on this letter, the notion of finishing touches takes on new and painful significance. Our nation and the world are reeling in the aftermath of senseless terrorism and horrific loss of life. The letter I had written for this newsletter last week has little meaning today. I hear exhortations to get back to the routines of normal life, but I am finding that quite difficult.

To all of you who have been directly affected by this tragedy I offer sincere sympathy. The entire human family has been assaulted, and healing, anything approaching healing, will take a long time. Those of us who have looked to New York City as an artistic Mecca will now have other, darker associations. As I listen to commentators and hear tape recordings of final farewells to loved ones made via cell phones, I am struck by our reliance on language as meaning in the face of chaos. As a teen-ager I came across the following quote of Christopher Morleys: If we discovered that we had only five minutes left to say all we wanted to say, every telephone booth would be occupied by people calling other people to stammer that they loved them. In my youth the quote rang true, and now I see how right Mr. Morley was. Even down to the pay phone reference, since cellular phone service broke down in the aftermath of disaster.

Eric Armstrong shared with readers of vastavox that he and his class read Shakespeare's sonnet 64 together and found it comforting and apt. Shakespeare and St. Thomas More are both men for all seasons.

When I have seen by Time's fell hand defaced  
The rich-proud cost of outworn buried age;  
When sometime-lofty towers I see down-razed,  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain  
Advantage on the kingdom of the shore,  
And the firm soil win of the watery main,  
Increasing store with loss and loss with store;  
When I have seen such interchange of state,  
Or state itself confounded to decay?  
Ruin hath taught me thus to ruminare,  
That Time will come and take my love away.  
This thought is as a death, which cannot choose  
But weep to have that which it fears to lose.

In a brief nod to normalcy I will take a moment here to thank all who made our recent VASTA conference in Chicago such a success, especially Eric Armstrong who steered it capably from start to finish. A heartfelt thank you also to our presenters: Catherine Fitzmaurice for her faultless perception of inflection and the many specific ways language is pointed to achieve nuance; Jan Gist for her extensive, detailed and impressive compilation of the workings of language; and Roger Gross for his devotion to Shakespeare's verse forms.

I commend you all to the love and care of a higher power, who does not will evil, but wills good out of evil. May loving, healing words bind up our nations wounds.

Kate Burke, President

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unit. Most of my colleagues are directors and a mutual respect was born out of our collaboration; the shift from “the gal who knows all those theatre games” to someone with a method to her madness began and by the year’s end, I was participating in development. Which brings me to the present, it’s late summer with Promotion and Tenure review waiting in the wings; now that I have defined my roles, I’m to document how I have met those expectations – the third goal. Focusing on these three goals has legitimized my work and myself in this geographically, and formerly conceptually marginalized arena. Hopefully, others will continue paving this path blazed by folks long before me. Resulting in not only the establishment of more positions for Voice teachers at these marginalized colleges, but also necessitating a shift of perception from the Vocal Coach as inconsequential to the Vocal Designer/Director as a required member of the artistic team.

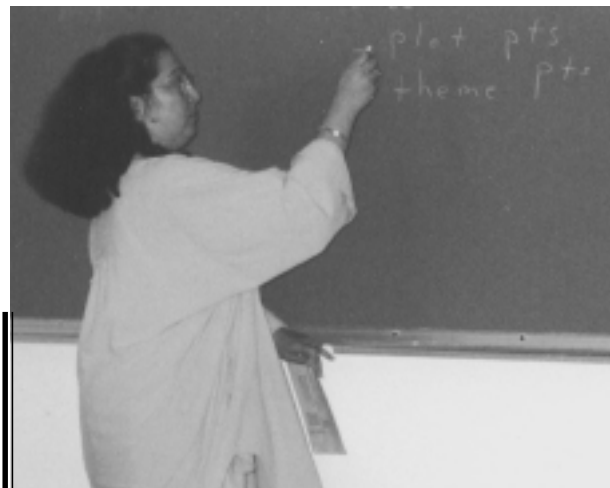


CONFERENCE PICTURES ON THIS PAGE  
AND THROUGHOUT BY  
MARIAN HAMPTON

&

JANET RODGERS

Bonnie Raphael and Jeff Cornell--Clyde Vinson  
recipient (top right): Jan Gist (right); Catherine  
Fitzmaurice (bottom right)



### Tell a friend about VASTA

#### Membership Categories

- 1) **Individual Membership:** Has voting privileges, receives the VASTA Newsletter, the *Voice and Speech Review*, the Membership directory, and upon request the Suggested Model for Evaluation for Tenure and Promotion and Guidelines for Training. Eligible for reduced VASTA Conference fee. Annual dues \$65 + \$6 p&h = \$71
- 2) **Student Membership:** Currently enrolled in a training program. Receives same benefits as above. Annual dues \$35 + \$6 p&h = \$41
- 3) **Organizational Membership:** Receives all publications listed above. No voting privileges. One person from the organization is eligible for reduced VASTA Conference fee. Annual dues \$65.00 + \$6 p&h = \$71

To join VASTA, log on to <[www.VASTA.org](http://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.** VASTA membership year is dated from the date of receipt of dues to the same date of the following year.



Dear Fellow Vastans:

I have bad addresses for 50 of our members ! Please check the names below and help me locate these members and welcome them back into our midst. We are 396 strong and growing. Each member's input and presence is valuable to our organization. So remember, if you move, up-date your Professional Index listing at <http://www.vasta.org/dir/updateframe.html> and let me know where you are.

Arion Alston,,Michael Barnes, Kimberly Mohne, Eun Jung Park, Michael J. Smith, Eustacia Dziuk, Corbin Abernathy, C.C. Cook, Pamela Haig Bartley, Clark E. Stevens, Al Gallegos, Paula Langton, Marguerite B. Folger, Laura Smiley, Paula Sperry, Kittie Verdolini, Joel Fink, Rachel Fish-Kaplan, Joy Bleecker, Denise L. Gabriel, Kathleen Mulligan, Pamela Absten, Charlie Leader, Patricia Riggan, Diane Blanchette, Jennifer Kung, Isabelle J. Anderson, James Goodwin Rice, Ruby Allen, Karla Higgins Lancaster, Thomas Glynn, Christine Sevec-Johnson, Ann Klautson, Beverle Bloch, Charlotte Fleck, Rachael Leslie, Barbara Lowery, Nancy Mayans, Diane Pitdado, Marta A. Zekan, Bill Kincaid, Anita L. Kozan, David Schuler, Tobias Miller, Date Myre, Paul Wagar, Laurie Mufson, Julia Lenardon, Mark Enright, Dr. Marion Castleberry.

Micha Espinosa  
VASTA Membership Chair  
Phone: 512-245-3528  
Email: me11@swt.edu

## VASTA Conference 2002 San Diego

By Eric Armstrong, VASTA Director of  
Conference 2001-2002

We're already in discussions about next year's conference. The 2002 event will be held in San Diego, and our venue is likely to be San Diego State University. Please add the following dates to your agenda RIGHT NOW so you don't miss next year's exciting conference - Monday, July 29 to Thursday, August 1, 2002, and the deadline for applications will be July 1.

This follows the ATHE conference, which runs August 25 - 28. Joining me on my team at this point are Assistant Conference Planner Judylee Vivier at Brooklyn College, and onsite coordinator Jeff Morrison at SDSU.

Though we haven't yet set on a conference theme we are investigating some very exciting topics and presenters, which will be finalized at the November Board Meeting. More information will follow, so watch VASTAVOX and [vasta.org](http://www.vasta.org) for details in early November

### Vastavox Archives

By Eric Armstrong

To access the Vastavox Archives: go to: [http://listserv.cwis.uci.edu/archives/vastavox/past\\_archives/](http://listserv.cwis.uci.edu/archives/vastavox/past_archives/) and systematically choose dates for archives (they're roughly monthly). Once in an archive, you use the "Find . . ." command in your browser (command F on a mac), and search by title or person.

### POSITION ANNOUNCEMENT

Assistant Professor of Voice and Movement, tenure track. The State University of New York, College at Fredonia Department of Theatre and Dance is looking for a Voice and Movement instructor to teach introductory and advanced courses in voice and movement. Courses would include introductory acting courses for non-BFA majors with an instructional load of 12 hours per semester. There is a possibility for directing. Master of Fine Arts with a clearly articulated specialization in voice and movement required. Candidate should have an interest in maintaining a professional portfolio as a performer, movement and/or voice coach. Salary is commensurate with qualifications and experience. Position begins August 15, 2002. Deadline for materials is November 16, 2001. Send letter of interest stating movement and voice training and philosophy, curriculum vita, list of references with current telephone, fax and email information to: Voice and Movement Search Committee, Department of Theatre and Dance, Rockefeller Arts Center, State University of New York, College at Fredonia, Fredonia, NY 14063. Final candidates will need letters of reference. SUNY Fredonia is an affirmative action/equal opportunity employer. We actively seek and encourage applications from minorities, women and people with disabilities. SUNY Fredonia, with an enrollment of approximately 5000, is located near Lake Erie between Buffalo, NY and Erie, PA. Cleveland, Toronto, Pittsburgh and Syracuse all lie within a three-hour drive. NYC is 400 miles to the east. The Department of Theatre and Dance, accredited by NAST, consists of eight full time faculty and two part-time staff. 145 majors are enrolled variously in the BFA Musical Theatre, the BFA Acting, the BFA Design/Technical Production, the BA in Theatre and the minor in Dance programs.

The program supports ten productions in two well-equipped performance spaces in the Michael C. Rockefeller Arts Center

## ATHE/ VASTA CONFERENCE 2001

VASTA enjoyed another successful conference year. Despite the excessive heat and humidity in Chicago during the first week of August and the impressive thunderstorm that closed Chicago Airports for a number of hours the first day of the ATHE conference, the stalwart participants were not phased. They arrived a little damp, a little bedraggled, a little later than expected, but with enthusiasm and collaborative spirits undaunted.

VASTA's own conference, entitled "The Lost Secrets of Speaking Shakespeare", followed hard on the heels of the ATHE conference and was hosted by Roosevelt University. The response to the conference was overwhelming and registration began with a long, hot and steamy reception line that Eric Armstrong (Conference Planner) has promised will be more interesting next year. However VASTA members made good use of this opportunity to reacquaint with "old" friends and to warmly welcome new ones. As a two-year member, and first time VASTA conference attendee, I must take this opportunity to comment on the friendliness and generous collegiality of VASTA board members and focus group representatives.

The workshop sessions, led by three extraordinary artist/teacher professionals, were all participatory. Catherine Fitzmaurice, Jan Gist, and Roger Gross contributed their insights, knowledge, and years of experience and scholarship regarding the speaking of Shakespeare's heightened text. Catherine Fitzmaurice shared her approach to understanding and speaking the language comprehensibly; Jan Gist offered her insights into the shape and structure of Shakespeare's language that "direct" the speaker to access the "acting clues" embedded in the text; Roger Gross presented his approach to the challenges and demands of scansion and thus the speaking Shakespeare's verse, based on his years of rigorous research. While the work presented was often in agreement, at times it conflicted and contrasted. This stimulated discussion, challenging participants to make their own decisions.

The conference was rounded out by a lecture and exciting Q&A session with Dr. Kenneth Altman of Northwestern Medical Center on "vocal fold microsurgery." Dr. Altman squeezed the conference into his very busy schedule at the last minute, and we are very grateful for his contribution.

Due to the remarkable response of members to the theme of this conference, Catherine, Jan, and Roger graciously agreed to teach "overtime" to allow all the

participants an opportunity to share prepared work, and receive individual attention & feedback. Thank you Catherine, Jan, and Roger for your generosity!

All in all it was an exceptionally valuable conference experience and acknowledgment of the people responsible for this memorable occasion is necessary. Thank you to Eric Armstrong (VASTA Conference Planner) for his diligent organization and infinite source of humor. Jim Johnson, who was unable to attend the conference, assisted Eric in its preparation and we thank him as well. We hope to see you all in San Diego in 2002!

*Judylee Vivier*

*Focus Group Representative*

*Assistant VASTA Conference Planner 2002*

## Are You On the Promotion and Tenure Track?

by Karen Ryker

Although the promotion and tenure process can vary radically from institution to institution, (and certainly from country to country) in many cases the process can cause great anxiety. It can seem like an insurmountable obstacle to some engaged in the beginning stages - or in the final stages of the review process. For those of you who are on the tenure-track within the USA, I offer a few thoughts that might put the process in perspective and suggest a plan of action. Since the promotion and tenure process might play out quite differently in an educational institution outside of the USA, I invite VASTA members you who have experience of those systems and processes to share your thoughts in future issues.

***When you join a tenure-granting institution you make a commitment to the institution and to its principles and goals.*** And the institution makes a commitment to you, which could, over the span of a career, easily represent a million dollars in salary and benefits (particularly health and retirement). A career-long relationship represents a major investment for both you and the institution: you commit your knowledge, talent and energy and the university commits financial support and protection of your academic freedom.

***Know the expectations of your institution and of your tenured colleagues*** (who will likely make decisions concerning your advancement). It is not un-

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-usual for a faculty member who has been denied tenure to be surprised by the reasons. Since you are ultimately responsible for making a good case for your advancement, it's never too early to clarify those expectations (even before accepting a tenure-track position). Acquire the guidelines, study them, ask questions, and seek clarifications. Chances are you will have the average five or six years prior to the tenure decision, so establish a workable game plan that allows you to fulfill expectations in a reasonable manner.

**Be your own advocate.** Learn about the history of the tenure situation in your department. Know backgrounds and values of the faculty who will evaluate your case. Ask questions. For instance, if professional activity is expected, how does the department or university define this? Acting or coaching in an Equity company or SAG/AFTRA film? Is a distinction made between Small Professional Theatre and LORT-A or Broadway contracts? If you are expected to achieve national recognition, how is that defined? If significant work away from campus is expected, is there provision for coverage of your duties during an extended absence? If expectations seem unrealistic or impractical, it's in your best interests to educate the decision-makers, to help establish models (i.e. for national recognition) which are achievable while enabling you to focus on your primary task of education.

**Document the work you are doing** - Have your work videotaped, audiotaped; get peer evaluations, student evaluations, and letters of response to your work. Keep accurate records including dates and names of those with whom you've worked. Get invitations in writing - even if you must decline the invitation. Invite other professionals to view your work and then respond in writing. Ask your employers to write letters of evaluation for your file; or better yet, ask your department supervisor to request a formal evaluation from a professional. Request annual reviews.

**Service - Determine what is considered service of value.** Volunteer to serve on appropriate committees. Get involved in national/international professional organizations (such as VASTA, ATHE, ACTF, The Voice Foundation, The Center for Performance Research). Contribute to professional journals (such as our own Voice and Speech Review).

**Above all, begin now.** Create a profile and process that suits your style and talents, and which en-

ables you to become a contributing and valued member of the team. Be partners with those evaluating your tenure progress. Seek their counsel, and think creatively about how to tailor the guidelines to your needs and abilities. You and your colleagues are in this together. Hopefully, you will be partners for a long, creative journey together.

VASTA offers several advocacy documents that are available at no charge to members, and at the modest charge of \$5 to non-members. These publications, *Guidelines for Promotion and Tenure*, *Evaluation Guidelines*, and *Training Guidelines* are available through the current VASTA treasurer, Lisa Wilson. Although the VASTA board is in the process of reviewing and revising these guidelines and supporting materials, the documents, as they currently exist, can be extremely helpful to you and to your tenure review committees. Write for them today!

To order, write:

Lisa Wilson  
1535 S. Florence Ave.  
Tulsa, OK 74104, USA



Marlene Johnson & Friends at the VASTA banquet in Chicago, 2001

### 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 to [listserv@uci.edu](mailto:listserv@uci.edu); 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.

## The Voice and Speech Review

By Rocco Dal Vera

Our second VASTA journal debuted at the Chicago conference and then was mailed to the general membership in early September. You should have your copy by now. If you didn't receive a copy, there are a couple of things you should check:

- Does VASTA have your latest address?
- Were you a member in good standing on August 14? (If you joined or renewed after that date, you'll get next year's journal. If your membership expired before then, you received last year's journal.)

If you didn't get a copy and feel that you should have, please drop me a note (address at the end) and I will look into it. This book is provided at no additional cost to you. It is one of the many benefits of membership in our fine organization.

We now have these two titles in circulation distributed by both VASTA and Applause Books/Hal Leonard Corporation, New York:

*Standard Speech...* ISBN 1-55783-455-5

*The Voice in Violence...* ISBN 1-55783-497-0

Several of our members are using the journal as a textbook in their classes and we are receiving quite a few orders from libraries. We hope that you will also find this book useful and recommend it to others.

When suggesting that your library buy a copy, please describe what we informally call a *journal* instead as a *book*—or more specifically—an *annual serialized monograph*. The distinction is that a journal is time sensitive and libraries purchase and catalogue them differently. It is usually easier to get libraries to purchase books than new journals. They can also set up a standing order for each new book in the series.

If you want to use the book for a course, you may need to order it through your bookstore. We are set up to manage purchase orders and to ship copies on account. Volume discounts are available.

When making a direct purchase (\$35.00 US per copy + \$3.00 s/h) send your check (payable to VASTA) to Lisa Wilson, VASTA Treasurer at: 1535 South Florence Avenue, Tulsa, OK 74104. Starting in January 2002 the new treasurer will be Craig Ferre, 55-20 Kulanui St., Box 1953, Laie HI 96762. Our treasurer will let me know about journal orders as they are received and I will mail your copies. Purchasers outside the USA should contact the editor directly because of the different shipping arrangements needed.

Bookstores and libraries ordering via purchase order should also contact me directly, not the VASTA treasurer.

The next cover topic we're putting together will explore issues related to coaching for film, television and e-media. We are considering subsequent issues addressing topics such as singing in actor training, vocal health, coaching Shakespeare and heightened language texts, among others. We welcome your opinions and suggestions regarding future topics.

Please consider submitting an article to the journal, or writing a letter to the editor in response to an article you have read. Note that you don't have to write exclusively about the cover topic. Only about one-third of our articles relate to the main theme. The rest address diverse issues. In addition, we publish many styles of writing: case studies, essays, interviews, reviews, columns and peer-reviewed articles.

The journal is published annually. Articles submitted by the end of December will be considered for that year's book. Any received after that date will be considered for the next issue.

All submissions undergo editorial review. Several members of our editorial staff who make their recommendations for publication, revision, etc. read them. In addition, many articles are also chosen for peer-review. In that process, the paper is sent to at least three experts in the field. Those readers aren't told the identity of the author. The reviewers give important confidential responses to the editorial staff, who in turn work with the author to polish the final piece. Peer-reviewed papers aren't published until the reviewers and editors feel that it is ready. The review process provides a greater assurance of overall quality.

Not all of our members feel confident in putting their expertise (so frequently transmitted orally) into written form. Please know that our editorial staff is committed to the idea that we need to found and build a written record of our work, and to engage in a shared dialogue about our methods, and even our professional values. To that end, we see ourselves as facilitators of your writing, not as gatekeepers of the journal. Bring our ideas to us and let us help you develop them. Don't be shy. We are here to help.

In general, we use the *Chicago Manual of Style* for our editorial guidelines. The material we publish can vary widely in approach. One paper might be a piece of empirical scientific research; the next could be a rehearsal journal. Because of this, we have resisted establishing a rigid style sheet. We would prefer to let each paper speak for itself and to let the diversity of our pro-

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**VASTA BOARD MEETING MINUTES**

Roosevelt University, Chicago

August 5<sup>th</sup> 2001

Present at the meeting were Eric Armstrong (**EA**), Deena Burke (**DB**), Kate Burke (**KB**), Rena Cook (**RC**), Rocco Dal Vera (**RDV**), Kate Devore (**KD**), Micha Espinosa (**ME**), Craig Ferre (**CF**), Marlene Johnson (**MJ**), Paul Meier (**PM**), Christine Morris (**CM**), Mandy Rees (**MR**), Janet Rodgers (**JR**), Dorothy Runk Mennen (**DRM**), Karen Ryker (**KR**), Phil Thompson (**PT**), Kate Ufema (**KU**), and Lisa Wilson (**LW**).

Sunday, August 5

9:20 A.M. Meeting called to order.

The board welcomed new member, Kate Devore.

**JR** MOVED THE APPROVAL OF THE MINUTES OF THE NOVEMBER 18 & 19<sup>TH</sup> 2000 MEETING. **KB** SECONDED.

THE MOTION PASSED UNANIMOUSLY.

**LW** made a preliminary report on the budget. **LW** drew our attention particularly to two points:

Although the budget anticipated a loss for last year's conference, this did not, in fact, occur.

Costs for the Journal are at 200% of projections.

**KU** MOVED ACCEPTANCE OF THE BUDGET REPORT. **DRM** SECONDED.

THE MOTION PASSED UNANIMOUSLY.

**RDV** gave his report on the Voice & Speech Review. He discussed our distribution contract with Applause Books. In this arrangement, VASTA receives 60% of gross sales income. Applause insisted on some changes: thicker, whiter paper and glossy covers. He also clarified that our journal is more properly termed a *serialized monograph*. This indicates its status as a book rather than a smaller journal or magazine.

**RDV** restated our policy for journal eligibility: Members in good standing as of August 14<sup>th</sup> of a given year will receive that year's journal. Those joining or renewing a lapsed membership will receive the following year's journal.

Further discussion of the costs of the Voice &amp; Speech

Review led to a discussion of potential grants and a written report from Doug Edelson (**DE**), a grant writer.

**MR** MOVED THAT VASTA IMMEDIATELY PURSUE GRANT APPLICATIONS PROPOSED BY **KU** AND **DE**. **KR** SECONDED.

THE MOTION PASSED UNANIMOUSLY.

**LW** having announced that she would be stepping down as Treasurer in December, **CF** was asked to take over the position. He agreed.

The related discussion of duties of the position led to the following motion:

**JR** MOVED THAT VASTA INCLUDE THE NEXT DIRECTORY IN THE FALL NEWSLETTER. **DB** SECONDED.

THE MOTION PASSED UNANIMOUSLY

**CF** gave his report on the Newsletter. He welcomed **PM** to the position of Newsletter Editor and **CM** to the position of Associate Newsletter Editor.

In consultation with the board **PM** determined that the two, yearly publications of the newsletter will be mailed on November 15<sup>th</sup> and March 15<sup>th</sup>. The deadline for submissions is two months prior to the mailing date (i.e. 9/15 and 1/15)

**DB** reported on the mentorship program. After some discussion, it was determined that information on willingness to mentor would be included in the professional index. Members looking for mentors will contact **DB** in order to be set up with a mentor.

**KR** distributed a report on her work on the VASTA Promotion & Tenure Guidelines. Comments were given and **KR** continues her work on the document.

**KB** distributed a report from Barry Kur as Advocacy Coordinator.

**KU** reported on the ATHE focus group meeting.

**ME** gave a membership report. Membership is up slightly, very likely due to the new "reminder letters." There was some discussion of "pay pal" as a method of receiving fees from overseas members.

**MR** MOVED ADJOURNMENT. **DB** SECONDED

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profession be reflected in the eclecticism and variety of the journal contents.

Email submissions or attachments are the easiest for us to process. Please send any submissions or letters:

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[Rocco.DalVera@uc.edu](mailto:Rocco.DalVera@uc.edu)  
(513) 556-1981 work  
(513) 556-3399 fax

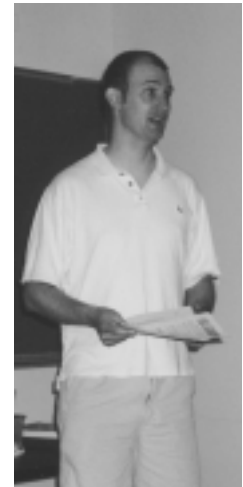
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### THE MOTION PASSED UNANIMOUSLY

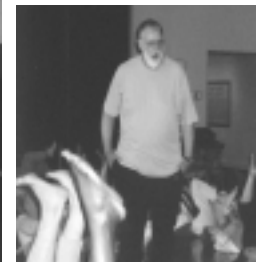
For the first time, this year, Board Members and Officers held a wrap up session after the conference concluded. We discussed ways to speed up the registration process. We also discussed further the notion of a “poster session.” We discussed possible presenters and themes for our 2002 conference.

**MJ** distributed an initial report on “Voice/ Movement Integration”

**KD** MOVED ADJOURNMENT. **DB** SECONDED THE MOTION PASSED UNANIMOUSLY



Roger Gross (top left); Eric Armstrong (above); Kate Burke (left); Dudley Knight (with feet) below.



*vasta.org*

WEB SITE OF THE VOICE AND SPEECH TRAINERS ASSOCIATION, INC.

submitted by Eric Armstrong, VASTA Director of Internet Services.

Visit <[vasta.org](http://vasta.org)>, the VASTA website. The site is laid out in a series of areas: News & Updates, Resources, Communication & Publications, Professional Index, & Membership.

Recent additions to the site include:

- 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 2002 to be held in San Diego, August 2002. Go to the Conference 2002 page: <http://www.vasta.org/conf2002.html>
- information on the VASTA mentor program - be mentored or act as a mentor to an up-and-coming VASTA member. Go to the mentoring page: <http://www.vasta.org/mentor.html>
- a form for submitting resources for evaluation for the new VASTA Bibliography. Go to the bibliography page: <http://www.vasta.org/biblioform.html>
- a means for International VASTA members to pay membership/renewals via credit card over the internet through PayPal. Visit the International Membership page at: <http://www.vasta.org/memberint.html>

## VASTA Statement of Principles

**The Voice And Speech Trainers Association, Inc. 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.*
7. *Maintain confidentiality regarding their 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.*

## NEWSLETTER REGIONAL EDITORS

Your regional editor should contact you at appropriate times to invite you to submit your professional and personal news for publication. Feel free to contact her or him at any time. Our two deadlines for news submissions are **September 1** and **February 1**. Please help out your overworked regional editor by submitting your news formatted as you see it below (note use of CAPS, **bold**, and *italics*.)

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**MEMBER NEWS****INTERNATIONAL**

**LINDA CARTWRIGHT** (Auckland, New Zealand) is voice coaching an adaptation of Voltaire's *Candide* with the second-year students of UNITEC's School of

Performing & Screen Arts. (These adaptations give all students in a large class of nineteen a fair showing.) She has also had some interesting work as Assistant Dialect Coach on the three films comprising *The Lord of the Rings*.

**MERIBETH DAYME**, PhD (London, England) has altered her company's name to *LifeWise International Limited*, as this reflects its mission of developing human potential. Her website can be perused on [www.lifewiseinternational.com](http://www.lifewiseinternational.com). The goal of LifeWise International is to help people realise their potential by giving them practical tools that foster awareness and remind them of the physical, mental and spiritual potential that everyone has. The company does this through courses, both bespoke and open, and individual mentoring and coaching.

**CANADA**

**SUSAN STACKHOUSE** (Canada) has returned to the Department of Theatre at Dalhousie University, Halifax, Nova Scotia, after a summer of performing. She was at Festival Antigonish Summer Theatre playing Nana in Michel Tremblay's *For the Pleasure of Seeing Her Again* and Madame Arcati in Noel Coward's *Blithe Spirit*. This fall, for the Dal Theatre season she will be coaching on *Playboy of the Western World* and *Reckless*.

**MID ATLANTIC**

**MARY BAIRD** has put up the teaching shingle for a while. This summer she performed in *Shirley Valentine*, and in December will be in *I Hate Hamlet*. She had a very successful temporary position at the University of Indiana, Bloomington from January to May.

**CATHERINE FITZMAURICE** was very happy to meet old and new friends at the VASTA conference. She is currently coaching Shaw's *You Never Can Tell* at Yale Rep for Stan Wojewodski. Catherine and Joan Melton will be offering a five-day workshop on the singing voice, for singers of all types and for non-singers, in New York City December 17-21.

**BARRY KUR** (Penn State University) spent last Spring Semester on Sabbatical Leave filled with many great activities: Attended a NATS Conference in NYC on "Belting," was a guest teacher for a week-long residency at Miami University of Ohio (hosted by VASTA member, Julia Guichard), was a guest teacher for a month long residency at the South Carolina Governor's School for the Arts and Hu-

manities residential high school. Accepted invitations to be a guest teacher in South Africa at the University of Pretoria, Technikon Pretorian, The National School for the Arts, and the University of Stellenbosch. In addition, went on a four-day, three-night stay in Pilansberg National Park where he stayed in an exclusive game reserve lodge and went on “safari” drives twice each day. Was Chair of the Drama Department of the South Carolina Governor’s School

for the Arts and Humanities Summer Program where, in addition to teaching voice/speech, he produced a two-day arts festival.

**NANCY KREBS** (Baltimore School for the Arts and Voiceworks Studio) led the Body Work component for this summer’s Lessac Intensive Workshop held during the month of July at the University of New Hampshire. After a week off, she began serving as the dialect/vocal coach for two productions in the Baltimore/Washington area—Everyman Theatre’s production of *Watch on the Rhine* and Interact Story Theatre’s production of *The Shirt of Happiness*. She will be working with Arthur Lessac and Sue Ann Park during the month of September, and returns to regularly scheduled programming at the School for the Arts in October.

**BETTY ANN LEESEBERG-LANGE** has during the year 2001: coached REP Stage’s *The Judas Kiss*, taken the Pillows Workshop in Kansas City with Louis Colaianni and Claudia Anderson and performed Eleanor of Aquitaine in Theatre at Lime Kiln’s *Lion in Winter*. She will be coaching the next two shows at REP Stage: *Da* and *Moon for the Misbegotten*.

**ELIZABETH VAN DEN BERG** (Senior Lecturer, Theatre Arts Department, Western Maryland College) was dialect coach for *Invention of Love* by Tom Stoppard for the Studio Theatre in Washington, DC. This past summer she served as director and dialect coach for *Joking Apart* and as dialect consultant for *Sweeney Todd* at Theatre on the Hill, Westminster, MD. She was dialect consultant for Tom Stoppard’s *The Real Thing* at the Olney Theatre, Olney, MD, and for *The Thousandth Night* for Metrostage, Alexandria, VA, both opening in late August. She will be directing *Children of Eden* for WMC opening in November.

**LYNN WATSON** coached Arena Stage’s season opener-*Agamemnon and His Daughters*-a new adaptation by Kenneth Cavander of four Greek plays, directed by Molly Smith. She had a play review and

accompanying interview published in *The Voice and Speech Review* and an exercise published in the VASTA exercise handbook. In June she attended a Roy Hart workshop lead by Richard Armstrong. **KATE WILSON** (Juilliard) coached *Major Barbara* (dir. Daniel Sullivan) at The Roundabout, *The Man Who Had All the Luck* (dir. Scott Ellis) at Williamstown, *The Seagull* (dir. Mike Nichols) at the Public Theater/NYSE, and *Romeo and Juliet* (dir. Emily Mann) at the McCarter Theatre. This summer she taught voice and speech at the Public Theater’s Shakespeare Lab. She is currently coaching *Landscape of the Body* and *Riff Raff* at Juilliard.

## SOUTHEAST

**CYNTHIA BARRETT** (University of North Carolina - Greensboro) coached *The Winter’s Tale* last spring, will coach *The Provoked Wife* and *The Real Thing* this fall for UNCG Theatre, hosted the “Fitzmaurice Voicework and Shakespeare’s Text” workshop in June, and taught with Catherine and Dudley in August at Chicago’s DePaul University. Vocal coached (along with Elisa Lloyd) *Henry V* and *Two Gentlemen of Verona*, coached, and played Natasha, in *The Three Sisters* all for The North Carolina Shakespeare Festival.

**JAN GIST** will be leaving the position of Resident Head of Voice, Speech, and Dialects at the Alabama Shakespeare Festival, where she has worked for 9 years on over 130 plays. October 30, she will start work in a similar position with the Globe Theatres and University of San Diego. She will continue some free lance coaching for theatres and consulting for business clients once she gets acclimated. New address, starting in early October (after she drives herself and 2 cats cross-country) will be: 3911 Dove Street, Apt. #308, San Diego, CA 92103. Email will remain: jangist@aol.com.

The Chicago VASTA Conference workshops that she led, called “Shakespeare’s Shapely Language” went exceedingly well, bolstered by the enthusiasm, talent, and skill of all the participants. If you are interested in the full-time position, or in leading workshops at the Alabama Shakespeare Festival, call Colleen Kelly, Head of the MFA Professional Actor Training Program, at (334) 271-5350.

**DAYDRIE HAGUE** (Auburn University) attended the extraordinary “Fitzmaurice Voicework and Shakespeare’s Text” workshop in Greensboro led by Catherine Fitzmaurice, Dudley Knight and David Howie. Continues as a research associate for the

International Dialect of English Archives. This fall will be dialect/vocal coaching *The Crucible* and directing Noel Coward's *Hay Fever*.

**CHRISTINE MORRIS** (Duke University) coached *A Thousand Clowns* in its pre-Broadway run as a Duke Broadway Previews production, coached *Our Country's Good* and *Pieces of Eight* at Duke and, at Peace College, coached a production of *Twelfth Night* set in New Orleans. She also performed in a staged reading of *August Snow* by Reynolds Price, at a Duke gala celebration in honor of Mr. Price's 70th birthday.

**JANET RODGERS** (Head of Voice and Speech at Virginia Commonwealth University) continues to look for one or two excellent students per year to study in VCU's MFA in Theatre Pedagogy with an emphasis in Voice and Speech. If you have an interested, talented student have them e-mail

<jrodgers@saturn.vcu.edu>. VASTA's collection of 75 voice and speech exercises, contributed by 50 VASTA members and edited by J. Rodgers, will be published this fall by Applause Books. Its title is *The Complete Voice and Speech Workout and CD*.

**ERICA TOBOLSKI** gave a presentation, along with Julie Fortney, at the ATHE Conference in Chicago on the use of computer programs as a tool for teachers and students of voice, speech & singing. She attended a Jo Estill workshop this past summer in Mars Hill, NC as part of a grant she received from the University of South Carolina. Last spring, Erica vocal coached *Ghetto* and *The Darker Face of the Earth* at the University of South Carolina.

## EAST CENTRAL

**ERIC ARMSTRONG** Roosevelt University, having presented at ATHE with VASTA colleagues Paul Meier and Nancy Baker on *Technology for Teaching IPA and Dialects*, went on to host the VASTA conference at Roosevelt. He is now prepping for his second conference, this time in San Diego, with help from Judylee Vivier and Jeff Morrison. Things are also busy on the home front—Eric and Amy are expecting another child (in April!). Coaching work is picking up for Eric, too. Landing three coaching gigs in two weeks, he coached *Mary Stuart* at the Court (directed by Joanne Akalaitis), *Dogs Barking* at Profiles and *Book of Days* for Piven Theatre.

**KATE DeVORE** continues to teach Voice for the Actor at Columbia College in Chicago, and to run a private practice called "Total Voice." This fall she will

also teach Stage Dialects at Roosevelt University (thanks to Eric Armstrong!), and will co-teach a Voice and Movement class at the Audition Studio (thanks to Jim Johnson!). This summer she served as dialect coach for a new play, *Prelude*, and voice coached the Chicago leg of the pre-Broadway tour of *A Thousand Clowns* (thanks to Chris Morris!). Kate is also excited to begin work in the fall as a speech pathology consultant at the UIC Department of Otolaryngology Voice Center, where she will work with singers, actors and professional speakers. She will be performing in the play *Charlie Sexboots* in the fall at the Boxer Rebellion Ensemble.

**MATT HARDING** reports that his biggest news is that he has just begun work as a visiting lecturer of Voice and Speech at Indiana University's Department of Theatre and Drama and in the fall was about to go into production on *Noises Off*, *God's Country* and *Waiting for Godot*.

**LINDA GATES** taught voice in England at the BADA (British American Drama Academy) program's *Midsummer in Oxford* program, then presented *Heightened Text and the Voice* using *Beowulf* as the text, for PEVOC IV (the Pan European Voice Conference) in Stockholm, Sweden. In the fall she dialect-coached *Street Scene* at the Lyric Opera of Chicago and *No Man's Land* for the Remy Bumpo Theatre Company in Chicago.

**SANDRA LINDBERG** (Illinois Wesleyan University) taught as an Associate at the Canadian Voice Intensive this past spring. She has just finished coaching dialects for *Duet for One* at Illinois State University and *Pieces of the Sky* at Heartland Theatre. Currently, she is dialect-coaching IWU productions of *Actor's Nightmare* and *The Real Inspector Hound*.

**BETH MCGEE** (Associate Professor of Voice at Case Western Reserve University in Cleveland) spent August playing the roles of Widow Douglas and The Strange Woman in *Big River* at Cleveland's Porthouse Theatre. She is currently dialect-coaching *One Flea Spare* at the Cleveland Public Theatre.

**DOROTHY RUNK MENNEN** (Professor Emerita, Purdue University) was honored by Purdue University Theatre, which named its 2001-2002 season in her honor. This was in recognition of her continued support and "from the earliest days of the academic theatre division at Purdue, she played a keen role in shaping the theatre professionals trained here." The season opened with Williams' *Cat On A Hot Tin Roof* with Richard Sullivan Lee playing Big Daddy.

**KAREN RYKER** (University of Wisconsin-Madison) is in her final semester after ten years at UW-Madison. In January, 2002, she will join the theatre faculty at University of Connecticut-Storrs, and looks forward to the new challenges. She is currently putting finishing touches on VASTA's promotion and tenure guidelines, for consideration at the Board's November meeting. **IF YOU ARE ON A TENURE TRACK AND DO NOT YET HAVE THE CURRENT GUIDELINES**, check the notice in this issue of the Newsletter and secure a copy! These guidelines are extremely helpful early in your tenure track - long before you think you need them.

#### **WEST CENTRAL (MN, IA, ND, SD, NE, KS)**

**SUSAN CONOVER** (Associate Professor of Theatre and Director of Theatre at Dakota State University) did accent reduction work with Japanese students from Tamagawa University who were on campus this past summer learning English and American culture. In the fall she directed her first year students in ten minute one-act play presentations and directed the fall children's show, *No One Will Marry A Princess With A Tree Growing Out of Her Head*.

**PAUL MEIER** (University of Kansas), now attempting to learn PageMaker in his new job as VASTA newsletter editor, spent May through July in England collecting dialects for the International Dialects of English Archive (IDEA), on the web at [www.ukans.edu/~idea](http://www.ukans.edu/~idea). In August, with Eric Armstrong and Natalie Baker he presented a panel *Technology for Teaching IPA and Dialects* at the ATHE conference and met with thirteen of IDEA's associate editors at the VASTA conference. His new dialects textbook *Accents and Dialects for Stage and Screen* has been adopted by several theatre departments and continues to sell well to individuals from his website, [www.paulmeier.com](http://www.paulmeier.com). His book-on-tape reading of *Anthem*, by Ayn Rand, will be released in stores in March, published by Highbridge. With Kate Foy he published "Vocal Clarity in the Outdoor Theatre" in this summer's Voice and Speech Review, and one of his exercises will appear in Janet Rodger's new book. Recent dialect coaching and consultancy includes: *The Passion of Dracula* in Laupahoehoe, Hawaii; *Wooded and Viewed* at Bowdoin College, Brunswick, Maine; and *So What's New* by Fatima Dike, indispensably assisted in the Zulu language and accent by Yvette Hardie.

**SHAWN MULLER** recently moved back to Kansas City, after spending a year in Los Angeles. Over the

summer, he directed a production of *Mame* at Camelot Academy in Kansas City and in the fall was gearing up to do dialect/acting work for the Martin City Melodrama.

#### **SOUTHERN**

**KATHLEEN CAMPBELL** participated in the Fitzmaurice 5-day intensive workshop at the University of North Carolina at Greensboro this summer. **MICHA ESPINOSA** spent her summer working in Miami on numerous commercials and with many private clients. Her film, in which she plays the romantic lead, opened at the New York and Los Angeles Independent Film Festivals. She's hoping it will get picked up! She was pleased to meet so many Vastans at the annual conference, which was followed by assisting Catherine Fitzmaurice and Dudley Knight with their five-day intensive. She's looking forward to a busy semester coaching eight shows and teaching five classes.

**LYNN METRIK** appeared as a Day Player in *Walker, Texas Ranger*, performed in concert as "Lisa & Lynn," the dynamic contemporary Jewish folk duo, at Temple Shalom, Dallas, TX in December, 2000, at the Million Moms March in Kansas City, MO in May, at the Coalition for Alternatives in Jewish Education at Colorado State University in Ft. Collins in August and at the Jewish Arts Festival in Kansas City, KS in September. She joined the Performing Arts/Speech faculty of Ursuline Academy, Dallas, TX in August.

**ROBERTA SLOAN**, Ph.D. was reelected Chair of the Department of Theatre, Dance and Media Arts in the new College of Arts, Media and Design at the University of Central Oklahoma in Edmond, Oklahoma. This past year, during her sabbatical, she was a professor on Semester At Sea, and traveled to ten countries including Canada, Japan, China, Vietnam, Malaysia, India, Kenya, South Africa, Brazil, and Cuba with 639 undergraduates. During the second semester she was based out of New York, and visited England, Germany and Italy.

**BENJAMIN SMITH** has left his position as education director for Burning Coal Theater Co. in Raleigh, NC. He will begin to work with Louis Colaianni at University of Missouri-Kansas City next year.

#### **NEW ENGLAND**

**PATRICIA HAWKRIDGE** (Chair of the Theatre Department at Salve Regina University, Newport, RI)

was last seen as Sarah McKendree Bonham in First Stage Providence's production of *Quilters* performed at Brown University's Leeds Theatre. She has also been recently elected to the Board of Directors of NETC (New England Theatre

Conference) in the College & University Division.

**LAURA HITT**, thanks to VASTAVOX and Linklater email networks, heard about a teaching position at the Boston Conservatory. She's happy to report she'll be teaching speech & voice to sophomores in the Conservatory's BFA theater program and a music theater seminar to their MM students and will also continue to coach privately in Rhode Island. She says she's looking forward to it. The *Historic Speeches on Human Rights*, the book that she's edited, geared toward high school social studies students, should be in print by Greenhaven/Gale Press in the late fall.

**NANCY HOUFEK** (A.R.T., Harvard University) coached *Doctor's Dilemma* (dir. by David Wheeler), *Mother Courage* (dir. by Janos Szasz), *Richard II* (dir. by Robert Woodruff), *Othello* (dir. by Yuri Yeremin), and *Enrico IV* (dir. by Robert Brustein and Karin Coonrod) for the American Repertory Theatre at Harvard University, as well as a student production of *Cloud Nine*. She directed the 2nd year graduate students of the A.R.T. in a Shakespeare project based on the War of the Roses. Nancy continued her workshops on presentation skills with the Kennedy School of Government and Radcliffe Seminars, as well as coaching Harvard faculty through the Derek Bok Center for Teaching & Learning. The film of her work, "The Act of Teaching," is available now through the Bok Center at Harvard.

**MARYA LOWRY** (Brandeis University) has been invited to teach in the Harvard University Teachers As Scholars Program. The TAS program invites Boston area university professors to offer high-level seminars to high school teachers. She will offer a two day workshop entitled, "Rock Thy Brain!: Shakespeare - Flesh, Blood and Bones" in the winter session.

**PETER JACK TKATCH** (University of Vermont) is directing and vocal coaching the New England premiere of *The Laramie Project* at the Royall Tyler Theatre this fall and will lead post-show panel discussions on "Hate and Hate Crimes in our Community." Recently he did the vocal coaching for *The Miser*.

## WESTERN

**JOEL GOLDES** relocated from New York City to

the Los Angeles area, and recently coached three plays at La Jolla Playhouse: *Sheridan*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, and *Going to St. Ives*. He is currently teaching Advanced Acting: Styles (Shakespeare and Wilde) at UC Irvine, where he taught Scene Study in the fall. Joel will teach an ongoing course in Accent Reduction through Learning Tree University, and continues coaching private clients in dialects and accent reduction.

**KATHRYN MAES** is finally back to teaching voice after taking a medical/dental leave during the spring semester. She wants all Western Region members to know that she will be sending a letter and questionnaire requesting recent news and contact information in the near future. Kathy directed a production of *Private Lives* for the dedication of the Eugenia Rawls Theatre at the Kenneth King Academic and Performing Arts Center on the Auraria Campus for the University of Colorado-Denver last November. She will be participating in the Third Annual Fall Voice Workshop with the Wilbur James Gould Voice Research Center at the Denver Center for the Performing Arts and the University of Colorado-Denver this November.

to update your Professional Index Listing go to: <http://www.vasta.org/dir/updateframe.html>



Roger Gross & Friends (above)  
Catherine Fitzmaurice & Friends (below)





PICTURES FROM THE VASTA  
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