

VASTA

Voice and Speech Trainers Association, Inc.

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Lessac's Last Summer

By Crystal Robbins

We met in the rolling hills of south central Pennsylvania. The lush landscape was well watered from the frequent storms that first darkened the bright humid days, then streaked spectacular bursts of light across the sky. This tiny town, 250-year old Mercersburg, PA, played host to the Lessac Summer Intensive 2000, the final farewell workshop entirely run by the man himself, Arthur Lessac. Mercersburg lies two hours from D.C., in between the Appalachian and Allegheny Mountains and is home to a renowned private prep school, Mercersburg Academy. The school is just over 100 years old, which means it has a few years on Arthur Lessac, but just a few. One can't help but respect history in such a venerable setting. The small log cabin of our 15th president, James Buchanan, sits in a patch of woods on campus. Jimmy Stewart graduated from Mercersburg in 1928. Mercersburg Academy boasts many accomplished graduates from a variety of disciplines. How appropriate that they should forge a link with the Lessac Summer Workshop Intensives.

We gathered, the lucky 15, for the last Lessac-led workshop and we hung on to his every word, recognizing the value (and responsibility) of our 5-week education there. Our group represented many careers and accomplishments. We were from three countries, and twelve states. We were university and secondary school professors, heads of departments, film/TV/stage performers, professional athletes and trainers, and accomplished musicians. Arthur Lessac, at 91 a veritable whirlwind of energy, charisma, and wisdom, ran the Body and Voice sessions and was ably assisted by Master Teacher Sue Ann Park, and certified teachers Nancy Krebs and Kathy Dunn. The schedule was full, intensive, and packed with Lessac's 70 years worth of teaching. If we had the slightest thought of being tired, we simply watched Arthur jump rope around the track and we borrowed energy from his example. Soon we would learn how to create it within ourselves, how to garner the creative present energy resting naturally in our cells and revitalize, refresh, and refuel our own bodies. We would learn to build stronger bodies, to translate the body knowledge to our voices—we will never be the same. For the connection between the body and the voice has been Arthur's chief emphasis of personal study and development for the past 40 years.

The workshop rightly earns its name "Intensive." The days were long and packed with learning. There were large group body classes, large group voice sessions, small group voice sessions, buddy or partnering sessions, twice-weekly private sessions with staff, and private sessions with Arthur. Add a few meals a day and a shower and the day had flown by. The program is over 230 hours of study and is equivalent to three graduate courses. Successful completion of the course grants the trainee a letter stating the in-depth nature of study and its applications. CEU credit is also available through a local college.

My own personal entourage included my husband, my one-year old still-nursing daughter, and two baby-sitters who graciously gave up part of their summer to help me with mine.

(continued on page 10)

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The President's Letter

Dear VASTA Members,

This past November while presiding over a VASTA board meeting for the first time (and seeing through an agenda that I had constructed!) I was struck mightily by the evolution and complexity of our organization. In 2006 we celebrate our 20th anniversary! Such growth causes growing pains and perks. Agenda item after agenda item, our Board faced the fact that we are at the crossroads (a reality alluded to in my previous letter), and we made several decisions of moment. After much discussion and soul-searching, we voted to reduce the number of VASTA Newsletters from three per year to two, eliminating the winter issue. Down the road perhaps we may have to go to web newsletters only, as several other ATHE focus groups have done. Do I hear cheers from the practical and web-savvy? Groans from those who dislike reading from a monitor or endless sheaves of computer paper? Several factors influenced this difficult decision: the shifting identity of our newsletter vis-à-vis our recently published journal; the increasing popularity and ready availability of web resources; and the ever-increasing costs of paper, ink, copying, and mailing. We value what our newsletter has done for us, and what it continues to do, and many of us lament this loss of a tangible, hand-held embodiment of our organization. Sipping, however, from a glass half-full rather than half-empty, let's remind ourselves that we are reducing from 3 to 2, not yet eliminating. Perhaps the issues we do publish will become "thrice more wished, more rare." It's important to remember, too, that our journal has taken over some functions previously fulfilled by our newsletter. The current editor, Craig Ferre, has seen the newsletter through this challenging period. Thank you, Craig, for your excellent work. Paul Meier is poised to take over as editor and is percolating with ideas for a re-incarnation. Welcome aboard, Paul.

Another important milestone was the "yea" vote for a motion that VASTA, through the offices of its president, begin to investigate what benefit we might derive from the services of a grant writer. We are *the* North American, non-profit organization devoted to serving voice and speech practitioners. We are deserving of support and hopefully will garner some. It's clear that finances will loom larger and larger on the horizon. Although we are non-profit, the numbers in our budgets will soon require that we report to the IRS, which will make for a more complex operation. We must find ways to cut costs and increase our income, especially considering ways of trimming costs for our November board meeting. Conference calls in lieu of meetings? There is really no substitute for hammering out issues face-to-face, especially for Talkers.

The board (via journal editor Rocco Dal Vera) is re-negotiating our publication contract with Applause Books. Signing legal contracts requires that we act carefully, thoroughly considering the ramifications of continued publication. But let us leave financial considerations aside for the moment. Letters from your president should be made of more transcendent stuff.

I extend a belated welcome to Kate Ufema, who was chosen as president-elect at our summer board meeting. Kate's long, faithful, and varied service to VASTA, her knowledge and her pragmatism, make her the ideal candidate. I am relieved that such a capable successor waits in the wings.

As we turn the corner into the New Year we look forward to an exciting annual conference focused on speaking Shakespeare, the second issue of our journal centered on the theme of voice and violence, and publication, by Applause, of *The VASTA Voice And Speech Exercise Book*, compiled by past-president Janet Rodgers.

I wish all of you a healthy, creative and productive year, and look forward to seeing you in Chicago. Peace to you and yours,

Kate Burke, VASTA President

VASTA is a non-profit organization and also a focus group of

ATHE

Association for Theatre in Higher Education

VASTA's Conference 2001:

The Windy City Welcomes Shakespeare

by Eric Armstrong: Director of Conference 2001-2002

VASTA's 15th Annual Conference will be hosted by Roosevelt University in Chicago on August 5, 6, 7 and 8, 2001. It will immediately follow ATHE's conference. This year's conference focuses on Shakespeare, and our presenters will be Catherine Fitzmaurice, Roger Gross, and Jan Gist. More details about the specifics involved in each Guest Artist's workshops will follow in the next Newsletter. No doubt it will be an exciting opportunity to delve deeply into all that Shakespeare can offer in terms of voice, verse, and using the language. Kate DeVore returns to lead "Things That Work" and we're hoping to continue the late night cabaret tradition, plus have a lecture from Dr. Robert Bastien; other exciting presentations are still being negotiated.

Accommodations are not yet finalized, but we are getting close to an arrangement. The first option is more expensive than our university residences for housing. This year, we have secured accommodation at the Congress Plaza Hotel, located right across the street from Roosevelt. Rooms will cost \$109 per night as a single or double (that's \$54.50 each).

If you want to go with three people, they can add a cot for \$25 (or \$44.67 each!). The second option is even less expensive, in Chicago's brand new Hostelling International, also just across the street from our host university. The cost is about \$26 per person, but it is in a hostel—rooms are shared with bunk beds for 6 to 10 people. (If you find a roommate, you may be able to share a smaller room for two!)

We have booked accommodation at the Plaza Hotel as of the Saturday night so that people can take advantage of cheaper flights on over a Saturday, and get a chance to see some world-famous Chicago theatre. Roosevelt University's cafeteria will be available for cash and carry dining, but so too will the restaurants of Chicago's South Loop area.

The VASTA Board and I are hoping that you will join us this summer for Conference 2001. Please book the dates in your agenda now! There will be another update on the conference in the next Newsletter, and a flyer will be also be mailed to you this spring. I look forward to seeing you all, and hearing your wonderful voices.

Announcing New Membership Categories

Reported by Mandy Rees, California State, Bakersfield

During a recent revision of the VASTA By-Laws, the Board of directors established a new set of membership categories. These categories are:

- 1) **Individual Membership.** The majority of the members will fall into this category. Voting privileges are granted. This replaces the former division of "Voice/Speech Professional" and "Affiliate."
- 2) **Student membership.** For those currently enrolled in training programs. Membership dues are set at a reduced rate. Voting privileges.
- 3) **Honorary Membership.** These members are awarded membership recognizing their uniquely valuable contribution to the field of the professional voice and speech training. They do not pay dues, and they have voting privileges.

Organization Membership. A new option! This category was especially designed for training programs which may hire several part-time instructors, though it is available for any

organization. This institution receives copies of the Journal and the Newsletter, which are shared among interested parties. These members do not have voting privileges. One person from the organization will receive the "member rate" for conference registration.

Why the changes? The Board of Directors discussed at great length the purpose of VASTA, and renewed its belief that at its core, VASTA is a service organization, not a certification board. The classification of "Voice/Speech Professional" could imply that a person had met certain criteria specified by VASTA, and of course, VASTA is not in the business of monitoring or judging members' credentials. The Affiliate category, meant especially for directors, acting and movement trainers, required full dues but denied voting privileges. It also created a sense of "us" and "them" which the Board did not find useful. It is the hope that the "Individual Membership" category will be more inclusive, and invite more people into our organization who are interested in the study of voice.

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 \$65.00

2) Student Membership: Currently enrolled in a training program. Receives same benefits as above. Annual dues \$35.00

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

To join VASTA, log on to <www.VASTA.org>; print out the application, fill out, and mail with dues (US currency only) to: **Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK 74104.** VASTA membership year is dated from the date of receipt of dues to the same date of the following year.

The Power of Thought Arm Exercise

by Patricia Hawkrige, Salve Regina University

It has always been my belief that the voice is profoundly connected to the rest of self and that the way we view/feel about ourselves has direct impact on how we speak or how we express ourselves. Therefore, when working with people on any form of vocal work, I have found it necessary to find ways to go below the surface – deeper than ‘technique cures’ – so that eventually the techniques can really have an effect. What is this individual still experiencing that is affecting their approach to vocal production? What active steps can be taken to allow this individual to release some of their barriers and therefore experience a new vocal approach?

During this work, I have discovered how important our ‘inner voice’ is to the process of vocal production. I have discovered that we are indeed shaped by what we think. As we discover what old thought patterns still exist and change them, we make room for a more positive, constructive inner voice.

Ultimately, we are able to find our true voice, and as Patsy Rodenburg states, “take back our right to speak.” This has been my work. So much is learned by listening and revealed by speaking.

The Power of Thought Arm Exercise

Goal: To illustrate the power of thought and how it directly affects our means of communication: vocal and physical.

- Steps:**
1. Ask for a volunteer. Try to encourage someone whom you sense might need the experience of positive thinking.
 2. Ask the volunteer to stand facing the class with hands by their side, eyes closed.
 3. Have the volunteer extend their right arm (or left, if they are left handed] out to their side, waist high. Tell them that you are going to press down on their arm with both your hands. Ask them to resist with their extended arm. (My experience has been that they are able to do this quite easily, I often comment on their strength.)
 4. Have the volunteer to release their arm and place it by their side. Ask them now to think what I refer to as negative thoughts (i.e.: “I can’t do it;” “I’m not good enough;” “I have lots of luck, all bad”). These thoughts should not be spoken aloud. Ask the class to observe the person while they are thinking negative

thoughts. Point out to the class how the person’s color in their face will appear drained; how their breathing will alter, often becoming more labored; how the corners of the mouth will turn downward.

5. When you sense the volunteer is ready, ask them to repeat Step #3 with you. They will not be able to resist you. You will be able to overpower them and push their arm down.
6. Have the volunteer release their arm and place it to their side. Ask them now to take all those negative thoughts and turn them into positive thoughts (“I can’t do it” might be changed to, “This will be a challenge for me, but I can handle it”). Once again these thoughts are not spoken aloud. As before, ask the class to observe the person while they are turning negative thinking into positive thinking. Point out to the class how the person’s color in their face will brighten; how their breathing will become calmer; how the corners of the mouth will turn upward. Ask the volunteer to repeat Step #3 with you one last time. Their strength will be restored, often stronger than before, and you will not be able to over-power them and push their arm down. Follow with a brief discussion of what was observed/felt.

This has been a powerful teaching tool for me over the years—as powerful for the observers as it is for the participant. It illustrates in a simple way just how much our thoughts really do affect us. This is a physical exercise. However, if it is true that the voice is profoundly connected to the rest of self, we can assume that how we approach the production of sound is directly related to how we see ourselves and how we talk to ourselves about ourselves on a moment to moment basis.

Patricia Hawkrige holds an MFA in dramatic arts with a concentration in Acting and Speech from George Washington University. She presently serves as Chair of the Theatre Department at Salve Regina University in Newport, RI, Pat is an actress, director, teacher, and vocal specialist employing a holistic approach to vocal improvement and persuasive public speaking techniques. Her workshop, Breaking the Silence: A Public Speaking Workshop for Women has been offered in Universities and Corporations throughout

DUDLEY KNIGHT and CATHERINE FITZMAURICE

invite you to JOIN them in either or both of TWO five-day workshops

Dudley Knight's speech work and Fitzmaurice voicework

at

DePaul University, Chicago Illinois

August 9 —13, 2001

Come and see for yourself what the debates are about.

We will work with VOICE in the mornings and SPEECH in the afternoons.

Participants may do either mornings or afternoons or both.

for information and registration contact:

Jim Johnson

tel: 773 325-4661

email: jjohnso2@wppost.depaul.edu

Shakespeare

(also with DAVID HOWEY — National Theatre, RSC,

Head of Voice and Speech at University of the Arts)

at

University of North Carolina – Greensboro

June 26-30, 2001

Come and BREATHE life, your life, into Shakespeare's WORDS.

We will address verse form and dramatic context as we explore the dynamic relationship between meter and the complex rhythms of thought.

for information and registration contact:

Cynthia Barrett

tel: 336-334-3767

email: crbarrett@uncg.edu

VASTA Mentoring Program
Reported by Deena Burke, VASTA Board
Cornish College of the Arts

In VASTA's ongoing mission to grow our organization and to better serve our membership we are beginning to develop a mentoring program for newer voice and speech trainers. This program will provide guidance, feedback, and a supportive ear for newer teachers looking to develop their skills as teachers and coaches. An apprenticeship/internship component of this program may be detailed at a later time. If you are interested in becoming a mentor, please fill out the questionnaire (page 7) and mail (or email responses) to:

Deena Burke
Associate Professor
Theater Department
Cornish College of the Arts
710 E. Roy St.
Seattle, WA 98102
deenaburke@hotmail.com

Please note:

- * Mentors must be current, paid up members of VASTA.
- * Questionnaires must be received by July 29th, 2001.

We are also interested in compiling a list of mentors to help members going up for tenure. These mentors would provide guidance and support during this arduous process. If this is of interest to you please include a statement about your interest and how you might help. You will be contacted at a later date for further information and input. Thank you for your time and participation.

(When filling out the questionnaire by hand, please feel free to use additional paper.)

The Board Institutes New Cost-Cutting Policies

Reported by Craig Ferre, Editor

At the November Board Meeting held in Chicago VASTA was described as entering its "teenage years." It was then noted that as most teens, it now had a license to drive, and further had purchased a car of its own to drive in. Someone observed, however, that that also meant monthly car payments and insurance premiums. VASTA's new "set of wheels" is the long anticipated journal. The first edition of *The Voice and Speech Review* marked a significant milestone in the relatively short history of VASTA. A dream of VASTA's founding mothers, the *Review* has finally become a reality and a key defining element of the organization. But this important step forward comes with a healthy price tag. The VASTA Board is now faced with the challenge of making the "car payments."

The main reason VASTA was able to take this monumental leap forward was due to wise fiscal planning and careful attention to balancing the books since its inception. Carolyn Combs, Kate Ufema, and now Lisa Wilson (VASTA's treasurers and stewards of the funds) must be credited with superb managing of the books and with a watchful eye that has helped keep VASTA on an ever upward, stable financial track. At the Board meeting Wilson's projected budget figures for 2001

showed a significant gap between income and expenses. The Board was faced with the task of narrowing that gap for the coming year and eventually eliminating it altogether for the future—or (as Wilson warned) there would be no future.

The Board took a number of actions to deal with the situation. First, they approved an increase to membership dues to cover the cost of mailing the *Review*. And Rocco Dal Vera, the *Review's* Editor, pointed out that future issues would not be as lengthy as the first, suggesting a savings on the cost of producing the *Review*. The Board then decided to cut the cost of the November Board meeting by eliminating the presence of some officers who would then be contacted by a conference phone call at designated times during the meeting. This could have the potential of cutting the cost of that meeting by as much as one-third.

There were several other measures discussed to address the matter not noted here, but they can be reviewed when the minutes are published in the spring issue of the Newsletter. However, there was one other budget cut the Board took that will be mentioned. A decision was made to publish the Newsletter biannually (the *Review* filling the void left by the elimination of the third issue).

(continued on page 10)

VASTA's Mentoring Questionnaire

Name:

Institution:

Contact information:

Type of Program (BFA, MFA, PATP etc) and average class size:

Number of Productions produced per year:

Position:

Courses taught: (include title of course and brief description)

Other responsibilities: (things that might help a mentee; coaching shows, etc)

What interests you about becoming a mentor:

Particular strengths you feel you can offer as a mentor: (dialect work, speech work, text work, {particularly classical text} professional coaching, teaching skills, etc . . . List all you feel you can offer.)

Affiliations: (with professional theatres {formal or informal} that might provide opportunities to assist or shadow you as a coach etc. . .)

Are there opportunities for internships/apprenticeships through your institution or other connections you may have:

Additional thoughts:

Do you have or know of a Masters program in Voice, Vocal Pedagogy or related fields? Are you thinking of starting one?

Inaugural Year of the Summer Vocology Institute

By Ingo R. Titze, Ph.D., The University of Iowa

The year 2000 was the inaugural year of the Summer Vocology Institute (SVI), a highly intensive summer “camp” for training in vocology, the science and practice of voice habilitation. The institute was held in Denver, sponsored by the Denver Center for the Performing Arts, The University of Iowa, and the National Center for Voice and Speech. Twenty-one students began the coursework in June and seventeen finished the entire three blocks, which ran until the middle of August. All participants felt somewhat exhausted, but most felt that their knowledge base in voice was greatly enhanced.

The students were a mix of speech trainers, speech-language pathologists, singers, and singing teachers. There was also an almost-even split of early career versus mid-career professionals. Aside from U.S. participants, there were participants from Canada, Japan, Turkey, and Indonesia. This foreign participation brought a wealth of practical knowledge into the classrooms.

Those who completed all courses earned nine semester hours of graduate credit in the SVI. These credits will continue to be offered through The University of Iowa Center for Credit Programs. The courses are identical to those offered to The University of Iowa students during the regular school year, in three different departments: Speech Pathology and Audiology, Theatre Arts, and the School of Music. The faculty in the first year included Ingo Titze and Eileen Finnegan from Iowa’s Department of Speech Pathology and Audiology, Gary Logan from the Denver Center Theatre Company, Brad Story and Lorraine Ramig from the Wilbur James Gould Voice Center, and George Shirley from the University of Michigan (as a guest lecturer). In the year 2001, Judy Leigh-Johnson from The University of Iowa Theatre Arts Department and Katherine Eberle from The University of Iowa School of Music will join the SVI. In addition, Oren Brown, formerly of the Juilliard School, will be a visiting teacher.

The courses to be taught every summer are: Principles of Voice Production, Instrumentation for Voice Analysis, Voice Habilitation, Methods of Teaching Voice, Voice for the Actor, and Voice Seminar (with topics in neuropathology of voice). Students spend three to four hours a day in class, and study individually or in small groups the remainder of the day. On weekends, there are opportunities to

time in the Rocky Mountains or enjoy the many venues in Denver, Boulder, or Colorado Springs.

During the entire summer, participants have opportunities to observe clinicians who work with performing artists as clients. They also have opportunities to practice their own vocal skills, and participate in a concert near the end of the season. All in all, the SVI is a terrific experience.

For those who are interested in further details, the SVI program can be examined at <http://www.ncvs.org> by clicking on Summer Vocology Institute. Information on registration is provided. We believe that this program is an important building block to anyone who wishes to make voice training a career.

Dr. Ingo R. Titze is a Distinguished Professor of Speech Science and Voice at the the University of Iowa and serves as the Director of the National Center for Voice and Speech.

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 BOARD MEETING MINUTES

George Mason University-Fairfax, Virginia

August 5th 2000

Compiled by Phil Thompson, Secretary,
The Ohio State University

Present at the meeting were Deena Burke (DB), Rocco Dal Vera (RDV), Karen Ryker (KR), Dorothy Runk Mennen (DRM), Lisa Wilson (LW), Kate Ufema (KU), Janet Rodgers (JR), Marlene Johnson (MJ), Mandy Rees (MR), Betty Ann Leeseberg-Lange (BALL), Kate Burke (KB), Kate Devore (KD), Craig Ferre (CF), and Phil Thompson (PT).

[This is an abbreviated version of the minutes, a complete copy can be obtained by contacting Phil Thompson (see page 12)]

Saturday, August 5

9:10 A.M. Meeting called to order with the song, "Whom Doddy."

KR MOVED THE APPROVAL OF THE MINUTES OF THE NOVEMBER 6&7, 1999 MEETING. BALL SECONDED. CORRECTIONS [CONCERNING THE BY-LAWS] WERE OFFERED. [THEN] THE MOTION PASSED UNANIMOUSLY.

LW made a preliminary report on the budget. LW drew our attention particularly to increased expenses for the November board meeting. DB made a report on her investigation of travel expenses for the upcoming November meeting. The difficulty we face is that cheap airfares tend to be available only for those travelers with more flexibility. We know where we want to go and when and we know it far in advance. Unfortunately that doesn't help us to get cheaper fares.

RDV gave his report on the *Voice & Speech Review*, a steaming fresh copy in his hand. He laid out the costs involved, demonstrating that, as currently constituted, the Journal is a money-losing proposition. We discussed some ways to save:

- 1) Reduce the scope of the Newsletter, publishing only twice yearly.
- 2) Publish the Newsletter on line for those who can receive it that way.
- 3) Separate membership dues from the price of the journal.

Discussion shifted to ways of increasing sales of the journal. BALL suggested contacting ATHE Forum Reps. MR suggested a call to our membership working at academic institutions to approach their libraries. RDV asked for guidance as to who should receive the journal. LW reminded us that our dues increased January of 1999, in order to cover expenses of beginning publication of the journal. She suggested that anyone joining since that date should be entitled to a journal. There was general assent. We further determined that August 15 should be the watershed date for receipt of a journal. That is to say, a member joining after August 15, 2000 will receive the 2001 journal and not that of the previous year.

Discussion then moved to the question of complimentary copies of the *Voice & Speech Review* and who should receive them. JR assented to BALL's suggestion that a

free copy should be sent to those contributors who wouldn't already be receiving a copy as a member of VASTA. RDV's working estimate was 20 recipients. In addition copies will be sent to the Advisory Board and to ATHE President Donna Aaronson.

After a break of five minutes we returned to hear DRM's report on the current status of efforts to establish a dialogue between NATS, ASHA and VASTA. Some suggestions came forward for advancing this cause: BALL could write an article for the *Review* detailing work she has done creating a joint statement between acting and singing voice teachers of their shared understanding of voice training. DRM urged making contact with speech pathologists within one's institution. KD made the fine distinction between speech path and voice path. She reminded us that only those concerned with voice (rather than stuttering or audiology let's say) would be likely to form useful partnerships. JR recommended joining the Voice Foundation and attending their annual meeting in Philadelphia. KD suggested that someone put down on paper what the theatre voice trainer can offer the speech pathologist. We suggested that "someone" was she. KR suggested bringing up the topic at "Things That Work." DRM, KR, and BALL are the subcommittee charged with advancing communications between NATS, ASHA and VASTA. They will continue that work. DRM also mentioned that she had been approached by Dora Orenstien of the New York Singing Teacher's Association with the proposal of a joint conference of our two organizations. KU cautioned that we not commit ourselves as far as we had with our joint conference with ATME. JR empowered DRM to continue exploring the possibility of co-sponsoring such a conference.

We adjourned for lunch.

Upon our return, MR gave her report on the final edits to the by-laws. [After considerable discussion concerning Membership Categories in the by-laws, the following was proposed.]

MR MOVED THAT UNDER ARTICLE 4 OF OUR BY-LAWS, SECTION 4.1 (CATEGORIES OF MEMBERSHIP) BE CHANGED TO READ AS FOLLOWS:

Section 4.1 CATEGORIES OF MEMBERSHIP. The Association shall have at least 4 classes of membership open to all persons interested in furthering the purposes of the organization, as well as other classes provided from time to time by the Board of Directors. [See page 3 for the new categories and the rationale behind the changes reached by the Board in this discussion.]

DB SECONDED THE MOTION. THE MOTION PASSED WITH SEVEN VOTES IN FAVOR, ONE AGAINST.

(continued from page 1--Robbins)

My particular situation was made so much smoother by the Mercersburg Workshop Coordinator and Director of Summer Programs, Laurie Mufson and Rick Hendrickson, respectively. I was given larger housing and the accommodations were easily and graciously extended to my husband, daughter, and sitters.

There was no doubt that it was more work. But it was well worth it. Having a child present made me so much more aware of the natural acquisition of knowledge. When Arthur would announce, "Explore with the lively interest and curiosity of a child," I had only to look at my daughter as she paddled to everyone's tables at lunch. When we squatted and buoyantly rose, the back of the neck long and free, I could watch my daughter to see how the child does the same thing with a great sense of joy and grace, her muscles loose, the effort minimal.

She joined us in body class on several occasions and the delight on her face at watching the Big People rolling on the floor reminded me of Arthur. There is a lifetime of joy in the man's face, in his step (that rolling stride we all grew to know so well), and in the very marrow of his bones. Well, I shouldn't say "lifetime," because at 91 he is still going strong. And though he is retiring from the role of Director of the Lessac Summer Workshop Intensives, he continues to coach privately and is extending his interests to include medical benefits & discoveries with his work and the study of longevity. Yes, the workshops will continue!

Because the Lessac Work is so comprehensive, it doesn't matter what training you come in with, you go away better equipped than when you started. Between the fifteen of us, practically every voice and acting technique or physical training had been studied and was part of our professional vocabulary. And still we grew. We watched one another's voices take on new dimension, color and saw increased agility. Daily, we saw the physical work enhance the vocal. We participated as helpmates to one another and great strides were made by all. The results were astonishing. Trained and untrained voices alike profited by the inner experiencing system so vital to the Lessac system.

It was many hours and the days were long. But hard work? No. Just joyful learning with passionate seekers of vocal and body truths. Next year's workshop will be temporarily hosted at the University of New Hampshire (city) while major construction is underway at its home base at Mercersburg Academy. Master Teacher Sue Ann Park will be Executive Director, and the remaining faculty will consist also of experienced Certified Teachers. Arthur Lessac is expected to Guest

Teach for one week during the program. It's a new century, the dawn of new age. Discover, or re-discover the freshness and vitality of your own performing and teaching skills. Join us there.

Interested parties should contact: Prof. Sue Ann Park, Executive Director of Lessac Summer Workshop Intensives, 535 Gradyville Rd., Apt. G-111, Newtown Square, PA 19073, email to: SAYPARK@aol.com, or Deby Kinghorn, University of New Hampshire-Durham, Dept. of Theatre & Dance, Paul Creative Arts Centre, Durham, NH 03824, email to: deb.kinghorn@unh.edu.

Crystal Robbins is a professional actor-director-writer-teacher. She teaches the Lessac Work at Santa Monica College in Santa Monica, CA.

(continued from page 6--Ferre)

Further, permission was given to explore printing on a less expensive grade of paper. The Board also encouraged an effort to reduce the number of pages in the remaining issues of the final cycle of three Newsletters.

Membership Help Needed

VASTA members can help balance the budget. With regard to the *Review*, contact your institution's library and request that they subscribe to the *Review* on a regular basis. And use the *Review* as a required or supplemental textbook for your classes. Positive and encouraging reports have come from those who have done so as part of their class experience; they say students have found the content stimulating and provocative.

Membership dues comprise half of VASTA's income. Don't allow your membership to lapse. Encourage colleagues and associates to join. Those who attend other organization's workshops and conferences could inform attendees about VASTA and share membership information. Think recruitment of new members whenever possible. To help spearhead our recruitment efforts a new Membership Chair is needed. If you are interested in this position contact Kate Burke (see page 12). You can make a significant contribution to VASTA by assuming this office.

Members should make every effort to attend the summer VASTA Conferences. While they are always a rich learning experience, the Conferences provide the opportunity to experience first hand what makes VASTA the unique organization that it is—the loving, caring, and supportive membership. And while you enjoy the stimulation of the workshops and the warmth of this association, your registration fees help VASTA financially.

Challenging changes are inevitable as VASTA continues to grow and mature as an organization. If our history is any indication, VASTA will continue to expand its scope, vision, and voice. As members we need to be supportive and flexible as we find our way.

(continued from page 10--Minutes)

MR MOVED THE ADDITION TO SECTION 7.1.B OF THE FOLLOWING OFFICER POSITIONS:

- 11. Director of Technology/Internet Services
- 12. Archivist

TOGETHER WITH AN ADDITION TO SECTION 7.7. DUTIES OF OFFICERS:

N. The Director of Technology/Internet Services shall:

- 1. Be responsible for maintaining the VASTA web-site.

O. The Archivist shall:

- 1. Be responsible for maintaining the VASTA archives.

DB SECONDED THE MOTION, WHICH PASSED UNANIMOUSLY.

We then moved on to a brief report on internet issues from Eric Armstrong delivered by KD. She passed on Eric's suggestion of possibly maintaining our membership database online with read-only access by the membership and access for editing by the relevant officers. LW made it very clear that she was not interested in having to learn an entirely new interface. It is difficult enough to keep things up to date as it is. The suggestion was also made (by whom, the recorder's memory fails to recall) that the by-laws should be placed on the web page.

BA gave a brief report on the current conference, reminded us of the first day's schedule. KD, again speaking for Eric Armstrong, reported on initial plans for the 2001 conference. The conference will be held in Chicago, hosted by Roosevelt. A discussion of next year's conference dates led finally to the proposal that we poll the membership for their preferred dates.

JR planted in our collective bonnet the following bee—that 2006 will mark our twentieth year.

JR solicited suggestions for replacements to the offices of Bibliography Editor and Marketing/Membership Chair.

We then turned to the choice of President Elect. Our initial discussions narrowed our selection to KU and MR. After a long sequestered discussion of the Board, less officers and the two candidates, KU was elected to the office.

VASTAVOX

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

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

- 1) Publish twice, rather than thrice yearly.
- 2) Publish the Newsletter electronically (Either on the web or through e-mail)
- 3) Print on less expensive paper.

CF expressed some reluctance to shift from 3 to 2 yearly publications. CF and Paul Meier will follow through, investigating these and any other means of reducing costs.

Meeting dates were chosen for November's board meeting in Chicago. At JR's suggestion . . .

MR MOVED THAT FRANKIE ARMSTRONG BE GRANTED HONORARY MEMBERSHIP. KR SECONDED. THE MOTION PASSED WITH 5 VOTES IN FAVOR, 1 ABSTENTION AND 1 VOTE OPPOSED.

KR presented the Promotion & Tenure Guidelines suggesting that we continue our discussions of revisions via email.

BALL made a report on this year's ATHE meeting. She suggested sending VASTA members to each of the many ATHE meetings. She also reported on new changes to the guidelines for requesting funds from ATHE for focus group activity. CF suggested linking one of our high profile VASTA presenters to an ATHE presentation. ATHE could then support that presenter's travel costs.

And then, the ending time being upon us, we adjourned.

NCSA/School of Drama Teaching Position

Qualifications: Specialist degree/diploma. Training as a speech specialist with a detailed knowledge of the physiology of the voice as well as speech therapy techniques.

Specialist in accents/dialects for the actor. Should possess a nourishing coaching manner and the ability to work in concert with other voice team teachers and a head of voice in an undergraduate professional actor training program with

12th grade advanced High School program attached. Prior teaching experience essential.

Description of Duties: Teaching voice, speech, and phonetics to first year acting students (with a strong emphasis on the muscularity of the sounds of spoken English) and accent/dialects to third year acting students, In addition, coaching productions, and conducting individual tutorials in speech and dialects as needed.

Salary: Commensurate with qualifications and experience. Application Deadline: February 1, 2001 (position

CONTACT INFORMATION**Officers****Kate Burke****President**

(U of Virginia)
1607 E. Market St.
Charlottesville, VA 22902
H (804) 979-5883 W (804) 243-8957
Fax (804) 924-1447
Email: mkb2y@virginia.edu

Lisa Wilson
Treasurer

University of Tulsa
1535 S. Florence Ave.
Tulsa, OK 74104
918-631-2566/2850
lisa-wilson@utulsa.edu

Philip Thompson
Secretary

The Ohio State University
1089 Drake Union
1849 Cannon Drive
Columbus, OH 43210
614-261-8340
thompson.451@osu.edu

Craig Ferre**Newsletter Editor**

Brigham Young U.--Hawaii
Laie, HI 96762
808-293-3903
ferrec@byuh.edu

Paul Meier**Newsletter Associate Editor**

University of Kansas
Lawrence KS 66054
785-864-2692
pmeier@eagle.cc.ukans.edu

NEWSLETTER REGIONAL EDITORS

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 Spring issue by March 1.

NEW ENGLAND (ME, VT, NH, CT, MA, RI)

Peter Jack Tkatch
University of Vermont, Department of Theatre
Royall Tyler Theatre
Burlington, VT 05405-0102
Phone: (802) 656-0086 or 860-2993
Email: ptkatch@zoo.uvm.edu

MID-ATLANTIC (NY, PA, NJ, DE, MD D.C.)

Elizabeth van den Berg
Western Maryland College
Theatre Arts Dept
2 College Hill
Westminster, MD 21157
Phone: (410) 897-2591
Email: evandenb@wmdc.edu

WESTERN (MT, WY, ID, UT, CO, NV, AZ, NM, WA, OR, CA, AK, HI)

Kathryn Maes
Dept. of Theatre, Film & Video Production
College of Arts and Media,
University of Colorado
Campus Box 166
P.O. Box 173364
Denver, CO 80217-3364
Phone: (303) 556-4797 Fax: (303) 556-2335
Email: kmaes@carbon.cudenver.edu

SOUTH EAST (WV, VA, NC, SC, GA, AL, FL, TN, KY)

Christine Anne Morris
Duke University Drama Program
Box 90680
Durham, NC 27708
Phone: (919) 660-3348 Fax: (919) 684-8906
Email: cmorris@duke.edu

EAST CENTRAL (OH, MI, IN, WI, IL)

Sandra D. Linberg
Illinois Wesleyan University
School of Theatre Arts
P.O. Box 2900
Bloomington, IL 61702
Phone: (309) 556-3589
Email: slinber@titan.iwu.edu

SOUTHERN (MS, LA, MO, AR, OK, TX)

Kathleen Campbell
Dept of Communication Arts
Austin College
Sherman, TX 75090
Phone; (903) 813-2283
Fax: 903-813-2565
Email: kcampbell@austinc.edu

CANADA AND COUNTRIES OTHER THAN US

Linda Cartwright
7 Raines Ave.
Forrest Hill, Auckland
New Zealand
Home phone: (64-9) 410-8243
Work phone: (64-9) 815-4337 x 7106
Fax: (64-9) 815-4347
Email: lcartwright@unitec.ac.nz

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

Vacant

Our thanks to Shawn Muller who has served as Regional Editor for the West Central Region. His recent move to Los Angeles has opened up the position. Volunteers from the six-state region should contact Paul Meier, Assistant Newsletter Editor at <pmeier@ukans.edu>

REGIONAL NEWS

INTERNATIONAL

LINDA CARTWRIGHT (UNITEC School of Performing & Screen Arts, Auckland, New Zealand) has been busy co-coordinating two six-day intensive courses in Estill voice work, which will take place in Auckland and Wellington this month. Anne-Marie Speed (President of the British Voice Association) will come from London to teach the work. Linda has also assisted with a production of *War and Peace*, which was adapted from Tolstoy's novel by the Head of the Acting Major at UNITEC. It provided goods parts for 8 women and 10 men, was very successful, and much appreciated by audiences.

FLOORTJE NIJSSEN (Belgium) was asked to lead a theatre project for fifth and sixth-grade students in an elementary school in Belgium. After a few sessions she discovered that the group contained some really talented individuals, so she risked doing Sophocles' *Antigone* with them. She adapted the entire text so that it would be accessible for children. It is hoped that this text can be edited and used by other schools. It has been a great success for children and parents alike, sparking a lot of interest in Greece and Greek culture! Floortje is also busy preparing the 10th Myth and Theatre Festival with Pantheatre, Paris. The Festival will take place in Belgium in July 2002, with a 2001 version in New Orleans.

LISE OLSON (Liverpool Institute for the Performing Arts, UK) presented a paper and workshop at SAPVAME in Pretoria, South Africa, on the nature of collaboration with colleague/collaborator Evelyn Jamieson. As an invited guest, she attended the Voice Institute's Symposium entitled "The Moment of Speech" co-sponsored by the Central School of Speech and Drama and the National Conference of Drama Training. She also voice/dialect coached a new adaptation of *Henry IV* and Stephen Sondheim's *Company*, and is currently coaching the cast of the new UK National Tour of *Rent*.

BILL PEPPER (NIDA, Australia) is off to London for some R&R shortly. NIDA's academic year has just finished and Bill is proud of the quality of the four post-graduate Voice Studies students who will be making their way in the voice-teaching world. This Voice Studies course is run every second year, and Bill will therefore fully devote himself to the acting course next year. NIDA is contemplating the possibility of up-grading the Voice Studies course to an MA. Any feedback or advice from VASTA members would be much appreciated.

MID ATLANTIC

MARY BAIRD just finished 8 weeks of teaching Linklater Voice, Acting, and mentoring the 2nd year MFA students at A.C.T. in San Francisco. Starting January 2001 she will teach Linklater voice, dialects and vocal coach the productions at The University of Indiana at Bloomington. She is currently working on a new cabaret show.

ADELE CABOT was the Voice and Speech Consultant for K2 at Arena Stage in Washington, DC. Last season for Arena she coached *The Royal Family*, *Guys and Dolls*, *The Miracle Worker*, *Blue*, and *All My Sons*. She played Beatrice in *Much Ado About Nothing* for the Shakespeare Project and directed *The Scarlet Letter* for The National Players. She taught at the Shakespeare & Co. Weekend Intensive, that was held at Olney Theatre Center in Olney, MD.

CATHERINE FITZMAURICE spent the summer working with new MFA students at The American Repertory Theatre, and this past fall semester has been adjunct-teaching at Yale School of Drama. She will be offering workshops at University of North Carolina—Greensboro and in Chicago during the summer.

PAT FLETCHER continues to teach Speech in the MFA program at Mason Gross School of the Arts, Rutgers University. She is currently Dialect Coach on the Main Stage production of *Camino Royal* being directed by Amy Saltz. Other current work includes: Speech and Dialect coach in the Actor's Studio MFA program at the New School for Social Research; Voice, Speech and Dialect instructor at the Esper Studio in NYC; Voice and Speech Coach for several corporate and private clients in and around NYC.

LEE SMILEY-GRACE has been teaching three voice classes at University of the Arts, and one voice class at the University of Pennsylvania. Lee has also been teaching a speech class at University of the Arts using Louis Colaianni's Pillows and the workbook created by Colaianni and Claudia Anderson. Lee reports that the students love this way of learning and find it challenging and tactile. Lee is also training in a variety of methods of movement work and incorporating it more in the voice/speech teaching. Lee's two-year-old daughter is learning to sing 40 very loud songs. She is an excellent teacher.

BARRY KUR (Penn State University), this Fall, vocal/text/dialect coached for the Penn State School of Theatre Productions of *Lucky Stiff*, *Julius Caesar*, *Spike Heels* and *The Piano Lesson*. This spring Barry will be on sabbatical leave offering Lessac master classes/residencies at University of Pretoria and Pretoria Technikon, South Africa; University of Miami-Ohio; and The South Carolina Governor's School for the Arts and Humanities.

ELIZABETH VAN DEN BERG served as vocal consultant on a production of *The Crucible* at Western Maryland College (WMC), where she continues as a part-time Senior Lecturer in the Theatre Arts Department. She also served as a respondent for KC/ACTF Region II, and will be attending the Regional Festival at Carnegie Mellon where she will serve as a preliminary Irene Ryan respondent. Next spring she will direct *Little Shop of Horrors* for WMC.

LYNN WATSON joined the faculty of the Univ. of Maryland, Baltimore County (UMBC) this fall teaching voice/speech and acting. After making the move east, her first assignment was coaching Arena Stage's 50th anniversary production of *The Great White Hope*. Prior to that she completed her third season at South Coast Repertory; most recent coaching there included *Norman Conquests*, *The Philanderer*, the world premiere of Howard Korder's *The Hollow Lands*, *The Beauty Queen of Leenane*, and the west coast premiere of *Amy's View*. For UMBC, she coached productions of *Picnic* and a new version of Cocteau's *Orphee*. She taught in a Fitzmaurice Voicework workshop at A.R.T./Harvard and worked for Cornerstone artistic director, Bill Rauch, as voice/movement guest artist for the Cal State Summer Arts Festival. Lynn chaired the VASTA committee on outreach to theatre directors and joined IDEA as an editor.

KATE WILSON dialect coached the Broadway revivals of *Betrayal* and Gore Vidal's *The Best Man*. At Juilliard she coached *The Memorandum*, *Venice*, *The Love of Three Oranges*, and is currently in rehearsal with *Richard II*.

SOUTHEAST

MICHAEL BARNES did the voice and speech coaching for productions of *The Dining Room* and *Antigone* at the Ring Theatre this fall, and taught in the Fitzmaurice Teacher Certification program this past summer. His article "A Critique of Phonetic Transcription in American Actor Training" was published in the *Voice & Speech Review's Standard Speech and other contemporary issues in*

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professional voice and speech training, and *Theatre and Film on the Net*, which he co-authored, was just released by Allyn & Bacon. **KATE BURKE** (University of Virginia) spearheaded the UVA departmental application to join the National Association of Schools of Theatre, spoke to Folger Library docents on "Creating a Voice for Shakespeare's Theatre", hosted Andrew Wade for master classes at UVA and Virginia Tech, and directed a staged reading of *Blood River Epic*, soul-searching Amazon tales by the Virginia Foundation for the Humanities Fellow Jean Arrigo for the Virginia Festival of the Book. She also served on a steering committee, that formed the St. Anselm Institute, devoted to promoting Catholic intellectual life at the University of Virginia, and to contributing to Catholic intellectual and cultural life in the U.S.

BRIDGET CONNORS directed *The Rimers of Eldritch* in the fall at Florida Atlantic University where she is an Assistant Professor. Next semester she will be performing in Mark Harlick's play *The Legacy* at New Theatre in Miami, and the musical *Do I Hear A Waltz* based on the play *Time of the Cuckoo*.

DAYDRIE HAGUE (Auburn University) is serving as an associate editor for IDEA; dialect coached *You Can't Take It With You* and a studio production of *Chicago*, and will be directing *Three Sisters* in the spring.

MARLENE JOHNSON (Florida State University) coached *Twilight LA* and *The Comedy of Errors* for FSU in the fall, and will be coaching *Cabaret*, *Othello*, *The Diary of Anne Frank* (in which she will also play Mrs. Van Daan), *The Skin of Our Teeth*, and *Woyzeck* in the spring. She reports that she is very happy in her new job at FSU and loves Tallahassee.

CHRISTINE KEEFE played Ranevskaya in *The Cherry Orchard* at The Warehouse Theater (Greenville, SC), and also coached that production. She taught a voice/movement workshop for theatre educators as well as students at the South Carolina Theatre Association Annual Convention. Kristen Linklater was the keynote speaker and presented a master class in Shakespeare and language. In January, Christina hosted the SC Governor's School for Science and the Humanities, where she taught a text and movement workshop on *A Midsummer Night's Dream*. In February she coached *The Trojan Women* at the new SC Governor's School for the Arts.

DEBORAH LEDERER is working with the National Opera Company (based in Raleigh, NC) as Narrator on a production of *Così Fan Tutti*, that is touring public middle schools. She will also be in a winter production of *Echoes* by N. Richard Nash.

ELISA LLOYD (Emory University) coached *Love's Labor's Lost* for the NC Shakespeare Festival; *A Moon for the Misbegotten*, *The Book of Ruth*, and *A Christmas Carol* for the Alliance; *A Midsummer Night's Dream* for the Georgia Shakespeare Festival; *Loot* for Actor's Express; and Shaw's epic play *Back to Methuselah* for Theater Emory. Recent acting roles include the Duchess of York in *Richard II* and Mrs. Lutestring/She-Ancient in *Back to Methuselah*, both directed by Tim Ocel.

CHRISTINE MORRIS (Duke University) became Director of Undergraduate Studies for Drama, adding to her usual teaching, coaching and directing duties at Duke.

BONNIE RAPHAEL (University of North Carolina—Chapel Hill) traveled to Montreal at Thanksgiving, where she taught a daylong workshop at Montreal General Hospital. About fifty participants, most of them voice and speech pathologists, were taught exercises and strategies from theatre practice that they might use with their clinical voice patients.

PATTY RAUN (Virginia Tech) coached eleven different dialects (including Hungarian, Greek, and Czech) for a production of *Wild Goose Circus* by Russell Davis. She directed a production of

Sondheim's *A Little Night Music* and played a Scottish female pirate in a new play, *Short-Haired Grace*, at Mill Mountain Theatre. She was thrilled to have Andrew Wade of the RSC visit Virginia Tech, where he conducted two workshops in early October.

JANET RODGERS (Virginia Commonwealth University) reports that *The VASTA Voice and Exercise Book* continues to move forward. Many thanks to all of those VASTA members who submitted exercises. Publication date is June 2001 by Applause Books. This spring she will be co-coaching, along with Jeffery Smart and Phil Timberlake (two first year MFA students in VCU's Theatre Pedagogy-Voice and Speech Program), a production of Michael Brown's *The Day The Bronx Died*. She will also be coaching *Sueno*, directed by guest artist Bill Roudebush. Last fall, she played the leading role in *Night Sky* by Susan Yankowicz.

BENJAMIN SMITH had a busy winter and spring directing *A Midsummer Night's Dream* and *Julius Caesar*, as well as Shakespeare scenes at Raleigh and Durham (NC) area high schools for Burning Coal Theatre Company. He also performed in *Uncle Tom's Cabin* and a new adaptation of *Watership Down*, both with Burning Coal.

JUDITH SULLIVAN had a very busy and productive fall with 2 months of non-stop consulting for BellSouth, at Amelia Island, and Bass Hotels and Resorts in both Atlanta and Las Vegas. In addition, she is the voice trainer from WebMD, MBC and has just started consulting with Deloitte Touche. Recently she worked with the International Professional Program with CNN where she trained journalists from Australia, Brazil, China, Ethiopia, The Netherlands, Nigeria, Philippines, Romania, South Africa, Taiwan, and Uruguay. Judith just completed a Voice Class in her teaching studio, The Communicating Voice, Inc., and she anticipates a busy January and February with BellSouth.

ERICA TOLBOLSKI (University of South Carolina) coached *Twelfth Night*, directed by Eleanor Holdrige, and played Madame Elizabeth in *Look Homeward, Angel*, directed by Bob Leonard. Both were produced at the University of South Carolina in the fall semester. She co-presented a Mask/Character Voice workshop with Sarah Barker at the South Carolina Theatre Conference festival, that featured guest speaker Kristin Linklater.

ELIZABETH WILEY (The College of William and Mary) directed William & Mary's production of *The Bakkhai* in October, incorporating the W&M Women's Choir as singing chorus, and a separate acting/dancing chorus. The production featured Contact Improv-based movement/choreography and original choral music written by Liz's husband, David Doersch. Liz will be teaching Voice and Violence again at the International Paddy Crean Stage Combat Workshop in Banff in January 2001. Kaliska (the baby at the VASTA conference) is thriving and has mastered most of the vowels and the consonants m, n, d, b, g, and p!

EAST CENTRAL

ERIC ARMSTRONG (Roosevelt University) has been busy preparing for the VASTA 2001 conference to be held in Chicago! Recent professional coaching includes *Amy's View* for Organic Theatre in Evanston, and at Roosevelt, *The Bacchae*, *Old Times* and *The Mandrake*. (Special thanks to Elizabeth Wiley for help with Greek name pronunciation choices!) After designing the new IDEA logo, Eric continues to prepare samples for the IDEA project (Illinois), and managed to land a work-study grant student to gather and transcribe samples! Also, he had the great pleasure of inviting Kate DeVore in to do an excellent talk with the grad actors at Roosevelt on "Vocal anatomy, physiology and care." Eric keeps busy developing web-based resources for his classes, that you can see (under "classes") at the voice + speech source <<http://faculty.roosevelt.edu/arm->

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DAWN ARNOLD (Roosevelt University) co-directed *Einstein's Dreams* by Alan Lightman at National Pastime Theatre and at The Chicago Humanities Festival in Chicago, and acted in *Flood* by Gunter Grass at Alchymia Theatre, Chicago.

R. TERRELL FINNEY, JR. (University of Cincinnati College-Conservatory of Music) directed a production of Adam Guettel's *Myths and Hymns* for the Department of Musical Theatre in December 2000.

LINDA GATES (Northwestern University) did the dialect coaching this fall for *The Ballad Of Little Jo* for Steppenwolf Theatre Company and was the English diction coach for *The Great Gatsby* at the Lyric Opera of Chicago.

MARIAN HAMPTON (Illinois State University) has recently completed coaching Nigerian and British text for a production of Wole Soyinka's *Death and the King's Horseman* and northern Irish dialects for *Lonesome West*. During the summer, she served as Japanese dialect coach and was featured as the English Minister's Wife, singing in an ensemble of six women on a recording of *Lovely Ladies, Kind Gentlemen*, which stars Mickey Rooney, John Schneider, Charles Nelson Reilly, and Lou Diamond Phillips. Recorded in Los Angeles with Peter Mats as Musical Director, the album will be released in 2001 by Cast Recordings.

JIM JOHNSON (DePaul University) coached dialects for a production of Donald Margulies' *Sight Unseen* for the DePaul mainstage, and is directing a workshop production of Romulus Linney's *Holy Ghosts* for February. He also attended a movement workshop with Karen Beaumont in November in New York and is assisting Eric Armstrong with plans for the 2001 VASTA Conference in Chicago.

KAREN RYKER (University of Wisconsin-Madison) will be playing Mary in *Long Day's Journey Into Night* in February, will continue coaching UW's season offerings: *Spring Awakening*, *She Stoops to Conquer*, Beckett Plays. She is also working on updates and revisions of the VASTA Guidelines for Promotion and Tenure. IF YOU ARE ON A TENURE TRACK AND DO NOT YET HAVE THE CURRENT GUIDELINES, check the notice on the back cover of 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.

NEW ENGLAND

NANCY HOUFEK began the 2000-2001 season at the American Repertory Theatre coaching *King Stag* (direction by Andrei Serban with masks and costumes by Julie Taymor), that is now on an 18-month national tour culminating in London. She continued with *Antigone* (directed by Francois Rochaix), *Three Farces and a Funeral* (Chekhov short stories), *The Doctor's Dilemma*, and *Mother Courage*. She is continuing a series of workshops on vocal use in public presentations through Radcliffe Seminars, the Bok Center for Teaching and Learning, the Professional and Organizational Development Conference in Vancouver, B.C., and New England Cable News. Her film, "The Act of Teaching," is now available through the Bok Center at Harvard University. Nancy is pleased to announce that The Institute for Advanced Theatre Training at Harvard, in collaboration with the Moscow Art Theatre School, will now offer an M.F.A. in Performance with a Voice Concentration under her leadership.

RUTH ROOTBERG is in her first year of "undoing," otherwise known as learning to inhibit and direct, at ATSNE, the Alexander Teacher School of New England in Amherst, Massachusetts. A portion of her demonstration video "Moving Towards Vocal Center"

was shown in October at a benefit for the Laban/Bartenieff Institute for Movement Studies. Ruth has recently conducted a peer review for one of the upcoming VASTA journal articles.

PETER JACK TKATCH (University of Vermont) directed and dialect-coached *Blithe Spirit* in celebration of the centenary of Sir Noel Coward's birth and his contributions to the theatrical world. In addition, this fall Peter Jack served as dialect consultant on *Sweet Charity*.

WEST CENTRAL

PAUL MEIER (University of Kansas) is currently directing and dialect-coaching *Blithe Spirit* and editing Pedagogy and Coaching articles for the second issue of the *Voice and Speech Review*. As director of IDEA (International Dialects of English Archive), he reports that over 250 primary source dialect samples are now available at the website, HYPERLINK "<http://www.ukans.edu/~idea>" www.ukans.edu/~idea. His dialect course with accompanying CD's is available with academic discounts at his website, HYPERLINK "<http://www.paulmeier.com>" www.paulmeier.com.

SOUTHERN

RENA COOK accepted a new position at the University of Oklahoma, where she serves as voice teacher and dialect coach. This fall she coached *Sideman and Cosi*. She is currently working on an original musical entitled *Lily, Lily* and is doing dialect design for a production of *The London Cuckholds*.

WESTERN

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, in AUSTRALIAN VOICE, and in the 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 of 2001.

Next VASTA Newsletter
Deadline to the Editor

March 15

email: ferrec@byuh.edu

VASTA Publications

VASTA Advocacy information is Free for members, \$5 for non-members:

Training Guidelines

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The Combined VASTA Bibliography

To Order Write: Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK 74104. Cost: \$10 for members of VASTA and \$15 for non-members.

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

VASTA NEWSLETTER

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University of Kansas
Department of Theatre and Film
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