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The President's Letter

As I write, buds swell on Virginia's dogwoods and redbuds. Azaleas leaf out prior to staging a color riot. The gravity-defying sap of new life rises in the seasonal cycle that the human family recognizes as the end of winter and the start of the festival days of summer.

Amidst this nascent beauty I am relishing another age-old rhythmic ritual, that of story. A few days ago I sat on the floor surrounded by restive five-year-olds. We had just spent an hour throwing a ball back and forth, coloring, and discussing angry feelings. Probably because these activities pre-empted the story I usually read to the group, several of them formed a human chain around me and demanded "Tell us a story!...yeah, a scary story!" I obliged, spinning a spontaneous yarn about George who lived in a big, old house and heard a ghost in the attic. I illuminated the ghostly presence with some sustained, high-pitched "ooh" vowels, and little Linda Hexter, clearly a story connoisseur, said grudgingly, "Hmmm...pretty scary." Her critical praise echoed the ancient human response to the power of words, human experience parsed into all the glorious parts of speech. I am an inveterate reader, and though years older than little Linda Hexter, story continues to nourish my spirit. Over the last few weeks I have been enjoying a delicious story-telling experience, directing a staged reading of a cycle of stories for the Virginia Festival of the Book. These "prophetic tales" (so-named by their "author" Jean Maria Arrigo, Ph.D.) relate the culture and history of the Tribe of Blood River. In her youth Jean Maria had the misfortune to be pressed into service as a preliminary contact with remote South American tribes to facilitate dubious experimentation which used tribe members as subjects. As a result, Jean Maria "received," from a shaman or otherwise, hundreds of stories which profile several extinct tribes. No lightweight, and certainly no wacko, Jean Maria is a social psychologist and the recipient of a Rockefeller Foundation grant. She is currently a fellow of the Institute on Violence and Culture of the Virginia Foundation for the Humanities, which seeks "to apply the humanities anthropology, literature, history, and religious studies to modern problems." The Institute publishes a journal called *Sacred Bearings*, which "explores the spiritual lives of survivors of violence, giving words to this often unspoken dimension of survivor recovery." (www.virginia.edu/vfh/ctr)

Jean Maria and I have been collaborating on a six-hour, marathon telling of 17 of the 48 Tales of Blood River. I have pulled together a cast of 30, including musicians, professional actors, children, retirees, faculty and students. From 4 p.m. to 10 p.m. on March 21 we will present a feast of words and catered snacks to audience members who will come and go from the basic theatre lab space in the basement of the Drama Building. The Institute on Violence and Culture will publish a volume of the complete Blood River Epic, including a director's guide, which I will prepare. Should any readers be interested in these prophetic tales, contact Jean Maria at [<jmarrigo@pacbell.net>](mailto:jmarrigo@pacbell.net).

Grappling with the deeply rooted words of this epic whets my appetite for our upcoming conference in Chicago, entitled "The Lost Secrets of Speaking Shakespeare," a tantalizing and prophetic title in itself, courtesy of Jan Gist. Lost secrets, prophetic tales, epics, scary stories, are all the stuff of words, of story, of Shakespeare, of VASTA. It is time, now and always, for the TELLING!

Wishing you the renewal of spring,

Kate Burke, VASTA President

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

Voice, Theatre, Myth and Jealousy: A “Dance of Ideas”

Floortje Nijssen

Director of Proson Theatre and Art, Belgium

In 1981 Enrique Pardo founded *Pantheatre* that he now directs together with Linda Wise and Liza Mayer. One of the foundation stones of the theater company is archetypal psychology, a path opened by Dr. Carl Jung and elaborated by Dr. James Hillman. Naturally, myth became an essential component in *Pantheatre's* existence. The exploration of myth went far beyond performance, with the organization of colloquia, discussion groups, and forums of individuals from varied disciplines and professions. Actors, directors, psychologists, voice instructors, classicists, lecturers, writers, and others were invited to discuss and conceptualize creative links between myth and theater. How can the poetics of myth work on stage? How can those imaginal dimensions of myth be transported to theater, and how is an audience brought to that imagery by the theatrical experience?

James Hillman, Rafael Lopez-Pedraza, Charles Boer, Paul Kugler, Kristin Linklater, and many others participated in discussions organized all over Europe. In 1987 all this rich compendium of thought resulted in the first *Myth and Theatre Festival*, a week of symposia where theory was tested by practice on the floor and in workshops. This first festival observed the theme of *Tragedy*. Both this and the next festival in 1989—with discussions around *The Alchemical Theatre*—were hosted by *The Roy Hart's Centre Artistique* in the *Chateau de Malerargues* in the south of France.

The biennial festival gained a formidable reputation in spite of its young age. It rapidly became an international forum where workshop participants included artists, professionals, lovers of theater as well as mythologists. The festival grew and in 1991 *La Chartreuse, Centre National des Ecritures du Spectacle* in Avignon offered it a new home with the theme *Greed of Dionysos*. *Aphrodite, Magic, and The Enemy* were featured as following festival themes. In 1999 the festival was ready to travel and New Orleans was the first city to host outside France with *Hermes, Quick, Cool and Crooked* as center point. In 2000 Waterford, Ireland, hosted discussions centered on *Gossip*. An incident involving British PM Tony Blair's son gave the festival a press forum as never before (1). This year the festival will revisit New Orleans with *Jealousy*, from July 25-29 with preceding workshops starting on July 20. This will be in cooperation with the departments of Classical Studies and Drama and Speech of Loyola University and the department of Theater and Dance of Tulane University. In 2002 the festival will travel back to Europe where in Neerpelt, Flanders, Belgium, it will concentrate on *Virgins*.

The Myth and Theatre Festival has become, in the words of its artistic director, Enrique Pardo, “an international meeting for people from different countries and backgrounds, providing unique opportunities for reflection on mythic imagination, with special care on ‘the theater of ideas.’”

The festival studies the relations between myth and

It does so in the use of mythological motifs in theater dramaturgy, following the models of tragedy and comedy. In these traditions the stories and characters of classical mythology are presented, rewritten and reinterpreted by the original founding figures—Aeschylus, Euripides, Sophocles, and Aristophanes—to contemporary variations. It does so too in the fact that a large section of contemporary performance aims at creating images which have mythical dimensions regardless of whether they include or not literal mythological references. This is what could be broadly called image theater, and includes most of physical and dance theater, and contemporary opera. *Pantheatre's* own brand of choreographic theater certainly fits into this category, with the inclusion of voice and text interpretation. (2)

The festival is a blend of praxis in workshops, with lectures, performances, master classes, and discussions. One of the typical festival formats is a tribunal with two sides defending opposing opinions. An appointed judge presides, with all the festival participants as jury.

Jealousy will be explored in New Orleans this year, a fitting succession to *Gossip*. Jealousy, which as envy comprises one of the seven deadly sins, has been a common denominator in mythology. Jealousy undermines the best intentions of gods and men. More practically, imagine theater without jealousy-fueled intrigues (not to speak of jealousy among playwrights, directors, actors, etc.) Is jealousy a necessary companion to love and passion? Has it survived the New Age revolution? Is it a source of imagination? Or is it more portentously “a power that brushes aside the best laid plans of men and gods, and whose subterfuges coil their way through many of tragedy's intrigues and comedy's greatest and sometimes nastiest laughs!” (3)

This year's festival will run with four 10-day workshops. One directed by Enrique Pardo and his choreographic theater under the title, “*Triangles: Cultivating Insecurity*.” “The point is risk—putting oneself artistically at risk in order to enhance the story, the image, the ensemble.” Mr. Pardo is a former member of the *Roy Hart Theatre*, one of the great 60's and 70's revolutionary theaters, especially as far as the voice was concerned. Mr. Pardo started from explorations in voice and movement, their association, but especially their disassociation. How to make images more poetically complex and ultimately how to introduce text into those images. *Pantheatre* is today one of the most radical and culturally rich experiments in what is labeled “physical theater” or “dance theater.”

Linda Wise is another former member of the *Roy Hart Theatre*. She continued to develop the *Roy Hart* voice techniques, using them her own way, combining them with Feldenkreis and insights from other teachers. (continued on page 11)

Coaching & Acting: Hats, Notes & Captains

Michael Bruckmueller

In the Fall of 2000, I had the experience of both dialect coaching and performing in *The Madness of George III* at Virginia Commonwealth University. After much discussion, the director, Christopher Shorr, and I decided to incorporate six different dialects into the eighteen speaking roles in the show; standard British, Lincolnshire, Newcastle, Cockney, Scottish, and German. Merely coaching a show of this size and complexity, let alone performing in it as well, is quite a task. The methodology I discovered during this process combines a clear definition of my participation in the production at any given time, a unique note taking process and the use of what I call “dialect captains.”

Having a double role in a production both as an actor and a staff member who has the license to make decisions about the show as a whole, was a tenuous line to walk with regard to the other actors’ attitude towards me as both actor and coach. This was best addressed by being extremely clear with the other actors in the production which task I was undertaking at any particular moment. In *George* I delineated these role changes by the use of a note pad. I told the other actors that when I had the note pad I was acting as dialect coach. This “prop”, if you will, became a signal to the cast of what to expect of me throughout the process.

I knew that in order to make this distinction clear to the cast I must explicitly define for myself the task that needed to be accomplished at a particular moment. An ability to change hats, so to speak, was essential because the needs of the production were constantly changing. In addition to this, I found it helpful to develop a routine. Setting cue lines for myself in the script to signal when I needed to switch from coach to actor allowed me the freedom not to be worried about when I needed to be “on”. Consequently, I could keep my attention on coaching. This clear definition not only helped me focus but also aided in my relationships with fellow cast members.

I rehearsed six days a week, four of which were actual rehearsals with the director present and the remaining two sessions were dedicated solely to dialect work. Each cast member would set up half-hour, individual appointments with me. These meetings were continued, as necessary, until the week of performance. The bulk of the dialect work was done during these private “tutorials”. The remainder of the work took place during rehearsal using a style of note taking that I learned from Kate Ufema, one of my mentors. An actor would receive one 4”x3” piece of paper with one dialect note on it. The actors were to keep these notes until they had incorporated them into their performances. They were then free to discard the note. In addition to this, I would also keep a tally of how many notes each actor had received during the previous rehearsal.

Having an assistant in this process was essential, not only to help monitor the actors but also to serve as *my* coach. Phil Timberlake, a fellow graduate student in Voice and Speech at VCU, filled this position for me. Phil was not as deeply involved with the show or dialects as I was and I found this to

be beneficial. Since he would usually attend rehearsal once per week at my request, he could then provide input as observed from a certain distance from the production. He gave me the “big picture” so to speak. But, he was also well versed in the dialect I was using, and would let me know when I wasn’t quite hitting the mark.

Even with the luxury of an assistant coach the task at hand was quite formidable. With eighteen other actors to listen to in six different dialects, not to mention trying to act myself, I often found myself saying, “What have I done?” This is when I believe I had a truly inspired revelation. The idea struck me as I remembered my days at the Illinois Shakespeare Festival, another time when I was entrusted with the dual duties of coaching and acting, although to a much lesser degree. One of my roommates at the festival was the fight captain, in charge of ensuring that the fights were practiced and retained their integrity after the fight choreographer had gone. “Well,” I thought to myself, “if it is possible to have an actor be ‘quality control’ for the fight choreography, then wouldn’t it be possible to have an actor serve as ‘dialect captain’?”

The dialect captains did not serve as a substitute for a coach, rather, they were an augmentation to the realm of coaching. They drilled their particular dialect group in exercises selected by me, the coach, and they answered general sound substitution questions as directed by the coach, but they were not responsible for the teaching and decision processes of the dialect work. That remained the responsibility of the coach. Their purpose was to use the coach’s time more effectively by serving as an “expert” for that particular dialect in the show.

With two weeks of rehearsal left I decided to implement this idea, with the director’s approval. My first task was to choose the dialect captain. I chose the actor in the cast who had the best understanding of the dialect. In practice I found that the captain aided not only in answering some of the simple dialect questions, but also proved invaluable when it came to do warm up vocal exercises before rehearsal and performance. The captain’s responsibility during warm-ups was to go over specific sound changes using words and sentences selected by me to drill the other actors using the same dialect as themselves. This cut in half the time required for warming the cast up vocally.

In retrospect, if someone were to ask me if I would coach a show and act in it again I would definitely accept the challenge. I believe by employing good time management, delegating responsibility and using creative problem solving I could streamline the process for myself even further.

Michael is a graduate student at Virginia Commonwealth University. He currently is in his second year and plans on graduating in December, 2001. Michael’s degree will be in Theatre Pedagogy with an emphasis in Voice and Speech for the Stage (studying with Janet Rodgers). Michael completed his undergraduate work at the University of Minnesota Duluth, with a BFA in Theatre Performance and also studied voice with Kate Ufema. In 1999 Michael completed a voice internship at the ART with Nancy Houfek. Michael’s current email address is mbruckmueller@mediaone.net.

Report of the *FIFTH VOICE SYMPOSIUM OF AUSTRALIA*

A VOICE ODYSSEY

October 6-9, 2000, Brisbane

Joan Melton, California State University—Fullerton

Brisbane was the perfect place for a Voice Odyssey. It feels like a city from outer space, with fantastic bridges, a winding river running through it, and an arts complex that is not to be believed! Residential areas reminded me of the northeastern United States, although houses were built on stilts to make them cooler and palm trees confused the setting. Relatively ancient walls built by prisoners are a rough contrast to modern banks, shopping centres and churches—"We have one of every kind."

The people I met were warm, friendly, and incredibly gracious. They had an obvious pride about their country, their cities, and their work. An interesting fact kept presenting itself. In Australia, one tends to grow up, go to school, and work in the same city. The education system is excellent and you can train for most professions without leaving home.

Participants at the symposium were medical doctors, speech pathologists, singers and singing teachers, as well as theatre voice teachers and actors. Heading the distinguished faculty were: Greg Enriquez, stepping in for internationally famous vocal technician Seth Riggs, who was unable to attend at the last minute because of an illness; Dr. John Rubin, President of the British Voice Association and consultant laryngologist to the Voice Clinic at the Royal National Throat Nose and Ear Hospital, London; Professor Moya Andrews, expatriate Australian Professor of Speech and Hearing Science, Vice Chancellor for Academic Affairs and Dean of the Faculties at Indiana University; and Tony Knight, Director, Teacher and Actor, and Head of the Acting Program at the National Institute of Dramatic Arts (NIDA), in Sydney. The planning committee was well organized and every aspect of the program was handled with an amazing sense of STYLE.

The symposium opened with a reception I shall never forget. As we stood making small talk in the lovely foyer of the Conservatorium of Griffith University, we were interrupted by glorious sounds from the Music Department's Brass Ensemble, as they played the Star Trek theme from a balcony above us. Our Captain, also on the balcony, in a red coat and magnificent voice, opened the symposium officially with Treky language and a warm sense of humor.

From the foyer we traveled "into the bowels of the Conservatorium" to the stage of the theatre, where a buffet of Australian food and wine was waiting. A pianist from the faculty of the Music Department provided background music at the concert grand, now positioned centre stage. The evening was filled with wonderful entertainment that included a children's performance group and a young musical theatre singer from the Brisbane scene.

On the morning of Day 1, just before 9:00, I walked across the street from my hotel to the opening session of the conference. Coffee, tea, and pastries were available, books and CDs were going like hotcakes, and voice professionals were

seriously getting acquainted. The first session was in the large theatre, whose stage we knew from the night before. There was an air of excitement in the room. I'd not noticed the Brass Ensemble behind us as we entered, and suddenly the opening music from 2001 rang through the hall. It was a thrilling moment.

One of the delightful features of the symposium was the inclusion of daytime meals in the tuition package. The arrangement was efficient and friendly, and went a long way toward balancing the social and business aspects of the conference.

Afternoons were filled with workshops, three or four concurrent sessions, followed by a general session in the theatre. The quality of workshops and papers was unusually high, and for me the most exciting presenter was Greg Enriquez. Greg worked virtual miracles with singers from every possible style, and handled questions with amazing expertise and sensitivity. The focus of his work was on blending the "registers" of the voice. Seth Riggs's book, *Singing for the Stars, a Complete Program for Training Your Voice* (1992), discusses the approach in detail. Greg is a very warm and accessible person, direct in the manner of Seth Riggs himself, and uncompromising in his convictions. His teaching is clear, positive, honest, and supportive, and the results we heard were astonishing.

On the first morning's program, Dr. John Rubin focused on various aspects of a team approach to voice care, Professor Moya Andrews discussed the relationship between the Voice Clinic and the Department of Music at Indiana University, and Tony Knight gave us considerable insight into the history and current program at NIDA. Tony spoke at 11:30 and as I was enjoying his delightful and engaging comments, what he was saying began to sink in. Voice, Movement, and Acting were integrated parts of a whole, and singing was understood to be a part of theatre voice training at NIDA and in Australia. Whoa! In two hours I was to present a workshop entitled, "Integrating Singing Technique into Theatre Voice Training." Did I really have anything to contribute to this conference?

One thirty came and my workshop in "Opera Space" was standing room only. After sharing my revelation from the morning session, I opened the floor to a bit of discussion, then started to work. We moved, tremored, sounded, and sang. I had a great time and participants were very enthusiastic. Singing in the context of theatre voice was not new, but the particular approach I was using was different and connected immediately to other perspectives in the room.

On Day 3, Dr. Peter Stephenson presented a paper on "Gastroesophageal Reflux and its Relationship to Voice Disorders." What was surprising to me about his report was his strong recommendation of surgery. From the program abstract: "In terms of individual treatments, both medication and surgery appear to be viable options.

(continued on page 11)

VASTA BOARD MEETING MINUTES

Roosevelt University—Chicago, Illinois

November 18-19, 2000

Compiled by Phil Thompson, VASTA Secretary, The Ohio State University

Present at the meeting were Eric Armstrong (**EA**), Deena Burke (**DB**), Kate Burke (**KB**), Rocco Dal Vera (**RDV**), Craig Ferre (**CF**), Marlene Johnson (**MJ**), Dorothy Runk Mennen (**DRM**), Mandy Rees (**MR**), Janet Rodgers (**JR**), Karen Ryker (**KR**), Anne Scrimger (**AS**), Phil Thompson (**PT**), Kate Ufema (**KU**), and Lisa Wilson (**LW**). [The following is an abbreviated version of the minutes; a complete copy may be obtained by contacting Phil Thompson (see page 12)]

Saturday, November 18, 9:00 A.M.: Meeting called to order by President **KB**.

KU MOVED THE APPROVAL OF THE MINUTES OF THE AUGUST 5, 2000 MEETING. **DB** SECONDED. THE MOTION PASSED UNANIMOUSLY.

LW made a preliminary report on the budget.

LW raised the question of reimbursement of conference fees for those who work the conference. Discussion ranged over past practice as well as the particular case of the 2000 Conference. This made it clear that some flexibility was required. Consequently **JR** MADE THE FOLLOWING MOTION:

VASTA SHALL WAIVE THE CONFERENCE FEE FOR THE DIRECTOR OF ANNUAL CONFERENCES AND THE FEES OF ASSOCIATE PLANNERS AT HER/HIS DISCRETION.

DRM OFFERED THE AMMENDMENT THAT THIS LANGUAGE BE INCLUDED IN THE MANUAL OF OPERATIONS UNDER THE DESCRIPTION OF DUTIES OF THE DIRECTOR OF ANNUAL CONFERENCES. **DB** SECONDED. THE MOTION PASSED UNANIMOUSLY.

LW, returning to her report on the budget, informed us that our current income could place us in the position of being required to file a tax return. The formula for making such a decision is that organizations with an income over 25K must take an average of their last three years income. If that average exceeds 25K the organization must file. The budget was readdress later in the meeting.

RDV presented the idea of hiring a grant writer.

JR MOVED THAT THE BOARD SUPPORT THE PRESIDENT IN INVESTIGATING THE HIRING OF A GRANT WRITING CONSULTANT. **DB** SECONDED. THE MOTION PASSED UNANIMOUSLY.

KU THEN MOVED THE ADDITION OF A LINE ITEM OF \$1000 TO PAY FOR AN INITIAL CONSULTATION ON THE MATTER. **DB** SECONDED. THE MOTION PASSED WITH A VOTE OF 7 IN FAVOR, 1 OPPOSED.

RDV gave his report on the Voice & Speech Review. He informed us that the costs of the journal are ongoing and continue to exceed income. **RDV** turned our attention to the consideration of the distribution arrangement with Applause Books. The board supports **RDV** continuing negotiations, trusting him to strike the best possible deal while keeping a careful eye on our expenditures.

EA gave his Conference Planner's Report. He confirmed that Roosevelt University would host the conference and that the dates of the conference are August 5,6,7 & 8. The Board Meeting will be held on Sunday Aug 5. **EA** had contacted potential presenters previously suggested by the board and reported here on their responses. There was a general agreement that the presenters should be JAN GIST, ROGER GROSS, and CATHERINE FITZMAURICE. **JR** reported that she continues her progress on the VASTA Exercise Book. Under her arrangement with the publisher VASTA will receive one third of the profits for 10 years.

MR presented the new Membership Categories as amended:

1. Individual Membership.
2. Student Membership.
3. Honorary Membership.
4. Organizational Membership

Here we returned to the cost of mailing journals around the world. The idea of a shipping and handling fee came up for discussion and soon resulted in the following motion:

DB PROPOSED CHARGING A NON-OPTIONAL SHIPPING FEE OF \$6 FOR SHIPPING AND HANDLING OF MEMBERSHIP

PAYMENT, EFFECTIVE JANUARY 2001. **JR** SECONDED THE MOTION. THE MOTION PASSED WITH A VOTE OF 7 IN FAVOR, 1 ABSTENTION.

Discussion of a means of informing the membership of this change led to a redistribution of duties from the Secretary to the Membership Chair. Some of those duties were slightly redefined at the same time. **JR** summarized the discussion in the following mandates for the Membership Chair.

- 1) Develop a membership renewal form with a reply envelope which will replace the customary reminder card.
- 2) Update the Membership Brochure
- 3) Send out monthly messages on Vastavox listing members whose membership is about to expire.
- 4) Send email directly to those members reminding them to send a check to **LW**.

CF made his report on the Newsletter. **CF** reported that we will need an Associate Editor. He welcomes suggestions. **CF** asked for a decision on the question of whether we publish 2 or 3 Newsletters per year. Much discussion ensued.

JR MOVED THAT THE NEWSLETTER BE PUBLISHED TWICE YEARLY,

IN NOVEMBER AND MARCH, EFFECTIVE JANUARY 2002.

IN

THE INTERIM **CF** WILL ECONOMIZE IN THE NEXT ISSUES.

DRM SECONDED. THE MOTION PASSED WITH 7 IN FAVOR AND 1 OPPOSED.

DB reported on the Mentoring Program.

AS presented her report on ATHE's 2001 Conference. We looked at 6 proposals and approved of them all.

KR reported on her work on the Promotion and Tenure Document. The current revision was handed out but **KR** feels that more work needs to be done.

PT gave a short report on the directory.

JR called our attention to the fact that **MR**'s term is ending and we will need to replace her. Suggestions were made for members of the nominating committee as well as for possible candidates.

EA put out a call for an assistant in his duties as Director of Technology/Internet Services.

LW made a second Budget Report based on changes arising during the session.

JR pointed to the largest expense: 4K for the November board meeting. We agreed that the board would meet on August 5, before the VASTA Conference and then stay the night of August 8 to have a wrap up session at the end of the conference. The purpose of this expanded summer meeting is to shift some focus off of the expensive November meeting so that we might better handle our issues cheaply (with fewer people in attendance).

Discussion turned quickly to the issue of releasing our membership database in electronic form.

JR MOVED THAT VASTA REFUSE TO RELEASE THE ELECTRONIC

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 2001 to be held in Chicago, August 5 - 8, 2001 (go to the Conference 2001 page <http://www.vasta.org/conf2001.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>.

VASTA Bibliographers Solicit Member's Help

The 2000–2001 VASTA bibliographers, Beth McGee and Jeff Morrison, are now soliciting new titles and authors from 1997/8 to 2000 to add to the next edition of the VASTA bibliography. If you've never seen or used the bibliography, it can be an excellent resource to get you out of tight spots or to further your research: it contains a wealth of titles and authors, and each entry is also accompanied by a short abstract describing the contents of the title.

The bibliography, first published in 1993, with addendums in 1995 and 1997, is full of fantastic information, but a lot has happened in even the last three years. The bibliography currently contains titles under the following headings: Voice Production and Speech Training, Singing, Text, Dialects, Body Awareness Training and Self-Use, and Speech Science. We are looking for new book titles, new journal articles, videos, audiotapes, or any obscure but fantastic titles you have encountered that you think might not yet be in the bibliography—and if you published a book, in a journal, or self-published anything this year, we may not be able to find it yet on the Web or at the library, so please send us that relevant information! If you submit an entry, please include at minimum the title and author; if you can send us the complete bibliographic note, better; if you have written or read the item in question, please send us an abstract.

With all the discussion on the VOX this year about movement and voice/movement integration, we thought we would strongly encourage people to submit titles in that area, and to include movement texts under the Body Awareness . . . category.

Finally, we are looking for people to volunteer to read titles and submit short abstracts after doing so. If you are curious about new ideas in our field, this can be a great excuse to read something about them, and you will be thanked in the acknowledgments. Reading a single short article helps our efforts as much as reading a full-length text. Send entries, abstracts, or contact information (if willing to read titles) to BOTH Beth McGee and Jeff Morrison at the following email addresses: sbm2@po.cwru.EDU and jeff.morrison@uni.edu, or snail mail to Jeff Morrison at 309 Clay St., Cedar Falls, IA 50613.

Thanks for your help!

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 VASTAVOX. First name, last name, as in the example: SUBSCRIBE VASTAVOX Dudley Knight. In short order you should receive a welcome message from VASTAVOX.

(continued from page 1--Stress)

It took a twelve-foot fall, followed by five days in the hospital and twelve weeks in a wheelchair for me to finally, finally get the message.

You know what they say about hindsight being 20/20? Well, my twelve weeks at home, either in bed or in a wheelchair gave me a great deal of time to think things over, to visit myself. I realized that my fall was an incredibly powerful metaphor—that the universe would simply not support me, given the path I was on. I realized the extent to which the chief symptom of my burnout was my inability to be fully present. I had so much on my mind all the time, so many lists, so much that just had to get done, that I was unable to devote myself entirely to any one given task, including telephone conversations, faculty meetings, meals, coaching sessions, movies, even sleep.

I was naïve enough to have believed that when I gave up the wonderful but very, very demanding job I had at the American Repertory Theatre at Harvard, I had in fact simplified my life. It was true, but only to a limited extent—it was not until I acknowledged how much of my workaholic mindset and practices I had brought to North Carolina with me that I finally started, little by little, to begin to turn things around. I suspect that, for me at least, this will be my life's work.

I still slip more often than I usually care to admit, especially when I am at meetings like this one, catching up with so many people who knew me before my fall. But for the most part, I feel a lot more present than I have been in the past. I sincerely hope it doesn't take anyone reading this anything like what it took to get me to change my life!

Why are theatre practitioners in general and voice coaches in particular so susceptible to burnout? There are many reasons. Some of the most important:

1) Many of us love our work so much that we quickly get trapped into doing far too much of it to remain healthy and to have some balance in our lives. Our work can certainly be lots of fun and very interesting, but it is never done—no matter how much we do, no matter how many hours we work. Unless we set boundaries for ourselves and stick to them, they simply disappear. One of the reasons that the Actors' Equity Association Handbook stipulates an eight-hour work day is for the same reason; actors and voice coaches alike need to be protect from ourselves.

2) Our jobs are generally labor-intensive and relatively low paying, so we have neither the luxury of free time nor the funds to pay others to do some of the tasks for us (whether it's housework, correspondence, tape duplicating, e-mail correspondence). Unless we are vigilant around expectations and boundaries, there's a constant feeling of being behind.

Is there anything we can do? I think so, but the solutions are neither simple nor straightforward. For me:

1) I have finally come to realize that too many perfectly reasonable requests—from students, actors, colleagues, even family—can provide the basis for an unreasonable schedule and far too much stress to stay healthy. So one of the many things I am learning to do is to say "No" to requests that seem really reasonable on their own but not in the context of a bigger picture.

2) I also think it is essential that we insist on being paid for what we

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(continued from page 7--Stress)

and coaching duties. We also should always receive theater credits on productions we have worked. Individuals may have to journal these hours in order to let chairs or artistic directors or clients know just how much time it can take to get a given job done correctly. Instead of feeling indulgent about this, see if you can reframe the concept, so that you are setting an example, not only for your overworked and overscheduled and sleep-deprived students but perhaps for your colleagues or even your boss as well.

3) I must keep reminding myself over and over that there is no such thing as perfect, and that I need to decide, sometimes unilaterally, what is "good enough" and when my work on a particular project or with a particular actor is done. Only once in my entire career have I had an employer ask me, "Bonnie, where were you last night?" We missed you." All the other times, I myself was the taskmaster who remained impossible to satisfy.

4) I think it's useful to acknowledge our own need for recognition, appreciation, perhaps even martyrdom and to begin moving in the direction of efficiency, competency, even anonymity instead. Dare we give up our addiction to drama (be it on stage or off)? Dare we risk (God forbid!) being boring, having few or no exciting stories to share with people we haven't seen in a while? What a concept.

5) I think it's quite useful to put ourselves on our lists. If we were to lavish even part of the attention and care of ourselves that so many of us give to others, the quality of our lives would improve immediately as well as over the long run. For example, I find that one way I can regain my enthusiasm and zest for my work is by not doing it in the summers. Thankfully, I have reached a point in my career where I can manage without the extra income, because I have discovered in no uncertain terms that the free time is far more valuable to me than the added income.

6) I also help avoid burnout by attending VASTA meetings each year and by taking advantage of VASTAVOX. Colleagues whom I respect hear me out, offer me sympathy, support and validation, exchange war stories, provide needed counsel. I am reminded of what a splendid group of individuals constitute the membership of VASTA and am reenergized.

I really do not want to preach to you. I certainly don't want to give you the impression that I have figured it all out forever and am becoming Yoda! These adjustments are difficult and ongoing—often needing to be reexamined on a daily if not an hourly basis—and I have certainly been guilty of some major lapses. But I continue to seek a stillness within, a simplicity, an ability to be present, moment-to moment; I continue to learn from the two

Stress and Burnout

Jan Gist, Alabama Shakespeare Festival

Burnout: Occurs from work; inability to say no and/or to limit hours and projects; pressures to achieve and produce; unresolved conflicts between colleagues, actors, students, directors; lack of adequate rest; lack of institutional support; plus the ongoing, unrelenting nature of the work.

What does Burnout feel like? Exhaustion and depletion:

levels of difficulty to focus, difficult to begin new projects, concentration is affected, difficult to think effectively and efficiently, to make decisions, to have clear judgement. So you work harder and take longer at each part of the job.

Some Affects of Burnout: **Grief:** Loss of joy, energy, passion, focus, idealism, pride, effectiveness, sense of purpose in your life.

Rage: Pent up and explosive anger at feeling abused and not respected. Blaming others, short temper, lack of patience, hard on yourself, which results in depression.

Depression: There is a tendency to turn grief and rage inward on yourself because you can't afford to turn it on employers, co-workers, and students. This can produce a sense of generalized helplessness and/or a sense of paralysis and dread.

Creates an inability to make changes or choices.

Defensiveness: You are already giving more of your self than feels good, so you feel burdened by requests, but you still have trouble saying "NO," which can result in acting out defensive behaviors, allergies, body postures, and illness. There is a tendency to cling to old familiar ways rather than experimenting with new and different approaches or developing more satisfactory coping mechanisms. There is also a loss of perspective.

Conflict: Different points of view start to look like battles rather than interesting possibilities, new ideas, or potential avenues of discussion. So many aspects in theater and teaching need attention at the same time, it is difficult to allocate priorities when overly fatigued.

Strategies to Combat Burnout: **Scheduling.** **Put yourself into the picture.** You can't be in more than one place at a time. Make a point of being relaxed and fully 'present' while you are there.

Plan meals and take time away from work to eat. (Eat some protein, even if during meetings).

Get enough sleep. (melatonin, kava)

Tally up your hours and limit them per week. How many 12-hour days do you accept a week? Take breaks throughout the day to "clear" yourself.

Take at least one day off every week with NO WORK OF ANY KIND. Carefully select who to spend that time with. Honor your own thoughts and feelings. Honor your one day off. Say NO to meetings or school work on that day. *Work at home is work, don't pretend it isn't.* (When you do work at home, find ways to make it more relaxed and focused.)

Engage in other interests beside theater and teaching. Get acquainted with your inner self. Make quiet time for your thoughts and feelings.

When on the job: Avoid power struggles. When coaching professionals, if they want to do all the talking to prove they are right, let them talk for a while. Listen and get to know them. Look for openings: find ways for genuine agreement, praise, sympathy, and then ask, "How can I help? What do you want to achieve?" Be clear about what you do and don't offer: "I'm not the director. Let's explore together," or "The director asked me to work with you on these specifics." Focus on what can realistically be done in each vocal session. Don't try to achieve too many things.

(continued on page

(continued from page 8--Stress)

Be sure that the director is supportive of your work with the actors. Differentiate what you can and can not change in that finite time span.

Your time counts: Limit how often you sit in rehearsals and run through. Don't go to opening nights unless you really want to, and be clear about what you are going for. Don't take notes on opening night. Let the actors own it.

Find allies at work. Who is it safe to vent to? Who can you confide in and who can keep your secrets? How much can they tolerate hearing? Enjoy their company. Choose when to ask for support and assistance.

Find allies away from work. Find friends whom you trust and enjoy. Find friends to have a history with, to grow with, people who are nurturers as well as takers. Consider having a pet.

Honor your insights and your own way of thinking.

Honor your own sense of timing. Allow time for creative projects to percolate, release the goal of total perfection, and ask: "Where does this come from, this self-inflicted demand that I be a perfect servant? How can I change this message? What is it I really care about? How do I give myself permission to grow towards that, while accepting my frailties today?"

STRATEGIES TO PREVENT "BURNOUT"

Nancy Houfek, Head of Voice & Speech

American Repertory Theatre/Institute for Advanced Theatre Training

Harvard University

[Nancy's paper has been edited due to space constraints; contact Craig Ferre (see page 12) for an unedited version.]

Writing this paper has been both profound and useful. I have been a workaholic as far back as I can remember. Burnout happens to me when I feel more going out than coming in. Our profession is particularly susceptible, I believe, because our roles are so undefined and variable, our work is best when unnoticed, and the voice process is by nature both slow and deep. I know when I am approaching burnout: I sense combinations of exhaustion, boredom, and frustration. My focus becomes narrower and narrower. After listing a number of situations which cause me stress, I realized I could simplify them to two types:

1. Times when I feel that I can't accomplish what I think I should, and

2. Times when I feel unacknowledged for what I have accomplished.

I also became aware that some of the things that create stress for me might actually have the opposite effect on someone else.

I have distilled my personal strategies to alleviate stress to seven points. They fall into four overlapping categories: physical, personal, professional, and philosophical. Articulating them has been very revealing to me; I can now see how and when I have not attended to myself. I hope they are helpful to you.

1. STAY PHYSICALLY FIT

I know this seems obvious. I often laugh at myself for not listening to the admonitions I give my students about their health. When I do forget to prioritize my physical well being, my alignment changes and breathing capacity diminishes.

Here are some of my day-to-day solutions:

*I walk to work every day. It takes about twenty minutes, the same time and less stress than driving. During my walk, I listen to my body. I breathe. I plan my day and organize my thoughts for teaching. I also can experience what the day is actually like—hot, cold, wet, sunny—and take note of the seasonally changing sky, river and foliage. If I am feeling muddled or anxious during the day, I'll take a walk outside to clear my head rather than drink a cup of coffee or eat something sweet.

*I participate fully with my students in class. I kill two birds with one stone: I feel what they are feeling in their bodies, I stay loose and open myself.

*I also try to sleep on regular schedule. The theatre world is not conducive to those with an early morning circadian rhythm. I have a mat in my office so I can take a nap when I simply need to stop.

As a result, my energy can stay high during the day. I sleep better. My mood is better. I can look forward to what the day may bring.

2. KNOW WHAT YOU CAN DO IN A DAY.

If I have scheduled too much to do in one day, I end up constantly watching the clock. I am not able to fully give to each moment because I am worried about getting to next moment. I sometimes think I should be in two or three places at one time. Often I don't acknowledge that I am tired; I let adrenaline keep me going. I start to get cranky and feel attacked by the things I have to do. I get frustrated that I cannot do what I think I should. I rush to get the small tasks done and often have to do them over.

I have become vigilant about counteracting these situations by the following:

*Every morning, I make a list of what I'd like to get done that day. I also have a list of what I'd like to accomplish during the week, and an ongoing "master list" of my projects/goals for the year.

*I am learning not to overbook a day. It is important to know my physical limits and acknowledge that a two-hour one-on-one coaching session, for example, can be exhausting. I schedule breaks into the day which include preparation times, travel times, exercise times, eating times and simply "do nothing" times.

*I have increased the number of interns (an excellent program started by Bonnie Raphael at the A.R.T.) I use during a year. The more I trust my interns to perform at a high level in teaching, coaching, or generating material, the more imaginative and dedicated they are. The higher my expectation, the higher their productivity.

*I try to keep my personal time UNscheduled. My goal is to focus clearly and cleanly on the moment at hand without anticipating or fearing the moment to come (we understand this as actors, why not as educators?) I think I am getting closer.

3. GUARD YOUR PERSONAL TIME

The best advice Bonnie Raphael gave me when she left this job four years ago was, "Establish your boundaries right away; otherwise, they will take everything they can from you." When I let those boundaries blur, I lose my center. I lose contact with my husband and our communication changes. What we as voice professionals do is fundamentally social;

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I find I get “talked out” and need to be quiet in order to restore myself. Here are my day-to-day solutions:

*I make sure to schedule in personal quiet time during the day: lunch, swim, walk.

*When my day is done, I leave the theatre promptly.

*I try to leave work at work and focus on home at home. I rarely bring work home anymore.

*I don't plan anything for my day off. I resist the temptation to work.

*At home, I have learned when and how to ask for time totally for myself.

Guilt is my biggest enemy. But I know I am a better teacher and coach, more focused, relaxed, and imaginative, and better life partner, if I keep the boundaries in tact.

4. HAVE ALLIES

Despite the collaborative nature of theatre and education (or perhaps because of it), one can feel alone, unacknowledged, or even attacked. Some days I actively need to seek out acknowledgement, and even praise, in order to keep going.

Here are some ways that I do this:

*Every day when I come home, I “debrief” with my husband. This has become a ritual. We both share the incidents of our day. I am able to put the good parts and the bad parts into perspective because he is a non-judgmental sounding board.

*I have developed wonderful relationships with educators at Harvard who have nothing to do with the theatre. This has been of tremendous importance to me. For example, a sticky political situation within the institution polarized the faculty and resulted in a student being let go. My ally outside the department could help me see the situation without the personalities. She was able to give me unbiased guidance as well as practical advice.

*I get support from within the organization. Theatres can often feel like a Petrie dish of gossip and conjecture. It's a necessity to find colleagues to trust; we can offer mutual acknowledgement and advice.

5. STAY CREATIVE

Due to the nature of my job at the A.R.T., I no longer have the time or focus to perform or direct, two important life-long creative outlets. Without the deep satisfaction engendered by the pure creative act, I can become resentful of the other work I am doing. I have found the solution to this in several ways:

*I challenge myself to risk new techniques, approaches or exercises when I teach. I wish to dynamically counteract the possible dullness of teaching the same work day-to-day, month-to-month, year-to-year.

*I take class, currently watercolor painting. What kind of class doesn't matter; the input and stimulation do.

*I paint. I can feel the danger and satisfaction of making something from nothing, the same deep reward I had in performance.

6. TAKE SMALL VICTORIES

There is always more to do than circumstance allows. I'm sure we all have the gnawing sensation that if only we had more time, if only the students weren't over-loaded, if only this actor were willing to change, if only that director were interested in the text, we could REALLY have an impact. We feel cursed with knowing how much is possible to teach, learn, perform, express, understand. I struggle to bring my expectations

in line with reality. My solutions are both practical and philosophical:

*When I check something off my daily list, it is a victory (even if I'm checking off “make list.”)

*When one student has one small breakthrough, it is a success.

*When a project doesn't succeed as a whole, if I can see where one person improved, I take the victory.

*I make a point to acknowledge and praise the small victories I see around me. How can I expect the same if I don't?

*I try to trust that the cumulative effect of the small victories will accomplish the whole in ways I cannot anticipate.

7. SEE THE LARGER PICTURE

The six points above seem to help me with the exhaustion, boredom, and frustration parts of burnout stress. I must wax philosophical to address a deeper part. The other crucial piece of advice Bonnie gave me was, “The only baggage you have is the baggage you bring with you.” Wind-surfers put it this way: attitude is everything.

*I find the role of voice coach/voice educator must be ego-free. Whenever my self-importance rears up, it gets in the way of the work. For example, if I feel unacknowledged by a director, disregarded by a movie star, or blown off by a student, I simply must see the whole scenario. The world is not about me.

*I am more centered when I realize I don't have to be liked to have an impact. It's nice, of course, but sometimes the student who doesn't like me learns the most from me.

*I need to remind myself often why I teach. We know what competitive pressures are on our students to succeed professionally. We understand the demands of a production needing voice results quickly. We also know there is a healthy level of competition within faculties and even between voice professionals. I must articulate for myself how simple and essential the work is above and beyond temporal success: breath, honesty, spontaneity, self-awareness, and expressivity are my true standards. The pleasure of teaching these things goes far deeper than the outward measure of a career.

*This brings me to my most philosophical point. I have had my share of disappointments and losses. I have come to believe that if I believe I live in a state of grace, I will live in a state of grace. Disappointment will lead to new opportunity if I see it. Loss will lead to gain if I let it. Stress will lead to

Arthur Lessac Winter Newsletter Article Follow-up

Arthur Lessac is planning an adventure-filled odyssey to South Africa this spring and summer. His further research, work with Lessac teachers in the area, workshops, lectures, and extended travel will require his attention abroad. Consequently, he will be unable to guest teach at the Lessac Summer Workshop Intensive in Durham, New Hampshire this July, as originally reported. The workshop is under the direction of longtime Workshop Program Director and Master Teacher Sue Ann Park and is being coordinated by Certified Lessac Teacher Deby Kinghorn, now at the University of New Hampshire, Durham. Sue Ann and Deby will be joined by Certified Lessac Teacher Nancy Krebs. For more information about the month long program, please contact Deby Kinghorn at: Deb.Kinghorn@unh.edu or Sue Ann Park at SayPark111@aol.com. Join this challenging Voice & Body Workshop Intensive!

(continued from page 3--Nijssen)

Linda tries to modify and to enlarge her teaching methods in this way. A voice teacher should be open to re-evaluation of methods and philosophy. For Linda the most important element in voice training is the individual, not the method. She is passionately concerned that the voice is an essential aspect of personality. Voice training is seen as working on the entire personality and personal development. During the festival Linda will direct a 10-day voice workshop titled "*Emotion: how to let it fly?*" Let the voice fly in all the depths and heights between what she terms "the thrilling brilliance of the Queen of the Night seeking revenge, and the murderous revenge of Othello." She aspires to direct voices into caves and over sunny hills, into demonic and delicious excesses. The voice will be central to the release of emotions and thus undertake an expressive and artistic adventure.

Bruno Dizien will direct another 10-day workshop. He will embark on a very specific artistic journey, combining dance experiment with rock-climbing techniques, and setting up an event open to the public based on Guy de Maupassant's *Fou*: "*Am I mad? Or only Jealous?*" Joan Schirle will conduct a workshop with roots in a contemporary form of *Commedia* based on masks and movement to find comic prototypes.

Liza Mayer will direct a shorter workshop on voice. She has worked with voice pioneers Alfred Wolfsohn and Roy Hart. She has moved beyond pure methodology. She will bring together voice, breath and movement in her "*Carmen For Beginners*," a back-to-basics approach. She has created a workshop specifically for those who lament, "I sing out of tune, I don't dare to sing, as a child they told me to shut up," with a view to instilling confidence by the simple route of a gentle warm-up, moving on to simple spoken or sung syllables, and to songs the participants choose for themselves. The objective will be a voice that is made to explode with the fireworks of *Carmen* or a voice that radiates the modesty of *Cinderella*.

Jealousy will host a number of thinkers, academics, writers, psychologists: Ginette Paris, Connie Rodriguez, Stephen Karcher, Patricia Berry, Cindy Sebrell, Jay Livernois, Cliff Bostock, and Nor Hall. David Miller and Sonu Shamdasani are projected to attend as well. All of them bring a common interest in myth and theater. They will contribute to the festival in lectures, tributes, and discussions with participants. Most of them will stay the run of the festival, where last-minute improvised events abound. All this gives the festival its unique *raison d'être*. Sonu Shamdasani summarizes it tersely, but also very poetically as "a dance of ideas."

In 2000 I was a participant in Waterford and, like Zeus did Methis, I was sucked in. I found the experience disconcerting and invigorating. It was impossible to be indifferent. I found the symposium gave me a different view on the approach to everything: voice teaching, acting, directing, writing, singing, or dancing. Euclid believed there is a parallelism in eternity. Perhaps the true value of *The Myth and Theatre Festival* is its presentation of multiple realities in theater that in turn engenders a point where they merge

summer. The incident led to several gossip stories and a good deal of wild speculation on the part of the press. The main incident was Ken Follet, a millionaire backer of Tony Blair's accusing him of running a government based on gossip.

(continued from page 5--Melton)

However, regardless of the symptoms with which patients present, surgery has emerged as the optimum choice."

One of the most interesting papers I heard was Kate Foy's "Working in Mask: The Vocal Challenge." Dr. Foy's presentation was especially vivid because of the colorful slides she used to demonstrate and enhance her descriptions. We saw the terrain in which she was working as well as some of the masks she used in performance.

On the evening of Day 3, there was a gala dinner at one of the most beautiful hotels I've ever seen. The food, wine, and service were all first class. In addition, a member of the planning committee, Irene Bartlett, has a band, which played throughout the evening—beautiful, danceable music!

On Day 4 I did a workshop entitled "Integrating Pilates into Voice Training." One of the participants at that session was Carmel Moore, a yoga teacher and speech pathologist who uses yoga principles in her hospital practice. Carmel had presented an excellent paper and demonstration of her work earlier in the day.

At the last general session, on the afternoon of Day 4, there were awards and thanks, and each of us who presented was recognized and given a gift. Our goodbyes were mixed with emptiness of leaving new friends and the excitement of planning future collaborations. This journey was at an end, but there would surely be other installments.

SPEECH COMMUNICATIONS/ THEATRE: Westminster College, New Wilmington, Pennsylvania. Tenure Track Assistant Professor position beginning August 2001. Reopening search. Teach multiple sections of an all-college oral Speech Communication requirement as well as Theatre performance courses including Voice and Diction, Advanced Voice Production, and Oral Interpretation. Ph.D. in an appropriate field required. ABD (near completion) will be considered. The ability to teach performance courses in Broadcast Communications or direct one of the on-stage productions as well as prior college teaching experience is a plus. Westminster College is a coeducational, liberal arts institution with historical ties to the Presbyterian Church (U.S.A.). With a full-time undergraduate enrollment of 1,400 students and 100 full-time faculty, the College is located in a beautiful rural setting within close proximity to both Pittsburgh and Cleveland. Selection process resumes April 16, 2001. Submit vita, statement of teaching philosophy, and three references to **Dr. David L. Barner, Chair, Communication Studies, Theatre, and Art Department, Box 162, Westminster College, New Wilmington, PA 16172-0001. EOE**

(continued from page 6--Minutes)

MR MOVED PASSAGE OF THE FOLLOWING BUDGET:

<u>VASTA Budget 2001</u>	<u>EXPENSES</u>	
<u>INCOME</u>		
Publications		
2 Newsletters	\$350.00	
Brochure	(\$500.00)	(\$3,000.00)
Training Adv. Director	(\$500.00)	
Stationary/renewal/website exp./ref.	(\$500.00)	
Journal		(\$12,000.00)
0)	\$3,500.00	
Board/ATHE		
Board Meeting		(\$5,500.00)
& ATHE Hosp/conf. fee.		
Postage		(\$500.00)
Labels		(\$50.00)
	\$75.00	
Ads		
	\$75.00	
Conference Totals (fees)		(\$5,500.00)
\$7,000.00		
President's Fund		(\$1,000.00)
Insurance		(\$690.00)
Clyde Vinson		(\$500.00)
Dues		
	\$15,000.00	
Bank Chgs/Int.		(\$250.00)
\$1,500.00		
Miscellaneous		(\$50.00)
Grant Writer		(\$1,000.00)
TOTAL		(\$31,540.00)
0)	\$27,500.00	

DB SECONDED. THE BUDGET PASSED WITH 7 IN FAVOR AND ONE ABSTENTION.

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The regional editors should contact all members in good standing at appropriate times to invite their professional news for publication in the Newsletter. Members should feel free to contact their regional editors at any time. Each regional editor will establish his or her deadline for you to submit your news, but in any case make sure you send your news to your regional editor for the Fall issue by September 1.

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

Vacant

Christine Morris assumes duties as the new Associate Editor of the Newsletter beginning with the Fall 2001 issue. Contact her if you are interested in serving as Regional Editor for either the West Central or South East regions. Regional Editors should send their news to Christine for the Fall issue of the Newsletter.

REGIONAL NEWS

INTERNATIONAL

LINDA CARTWRIGHT (Auckland, New Zealand) has a busy start to the academic year with voice coaching third-year students at UNITEC's School of Performing and Screen Arts in an adaptation of the first eight books of Tolstoy's *War and Peace*, which is to tour the North Island of New Zealand.

LUCY CORNELL (Australia) has been working and training in spoken voice for 9 years. This past year has seen the completion of her Masters in Applied Science in Voice Research at the National Voice Centre, University of Sydney. Lucy's thesis addressed the integration of two vocal disciplines and was titled *Theatre Voice Training in Speech Pathology*. She observed a group of speech pathologists undergoing theatre voice training and the effects that this training had on their concept of their own voices and its potential carry-over into their clinical practice. Lucy also now successfully runs two small businesses in voice: VoiceCoach.net * Hyperlink <http://www.voicecoach.net> * www.voicecoach.net and VoiceOverThe.net * Hyperlink <http://www.voiceoverthe.net> * www.voiceoverthe.net. VoiceCoach.net offers coaching in voice, performance, and presentation to actors, presenters, business professionals, and to young adults and teenagers. VoceOverThe.net produces voice-overs via the Internet for us on and off line, taking advantage of the huge advancements in voice to Internet and mobile technology that has begun its boom of late. This coming year promises to be very successful for both companies. Check out the websites!

MERIBETH DAYME (London, England) is currently working on several books: a revision and slight enlargement of the *Handbook of Singing* and a new series on *Communication/Presentation Skills*. More specific information on these will follow.

KATE FOY (Australia) has had a flying start to the year. She has been busy since January 15th voice coaching the first production for USQ's Performance Centre year, *A Midsummer Night's Dream*. This is a community production to be held in the restored art deco Empire Theatre in Toowoomba. It includes local performers as well as students from the conservatory actor training and technical production programs at USQ. A production website is available on <http://www.thedream.usq.edu.au>. Classes in the actor training program will occupy most of her weekday hours, with the next production coaching job on the Children's Theatre Festival in April: *The Arabian Nights* by Dominic Cooke and then for *Blackrock* by Australia's David Williamson in May/June. She is off then on long service (sabbatical) leave, where she hopes to meet VASTA colleagues at the Chicago conference.

LISE OLSON (Liverpool, England) has recently held her "Voice of Violence" workshop for Vocal Process, which focuses on classes using the Estill model. She has also coached the UK national tour of *Rent*, directed *Julius Caesar*, and is beginning work on a project for the Inland Revenue (the UK's IRS).

ENRIQUE PARDO (France) has a busy summer ahead. He will be directing a Symposium on Choreographic Theatre at the Roy Hart International Centre in Southern France from May 14th to June 4th and then teaching on a Voice, Theatre and Mythology Residential Workshop, *On Superstition*, in Umbria, Italy from July 7th-15th. Later in July he will teach a workshop for the 9th Myth and Theatre Festival in New Orleans, which is titled *On Jealousy*. Enrique's workshop is titled "Jealousy's Triangles." Later he will also teach in the Paris Annual Professional Workshop, which is to be held from January 7th to February 15th, 2002. This workshop will be a bi-lingual (French/English) workshop for 16 participants and is titled *Creative Potential of the Voice in Music and Theatre*.

DAVID SMUKLER (Canada) was dialogue coach on *All That Glitters*, starring Mariah Carey and Max Beesley, during last summer and early autumn. Also, he received the 2000-2001 York University Graduate Faculty Teaching Award.

SUSAN STACKHOUSE (Canada) was promoted to associate professor with permanent tenure at Dalhousie University where she voice coached productions of *One Acts* by Christopher Durang and *Noises Off* in the fall term, and directed *Our Town* as well as voice coached *Marat/Sade* in the winter term. She will instruct a spring session course: "An Introduction to Acting" at Dalhousie and then will be off to Festival Antigonish Summer Theatre, where she has been invited to play Madame Arcati in *Blythe Spirit* and Nana in *For The Pleasure of Seeing Her Again* by Canadian playwright Michel Tremblay.

MID ATLANTIC

JANET FEINDEL (Associate Professor of Voice/Speech at Carnegie Mellon University) just had her play *A Particular Class of Women* produced in Italian in Rome, Italy (*Donne di una Certa Classe*) with eight actresses (contact her agent Susan Schulman at schulman@aol.com if interested) Janet is excited about the Fitzmaurice work, and is completing her certification as an associate. She coached *Merchant of Venice* at ARK theatre in LA and consulted on *R&J* at City Theatre in Pittsburgh, directed by fellow Linklater Designate Timothy Douglas.

PATRICIA FLETCHER continues to teach at Rutgers University where she recently finished coaching the Main Stage production of *Camino Real*, directed by Amy Saltz. Other current projects include: coaching *Top Girls*, *North of Providence*, *Whiskey and Murphy*, *Posey Road Before the War*, *Snow Angel*, and *Best Little Whorehouse in Texas* at the Actor's Studio; teaching at the Esper Studio, consulting at Deloitte & Touche, and Merck Pharmaceuticals.

BETTYANN LEESEBERG-LANGE, since moving to the Baltimore/DC area, has dialect coached three shows for REP Stage in Columbia, MD: Brian Friel's *Translations*, David Hare's *The Judas Kiss*, and Martin McDonagh's *The Lonesome West*, and for Everyman Theatre in Baltimore, Athol Fugard's *Road to Mecca*. Academically she has taught and coached Cheryl Churchill's *Cloud Nine* at University of Maryland, Baltimore County, taught at Howard Community College, developed dialect workshops for The Actor's Center in D.C., and liturgical drama workshops for Gettysburg Lutheran Seminary in Gettysburg, PA. BettyAnn has performed her one woman Lenten piece, *Mary Magdalene, Post Crucifixion, Pre-Resurrection* and her newly written Advent piece, *Elizabeth, Mother of John the Baptist* at several churches in the Baltimore area.

BETH McGUIRE, in addition to teaching voice, speech, text and dialects at Playwrights Horizons Theatre School in Undergraduate Drama at NYU, is also teaching speech, text and dialects at the Yale Graduate School of Drama.

LEIGH SMILEY-GRACE has been teaching Voice and Speech at the University of the Arts and University of Pennsylvania. She will be presenting at the Voice Foundation Symposium this summer and is teaching a Weekend Workshop on Shakespeare at Allentown College in March. Her 2 year old daughter and Richard Armstrong are coaching her intensively in extended voice.

AMY STOLLER (freelance, New York City) did the dialect coaching for Tom Stoppard's *Night and Day* at Jean Cocteau Repertory, and for Amy Rosenthal's *Sitting Pretty* at Hypothetical Theatre Company. She is currently preparing to coach the first American revival of Cicely Hamilton's 1908 play *Diana of Dobson's* at the Mint Theater Company, to open this May.

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ELIZABETH VAN DEN BERG, Lecturer, Theatre Arts Department, Western Maryland College, directed *Little Shop of Horrors* in March for WMC, and served as the vocal coach for the fall production of *The Crucible*. She is dialect coaching *Invention of Love* by Tom Stoppard for the Studio Theatre in Washington, DC, opening in late March and running through May. This coming summer she will be directing and dialect coaching *Joking Apart* for Theatre on the Hill in Westminster, MD.

LYNN WATSON coached two new plays at Arena Stage—*Tom Walker* and *Coyote Builds North America*. In December, she taught in Catherine Fitzmaurice's voice workshop in NYC for teachers and professional actors. While in New York, she interviewed Mark Harelik on voice and speech issues for a forthcoming article. At UMBC she coached *Macbeth* and *Cabaret*.

KATE WILSON is currently coaching *The Adventures of Tom Sawyer* on Broadway and *Old Times* at the George Street Playhouse. This season she dialect coached the Broadway revivals of *Betrayal* and Gore Vidal's *The Best Man*. At Juilliard she has coached/will coach *Richard II*, *The Love of Three Oranges*, *Venice, The Memorandum*, *The Seagull*, and *Uncle Vanya*.

SOUTHEAST

CYNTHIA BARRETT (University of North Carolina-Greensboro) spent the fall coaching *The Adding Machine* and *The Little Princess* at UNC-G, played Katherine in *Love's Labor's Lost* at the North Carolina Shakespeare Festival, joined Actor's Equity and played Josie in *Proposals* at Charlotte Repertory Theatre. The spring brought coaching *The Winter's Tale* and *Brighten the Corner Where You Are* at UNC-G and presenting two workshops at the Southeastern Theater Conference in Jacksonville, Florida.

MARCIA MARY COOK (The University of the South) was asked by the Spanish department to direct *Los Intereses Creados* by Jacinto Benevente, a 20th c. commedia-based play performed in Spanish. Since she doesn't know Spanish, she reports it was a most interesting exercise, often hilarious as the colloquial jokes were explained to her! Marcia Mary also served as the Drama Workshop leader for a national conference at Kanuga Conference Center outside Hendersonville, NC during Spring Break in March, and at the end of April presented a lecture-demo (using students from her Intro to Theatre class) on Chancel Drama to a state-wide gathering of the Episcopal Church Women of Tennessee.

JACK HORTON (Presenter's Studio, Louisville, KY), media consultant, just finished teaching a four-part series workshop on cultural voice/presentation development to the River City Chapter of Business and Professional Women. Themes for the workshops included voice, breathing, authenticity, believability, and stress management.

CHRISTINE KEEFE (The Warehouse Theater, Greenville, SC) is a SURDNA Fellowship finalist. The Fellowship is for a month-long intensive at The Workcenter of Jerzy Grotowski and Thomas Richards in Pontedera, Italy. Classes are taught in Grotowski's Physical Actions, Roy Hart, and Butoh Dance, among others.

ELISA LLOYD (Emory University) coached *Hearts*, *Light Up The Sky*, *God's Man In Texas*, and *Art for the Alliance*, *Jersey City* for Theater Emory, and *The Mystery of Irma Vep* for Actor's Express. She taught public workshops for the Georgia Shakespeare Festival and Actor's Express in February. In February she acted in a workshop of a new play for Horizon Theatre Company. In March she did a one-week teaching/coaching residency at the University of Alabama-Tuscaloosa.

CHRISTINE MORRIS (Duke University) directed *The Change-*

Dale Randall, who worked as associate director and dramaturg, composer/choreographer Sam Piperato on music and movement, and (former student) Khri Lewin on violence choreography.

CAROL PENDERGRAST continues to teach part-time at the University of North Carolina-Wilmington (no longer at East Carolina University), and will be leading a theatre tour to London from May 17-23. For further information on the tour, fax her at (910) 962-7106, or email pendergrastc@uncwil.edu. She is also working with immigrants on American English pronunciation and is enjoying the many dancing opportunities available in Wilmington—ballroom, line, folk, and contra.

BONNIE RAPHAEL (University of North Carolina-Chapel Hill) did the voice and dialects coaching for PlayMakers' productions of *Side Man*, and *'Master Harold' . . . and the Boys*, and a graduate student production of *Man and Superman*. In the spring, she also coached *All's Well That Ends Well* for PlayMakers.

PHIL TIMBERLAKE (Virginia Commonwealth University Graduate Student) entered the M.F.A. in Voice and Speech Pedagogy program at VCU last fall. So far, he has assistant coached *The Madness of George III*, and *The Day the Bronx Died*. He also teaches freshman acting. Phil played Segismundo in *Sueno* (Jose Rivera's adaptation of Calderon's *Life is a Dream*) at Theatre VCU in the spring.

ELIZABETH WILEY (The College of William and Mary) participated in the Paddy Crean International Stage Combat Workshop at the Banff Centre for the Arts in January, where she taught Voice for Violence and co-taught a Voice/Movement Integration class with Marie-Heleen Coetzee of the University of Zululand. She Assistant Directed/Vocal Coached *Twelfth Night* at Cape Fear Regional Theatre in North Carolina in January. In spring 2001, Liz voice coached *Moon Over Buffalo* and *The Passion York Mystery Cycle Play* for William and Mary Theatre. She had the great pleasure of performing in a V-Day production of *The Vagina Monologues* in

EAST CENTRAL

ERIC ARMSTRONG (Roosevelt University) has been very busy planning the upcoming VASTA conference in Chicago. He coached *The Good Thief* for NorthShore Productions and through a chance meeting via email with L.A. dialect coach Julie Adams, has been coaching Jonathan Tucker for his role in *Ball in the House*, shot in Evanston in Jan/Feb. At Roosevelt he coached/is coaching *The Crucible*, *Somewhere in England* (with Lookingglass Theatre) and *Ziegfeld Classics!* Eric will be presenting at ATHE this summer with Paul Meier and Natalie Baker on the use of computers in teaching voice and speech. Web-wise, he's been very busy updating the VASTA site, including the Newsletter Archive, and is beginning to clean up his own site!

KATE DeVORE (multiple affiliations) recently experienced *deja vu* by assisting Kate Ufema in dialect coaching *The Resurrectionists* at Chicago's Boxer Rebellion Ensemble. She also teaches Voice for the Actor at Columbia College, works as a voice/speech pathologist through Gottfred Speech Associates, and runs a private practice in healing arts and vocal training and rehabilitation. Kate will present a workshop entitled "Hands-on Breathing" at the Voice Foundation's annual symposium in Philadelphia this June.

SANDRA LINDBERG (Illinois Wesleyan University) has been enjoying the extra time this year's half-time contract has allowed for her son Isaac, who will be two years old in August. This May and June she will be serving as an Associate voice/speech professional at the Canadian Voice Intensive in Vancouver.

BETH MCGEE (Case Western Reserve University) tread the boards once again at the Great Lakes Theater Festival in their production of

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A Christmas Carol. She is currently dialect coaching for the film *Welcome to Collinwood*, scheduled to film in Cleveland in April and produced by Steven Soderbergh and George Clooney's Section Eight films.

TYNE TURNER (The Guthrie/U. of Minnesota) is currently the speech teacher for the new BFA acting program at the Guthrie, in concert with the University of Minnesota. No, she hasn't moved away from her beloved Milwaukee; they just fly her in to Minneapolis every Monday morning and fly her home every Tuesday night. She is having a wonderful time working with Virginia Ness Rae who is teaching voice. She just finished coaching *A Midsummer Night's Dream* at Seattle Repertory Theatre, and *Merry Wives of Windsor* in Milwaukee. During the fall season she acted in *Number the Stars* and *The Best Christmas Pageant Ever* at First Stage Children's Theatre. Soon she will begin her fifth season in the 'Wooden O' at Utah Shakespearean Festival coaching *Caesar*, *Two Gentlemen of Verona*, and *The Tempest*. She is happy to help find accommodations for anyone visiting Utah Shakes between May 5th and July 5th. Just e-mail her at miketyne@execpc.com and she will find you an empty room. She invites you to stay in touch at her new web sight: www.tyneturner.co.

SOUTHERN

MICHA ESPINOSA has been busy as the Voice and Speech Specialist at Southwest Texas State University. She vocal coached *Tartuffe*, *Six Degrees of Separation*, *Wild Horse* (a children's musical with eight different dialects), and the world premier of the Harvey Schmidt and Tom Jones musical *Roadside*. Currently, she is coaching *Taming of the Shrew*. She collaborated with the music department and performed in the musical revue *Closer Than Ever*, an incredible vocal challenge with 11 songs and 4 solos. All of the proceeds went to voice scholarships. She presented a Fitzmaurice workshop at the Texas Educational Theatre Association and attended the Brown Symposium with Patsy Rodenburg and Tina Packer. She is an associate editor for IDEA and contributed two Texas samples so far. In all her free time, she is the new Membership Chair for VASTA and encourages anyone interested in joining the organization to get in touch with her, promising to get information out to them right away!

DR. ROBERTA SLOAN, Professor of Theatre Arts has been elected 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. Last semester, while on sabbatical, she served as a Professor on Semester At Sea, sponsored by the University of Pittsburgh's Institute for Shipboard Education, and visited nine countries while traveling around the world on the SS Universe Explorer.

LISA WILSON (current VASTA treasurer) University of Tulsa, has been promoted to Full Professor effective AY 01-02. In the past year she acted in a new play *Ragnarok* and as Bessie in *Marvin's Room* for Oklahoma Repertory, and has just directed a production of *Rashomon*, adapting the staging techniques from the Japanese Theatre, and is in rehearsal for *The Way of the World*, set in the Reagan Years in NYC for TU. She is scheduled to shave her head and play the professor

NEW ENGLAND

NANCY HOUFEK, American Repertory Theatre, has coached *Antigone* (dir. by Francois Rochaix), *Three Farces and a Funeral* (dir. by Yuri Yeremin), *The Doctor's Dilemma* (dir. by David Wheeler), *Mother Courage* (dir. by Janos Szasz), *Animals and Plants* (dir. by Scott Zigler), and *Richard II* (dir. by Robert Woodruff) at the American Repertory Theatre. She directed a Shakespeare project based on

the War of the Roses with the Institute for Advanced Theatre Training's second year students. She has also been giving workshops on optimizing voice and body use for presentations, negotiations, and meetings around the country as well as at the Kennedy School of Government, the Radcliffe Seminars, and for the Bok Center for Teaching and Learning at Harvard University.

MARYA LOWRY (Brandeis U) performed the role of the Narrator in Arthur Honegger's *King David*, a Symphonic Psalm for Narrator, Soloists, Chorus, and Orchestra, throughout the spring at various concert halls and churches in the Boston area.

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. Joel is currently coaching *The Last Night of Ballyhoo* for Burbank's Colony

Theatre Company, and *A View From the Bridge* for International City Theatre in Long Beach. This summer he will teach voice and speech for the East West Players Conservatory in Los Angeles.

JOAN MELTON taught in the Fitzmaurice Certification workshop in New York, presented at the Voice Foundation symposium in Philadelphia, taught in the Drama Summer School in Dublin, and participated in the VASTA Conference in the summer of 2000. In October, she was a presenter at the Fifth Voice Symposium of Australia, taught a workshop at the Academy of the Arts in Brisbane, and was a guest at the Voice Centre of Brisbane. In November, she did a two-day workshop for musical theatre students of Krista Scott, at the University of Mississippi, Oxford. In January, 2001, she attended the second NATS Conference on Belting, in New York, and taught a workshop at the Central School of Speech and Drama, London, for MA candidates on the Musical Theatre and Voice courses. In February, she presented a workshop at the Kennedy Center American College Theatre Festival, Fresno, CA, and in May/June, she will do a second workshop with Kevin Robison at California State University Fullerton. At CSUF, Joan coached *Three Sisters*, *Into the Woods*, and *Twelfth Night* in the fall season, and is coaching *Hotel Paradiso*, *Grasmere* (a world premiere), *Mama Drama*, and *Street Scene* in the spring. She has had articles published in *Voiceprint*, Newsletter of the Australian Voice Association, and in *Australian Voice*, Journal of the Australian NATS, and will be a part of the Theory and Practice of Performance Working Group for the International Federation of Theatre Research (IFTR) conference in Sydney, July

SHAWN M. MULLER has been busy getting adjusted to his new life in sunny Los Angeles. In the meantime he has been working with the Lucicor Ensemble's Spring production of *A Midsummer Night's Dream* in Hollywood.

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Please contact PAUL MEIER, Newsletter Editor (see page 12), if you are interested in submitting an article for consideration in the Newsletter. Also contact Paul for information on advertising in the VASTA Newsletter.

VASTA NEWSLETTER

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