Letter to America
By Lise Olson

The day I left for England to take up my place on the Central School of Speech and Drama postgraduate voice course I bought a new notebook—narrow lined, as I preferred to cram as many thoughts as possible onto a single page. I meant to write, as travel journalists do, of unusual characters, places of interest, restaurants and museums to pass on to others, ephemera collected and dispersed. Eleven years down the line I wish that I had kept up that book as I have travelled throughout the UK’s various compass points, living and working as an itinerant voice teacher and dialect coach.

For those of you who aspire to work abroad—it is possible. Difficult, yes, but possible.

Here have been many steps to my own working life here in the UK. I began as a student, giving up a tenure track post in the USA (it’s a long story), leaving a lovely townhouse to move into an international student hostel. For those of you that have visited, you are aware that London is one of the most expensive cities in the world. I will not disabuse you of this fact.

After completing the course at Central, I was lucky enough to be asked to stay on and teach on the course. Additionally, I picked up sessional (part-time) work at other drama schools. I was fortunate enough to pick up some dialect coaching at several regional Repertory Theatres before I landed a full-time post as Head of Voice, Welsh College of Music and Drama.

To get a full-time post teaching at a British drama school, you must be in possession of a work permit. It may be possible for the school to get one for you, but you cannot be employed without one. I cannot speak for universities, as all of my experience has been in drama schools. The school that is applying for your permit must be able to prove that there is no one else in the European Union (not just the UK) who can do the job.

UK drama schools have very few full-time posts. The remainder of the work is done by sessional (adjuncts), who get paid by the hour.

Most voice teachers in Britain (although not all) are graduates of the Central School’s excellent postgraduate (now MA) voice programme, led by David Carey. With the exception of one London Linklater teacher and a few ‘Vanguard Licensee’ Estill teachers, UK voice tutors are not trained in any one specific methodology. They usu-

(continued on Page 8)
Dear VASTA Members,

Since VASTA’s incorporation in 1986, I am its 8th president. In one way or another I served under each of the former presidents. And as I reflect, I am so grateful for every one of them. This organization truly stands on their shoulders, as each had their unique contributions. Dorothy Runk Mennen is the Mother of us all. Barbara Acker refined our constitution. Barry Kur organized our infra-structure. Marian Hampton broadened our scope to the international scene. BettyAnn Leeseberg Lang spearheaded our publications and pushed VASTA kicking and screaming into our age of technology. Janet Rodgers brought us into the new millennium and birthed our journal. And Kate Burke has increased our outreach in a huge way. Through their leadership, VASTA has always been a hard-working, creative, innovative, solvent organization with one goal and one goal only – to serve its members and the advocacy of our profession.

To date, through our work and our publications, the success of this organization is pronounced. VASTA has literally defined what we do for all to see, explains who we are and how our services can be utilized. Thus, academia and other theatre practitioners and specialists now recognize, respect, and seek out our expertise. How far we have come in only 16 years!

But presidents, quite frankly, are only truly effectual and progressive when their constituency is fully behind them. And particularly with VASTA, it’s the membership, the individual member, who makes this organization tick, function, and excel. Presidents dream, propose, plan, organize, guide, watch over, read about and write about the organization. But it’s the Membership that does the work that facilitates us all. Without our publications, without our website, without our directories and VASTAVOX we would all be sitting, once again, alone in our offices fretting over questions and difficulties that can now be answered and solved though one e-mail that will hit several hundred VASTA members within 20 minutes. And most importantly, that e-mail will engage such receptive and responsive souls – our members, who will take a few minutes in their over-busy lives to respond, always with care and grace.

It is because of this membership that I have agreed to serve. It is because of this membership that many of us have the jobs we do, and can continue to do what we love and receive a living wage for our efforts. And, if VASTA is to continue its mission and progress further into the unknown and into these troubled artistic times, it will be this membership’s increased commitment that will hurl us through.

There is so very much to be done. So as your new president, I am soliciting YOUR interest, YOUR energies, and YOUR commitment to serve a while. Create some time in your life for VASTA. Contact me. And in so doing, you will become rich.

And finally, for those of you who did not attend this year’s VASTA Conference in San Diego, we missed you. The conference was a beautiful, stimulating three days and nights with wonderful presenters, lovely accommodations, and lots of warm and friendly souls. Hats off to Eric Armstrong, Judylee Vivier, and Jeff Morrison!

Onward into Service, our 3rd Journal publication, and to New York City in 2003!

Kate Ufema
Your President
Matchmaker, Matchmaker, Find Me a Mentor
by Deena Burke

The mentoring program began 2 years ago when, during the VASTA meeting at the ATHE conference in NYC, my friend and colleague, Mark Enright, suggested that this was precisely the kind of service VASTA should be offering to its members. From his articulate urgings VASTA's mentoring program was born. Since that time, 18 mentors have volunteered their services and we have had interest from 28 “mentees”. I am happy to report that we have had some very successful pairings. The program is chugging along and, based on the response from mentees and mentors alike, I think I can say it is a success. This August I stepped off the board after 3 years, turning the program over to the very able Ginny Kopf. I know she will be a superb successor and steward for this burgeoning program. However, before I let go entirely, I want to mention something that will help the program continue to grow and become an even greater success.

We need more mentors to serve the needs (and locations) of our diverse membership. I appeal to anyone who feels they have something to share with a newer, developing member of the voice and speech field. If you have concerns that you don’t have the time, that the job will be overwhelming or that you have nothing to offer, let me allay these fears. Our program offers an opportunity to develop a unique relationship based on the needs of the mentee and the expertise of the mentor. There is no “one way” this partnership must be. Briefly, the process works like this:

- Mentors fill out the mentor form (located on the VASTA website http://www.vasta.org/mentor.html) and e-mail it to Ginny Kopf, or they simply contact Ginny to say they are interested (I encourage filling out the form).
- A mentee contacts Ginny with info about themselves, their training and what they are looking for.
- Ginny goes to her list of mentors and, based on location and criterion from the mentee, she tries to make the best fit possible.
- Ginny contacts the mentor to see if they are still willing to take someone on. She sends whatever info she has on the potential mentee so the potential mentor can get a sense of the person they would be working with.
- When she receives an OK from the mentor, she contacts the potential mentee with the mentors info and lets them get in touch.
- If the fit is right, then they begin their partnership as they define it. If not, the mentee can re-contact Ginny and she goes back to the drawing board.

Generally, mentees are looking for someone in their area. However, depending upon the individual situation, it is quite possible to do much of your mentoring by e-mail and phone. Some people meet occasionally, others have a student working side-by-side with them, shadowing them at coaching sessions and helping in the classroom. The models are infinite. Some mentees merely need some guidance on where to do further study; others want help with a job search and doing a CV. In some instances they are interested in changing from one field to ours but wish to incorporate the work they already do (ex: a movement person wanting to integrate voice work into their teaching). The possibilities are endless. There is no obligation for either party. If you talk (or e-mail) and the fit isn’t right, you simply decline and the mentee goes back to the overseer (Ginny in this case).

I have heard back from mentees who feel so grateful and inspired by the guidance provided to them and from mentors who speak of how fulfilling it is to mentor and, as is so often the case, how they learned as much as they taught. So, I strongly encourage you to jump in. The rewards are rich and Yenta is waiting.

Reflections on the Lessac Summer Intensive Workshop 2002
by Nancy Krebs

Our formal final dinner had been lovingly prepared by the Mercersburg Academy dining staff. In fact, the entire staff had been so hospitable to us for the entire month of our stay. This dinner was their farewell to our Lessac Summer Intensive. I looked around the table at the engaging faces of our participants and listened to them express how much they felt they had gained from these four weeks of training. “My voice is fuller”; “my throat feels so much better than when I first arrived”; “I feel healthy!” Thanks to this workshop, they were leaving with an enhanced ability to feel when their voices were working properly; feel physical energy qualities working for them. They were leaving tomorrow with “Body Wisdom” as Arthur Lessac says.

I thought back to the first day of the workshop. I am always moved to hear why people are attracted to the workshop. This body of work created by Arthur Lessac is not just for actors, or even acting instructors, but for anyone from any field—communications, education, fitness and sports, speech pathology, business. I met, on that first day, individuals from all walks of life with a variety of reasons for embarking on this journey. And what a journey it is.

We begin in our body-training classes by introducing the basic concept that there is a natural, organic, optimal way that the body wants to function. Over time, we often lose the ability to recognize this optimum, settling for minimum usage. In class, we re-learn how to communicate with our bodies in order to achieve natural functioning. We
tap into Energy states: Buoyancy, Potency, Radiance and Inter-involvement. We use these physical states to give ourselves organic instructions—from within—rather than rely on outside imagery,rote drill or imitation. Voice Work is also Body Work: the two are entwined, inter-related, and synergetic. Each Vocal Energy is introduced as a musical experience, and then we apply the musical quality of vowels, consonants and the voice itself—to words, to phrases, sentences, paragraphs, then to extemporaneous speech. We move into exploration of texts, and giving extemporaneous speeches for one another and we continuously explore texts both prepared and impromptu up to the very last minute of the workshop.

The days are full; of classes, of individual coaching and with experimentation with a “buddy”—another participant with whom to explore the daily work. And we live together; faculty and participants, on the same campus. We eat our meals together, so the learning, the observing, the questioning never stops. We bond as a group in this setting; far from the hurly-burly of life, which engenders trust very quickly and early in the training process; especially at Mercersburg, with its retreat-like setting.

Along the way, adverse body and voice conditions that had been considered by our participants to be chronic and somewhat handicapping are relieved and/or eliminated as the gentle, relaxing and energizing work melts away long-held tensions and constrictions. Athletes discover that their performance improves, teachers discover how and why the voice works, accents become reduced; actors discover a new and exciting way to approach scripts; and a sense of well-being permeates each gathering.

And by the end, at our final meal, we laugh and we cry. For we are all moved by this four-week journey—individually and collectively.
VOICE CONGRESS IN CHILE

By Naomi Frenkel

FOR THOSE WHO PLAN AHEAD………………The First International Congress of the Use of the Voice in the Arts will be held in Santiago, Chile in the first week of May, 2003. It is under the direction of Solange Duran (who was co-presenter with Susan Bloch at the 2002 Vasta conference) under the sponsorship of the Artists and Cultural Mangers Association, “Eatenu” and the Chilean Union of Actors, “Sidarte.”

The event is an initiative to bring attention and interest in developing professional involvement in the study of the use of the voice in a Latin American country where such study does not exist. The Congress is pioneering in this field in Chile in the hope that jobs will be created in the areas of analysis, investigation, and improvement of the use of the professional voice. It is expected that new techniques and methods based on advanced technology will be used.

The Congress is oriented to actors, singers, announcers, ENTS, phononaudiologists and voice teachers. Professionals from Belgium, Argentina, Mexico, Germany, Denmark, France and the US are planning to attend. Other professional residents of Chile are urged to participate in order to unify, diffuse and share the information gathered.

Anyone who is interested is invited to attend. The organizers hope to establish an international network of voice professionals; to create a joint effort to develop, research, and diffuse information about the Use of the Voice.

Information: Artists & Cultural Managers Association
email: chilevoz2003@vtr.net www.vtr.net/~chilevoz
phone/fax: (56-2)238 3947 (56-9)479 0001
Contact: Solange Duran
The Third World Voice Congress will be held in Antalya, Turkey June 29 – July 3, 2003.

This congress is held every four years and is an opportunity for ENTS, phoniatricians, speech-language pathologists, singers, voice specialists and teachers to come together to exchange ideas and experiences.

VASTA AT ATHE

By Rena Cook

San Diego did not fail us. The sun shone brightly luring us to the pools, but the strength of VASTA sponsored workshops at the ATHE 2002 conference, July 25-28, proved to be a powerful pull as well. An estimated 300 people attended seven workshops, a business meeting and a hospitality gathering.

The workshops were highlighted by VASTA favorite Neil Freeman who shared some new scansion work he is doing in a session entitled “Taming the Enemy: How to Make Shakespeare’s Scansion a Useful Tool.” Equating the iambic to the “heartbeat” and the irregular line to a broken heartbeat, he contrasted scanning by traditional rules of poetry and scanning to enhance meaning, the “shoulds” and the “coulds” as he called them.

Marlene Johnson and Patricia Riggin worked with “You/Me: Giving and Receiving Breath and the Mesiner Technique” to a room spilling over with willing participants. Bonnie Raphael, Claudia Anderson, Liz Carlin Metz, and Jan Gist teamed up to explore the idea of carry over from voice class to rehearsal and to performance. The breath and body connection received a rounded treatment from Joanna Cazden who addressed the anatomical aspects of breathing and Judylee Vivier who presented a practical application of breath work.

“Sculpting the Voice,” presented by Barbara Acker and Erica Tobolski, gave insight and creative exercises for developing the extended voice for cartoon and voice over work. Jeff Morrison took us through an experiential anatomy session that connected voice and body on a somatic level.

Finally, Janet Rodgers introduced the book she has recently edited entitled The Complete Voice and Speech Workout, a compilation of 74 voice exercises contributed by VASTA members. She was joined by Liz Carlin Metz, Jan Gist and Erica Tobolski, each of whom took the participants through an exercise that they had contributed to the book.

VASTA hospitality provided a time for VASTA members, new and old, to exchange ideas, email addresses and share more than a few laughs. The San Diego sun did not let us down, nor did the quality of VASTA workshops, which for many were the bright light of this year’s ATHE conference.

VASTA is eager for proposals for ATHE 2003. Our deadline for proposals is October 15, two weeks prior to ATHE’s published deadline. The VASTA Board meeting is scheduled for October 19 and all proposals will be reviewed by the board at that time. If you have an idea and need some suggestions for development or would like to team up with like-minded colleagues contact Rena Cook at <renacook@ou.edu>. A debut panel is planned to encourage first time presenters. It is a straightforward process and is an opportunity for all of us to share our work with colleagues.

VASTA Conference 2002 - San Diego

by Phil Timberlake

Eighty-one participants braved the brutal 70 degree days and punishing breezy nights of coastal California to attend the 2002 VASTA conference at San Diego State University. The conference title, “Breathe,” was appropriate to the presentations on breathing, as well as the deep, diaphragmatic sighs induced by the pool-side refreshments in the (continued on page 7)
The related discussion of duties of the position led to the following motion:

KU reported as liaison to ATHE. She discussed the results of an ATHE survey which seemed to show that 90% of ATHE’s membership is engaged in teaching the practice rather than the theory of Theatre.

JM reported on his progress in producing a searchable online version of the VASTA Bibliography. He has won a grant from ATHE to continue with the project.

GK agreed to take over the reins of the mentorship program from DB as she is leaving the board.

KR presented the most recent version of VASTA’s Promotion and Tenure Guidelines. The revision process is ongoing.

KD reported on a VASTA meeting held at the Voice Symposium. This led to a discussion of the need for a brochure of some sort to distribute to potential members. Finally a decision was taken to design a bookmark for this purpose.

KB reported on her attendance at KC/ACTF in Washington DC where VASTA presented an award to J Salome Martinez.

The board then turned to the topic of certification as a potential aspect of VASTA membership. Arguments were made on both sides. No action was resolved upon.

The meeting adjourned for the length of the conference and was rejoined on the evening of July 31.

The first action of the board in this meeting was to choose LW as VASTA’s new President-Elect.

CM gave a brief report on the newsletter.

EA reported that he was required to purchase an insurance policy covering VASTA for accidents which might take place at conferences. SDSU, as our host, required this insurance.

JR MOVED ADJOURNMENT. MJ SECONDED THE MOTION PASSED UNANIMOUSLY.

IFTR’s 14th World Congress
By Sandra Lindberg

This July, I participated in the International Federation for Theatre Research’s (IFTR) 14th World Congress, held in Amsterdam. Its theme was “Theatre and Cultural Memory: the Event Between Past and Future.” Thanks to mentoring from the Voice and Speech Review (VSR), I had a strong draft to submit to this conference. My paper “Archetypal Image Work in Shakespearean Performance Training,” currently under review with VSR, was selected for presentation at this conference and I was invited to participate in a Working Group titled Theory and Practice of Performing. Though IFTR has been meeting since 1956, only recently has it begun to incorporate the research of voice, movement, and acting practitioners. Voice teachers are especially under-represented at this conference, which is why I am hoping to spark more interest in IFTR with the information below.

According to IFTR’s website (www.firt-iftr.org/firt), its conference is one of the “world’s largest and most significant in the discipline of theatre/performance studies.” Its aim is to “promote collaboration and exchange of information between individuals and organizations concerned with theatre research.”

IFTR believes that Working Groups, loose associations of theatre practitioners with similar performance/research interests, are at the heart of its mission. There are 15 such groups at IFTR. The WG: Theory and Practice of Performing is only three years old. I felt privileged to be part of a vigorous group from France, Australia, Japan, Britain, Venezuela, and the United States which is gently nudging IFTR to include the research of those of us who actually practice our craft.

Our Working Group met for a total of nine hours. Over a three day period, we led each other through exercises and discussion, a far different experience from most conferences where I have spent most of my time stuck in a chair. We found that many of our papers explored how theatre training relates to the awakening and shaping of energy/spirit. When I chose exercises for this group, I focused on the connections between breath, sounding, image, and will. Other practitioners in the group explored Qi Gong, image exercises connected to Chahkras, the relationship between image and text in Hamlet, or the relationship between physical centers and character. We worked to find both common threads and uniquely different characteristics of our work.

The next IFTR/FIRT Conference will be held in January 2003, in Jaipur, India. Its theme is “Ethnicity and Identity: Global Performance.” The convener for WG: Theory and Practice of Performing will be Diana Smith-Sadak at Towson University. Check the IFTR website (www.firt-iftr.org/firt) for information about submitting a paper and/or participating in this working group. Also, keep IFTR in mind for 2004, when it will be held in St. Petersburg, Russia. Jade McCutcheon, of Australia, and I will be the 2004 conveners for this Working Group. Information about the Russian conference will appear on the IFTR website in a few months.

The Challenge of the “Mixed Bag” Class
A report from VASTA Discussion Group:
By Mandy Rees and Christine Morris

A number of VASTA members, teaching in undergraduate programs, are faced with serving the needs of a
Over the course of the three-day conference, all three presenters offered systems that explored the connection between breath and movement. Susanna Bloch’s Alba Emiting™ work uses breathing patterns and physical actions to express and invoke specific emotional states. Bloch also uses breath and physicality to release those emotions when appropriate. Diane Elliot’s Body-Mind Centering® presentations featured partner and individual work exploring the sense of respiration deep within the body. Bill Helm’s Qi Gong classes used animal imagery and movement to facilitate each participant’s experience with their own breath and energy.

In past conferences, participants spent three full days attending workshops. This year’s schedule included time off. Eight blocks of teaching time were offered, but each participant was scheduled for only six of these periods. In this way, attendees had the opportunity to rest, nap, swim, chat, or even visit the aviary at the San Diego Zoo.

Tuesday evening’s doctors panel featured Yolanda Heman-Ackah, MD, Assistant Professor, Laryngologist and Voice Specialist, The Voice Center, UIC College of Medicine, and Andrew L. Ries, MD, MPH, Professor of Medicine, Division of Pulmonary and Critical Care Medicine, University of California, San Diego. Dr. Heman-Ackah detailed the human voice mechanism and the principles of sound production. Her favorite teaching tools were homemade toys, one of which looked suspiciously like a turkey baster. Dr. Ries documented the dangers of smoking and the problems of asthma, admonishing asthma sufferers to engage in a consistent self-monitoring program guided by a physician. His favorite teaching tools were cartoons, both in color and black-and-white.

The conference also featured “Things that Work” break-out discussion sessions, a “Bistro” open-mic night, and a theatre outing to the Old Globe. Newly published work by editors Janet Rodgers (“The Complete Voice and Speech Workout Book and CD”) and Ruth Rootberg (“Breathing: Results of a Survey”) were unveiled. Congratulations to Clyde Vinson Memorial Scholarship winner Gregory Lush, and a special thanks to conference attendees who contributed over $400 to the Vinson fund.

A deep bow to Director of Conferences Eric (cafeteria-negotiator) Armstrong and his Assistant Directors Jeff (map-master) Morrison and Judylee (refund-wrangler) Vivier. See y’all in New York in 2003!

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“mixed bag” of students gathered together in a single class. This may mean a collection of majors and non-majors, experienced and “green” students, those hoping for a life in the arts and those aiming for business, teaching, or other professional careers. We may face students who are unprepared, who are left-brained, result oriented, and not in their bodies. We may work with students who do not come to us with discipline, motivation, or a willingness to commit to all exercises. Many of these students spend more time interacting with a computer screen than time using their voices and bodies for communication. What we have to offer is important to them, but we have to develop fresh approaches and techniques that can effectively reach and inspire a wide variety of needs. And to complicate matters, a one semester voice class may be all we have available to us.

Two key questions arose in our discussion. The first is, “What do we want these students to learn in one term?” We were only able to begin this important conversation; however, we identified a few ideas we thought were appropriate.

- an awareness of their breath, voice, and body
- learning to trust the process of producing sound rather than listening to the sound they hear
- experimenting with their voices in a playful manner
- learning to communicate without worrying about how they sound
- spend more time on voice work rather than speech work

The second question we need to address is, “What situation gives us the best chance of student success?” Again, we were only able to scratch the surface.

- a classroom where students have permission to fail and look foolish; provide a safety net
- frequent emphasis on ways vocal skills can be applied to many fields
- celebrate the learning process over the result
- maintain integrity and stick to our goals, not compromise our standards based on student expectations
- using children’s stories or ghost stories to encourage animated vocal and physical expression

We found sharing our ideas, success stories, challenges and questions to be a wonderfully supportive process, and one we hope to continue.
ally are free-lance and supplement their teaching income by coaching for film, theatre and corporate clients. Only the Royal Shakespeare Company and the National Theatre employ company voice coaches. There are others who earn a substantial crust by being dialect coaches for films. My UK voice colleagues are talented, generous souls. I want to bring VASTAn over to meet them.

Few US voice teachers remain long-term. Although there are many drama schools, there is still the ‘RP stigma’. If you are not a ‘native’ RP speaker it is difficult to get the top jobs in London—people who are hiring may disagree with me, but this is the harsh reality. My major full-time teaching posts have all been outside of London. I have worked as a dialect coach in the West End, but have been flatly told that because I am not British, I will not be hired to coach non-American shows. They still do many American plays here, but the British dialect coaches are hired for most of those as well (go figure). However, I am currently doing South African shows at the Royal Exchange in Manchester. Fellow American, Rick Lipton, phonetics and dialect teacher extraordinaire is pursuing his craft in London.

For the past 6 years I have been part of the team (and the sole voice tutor) at the new and innovative Liverpool Institute for Performing Arts, a BA degree. This year we initiate a one-year postgraduate acting course. We are bringing some voice sessionals on board to help with our increased numbers and free me up for teaching more acting classes and directing. Indeed, the basis of my work permit application for LIPA was that they could not find a ‘master teacher of voice’ who was also a ‘master teacher of acting’ and a professional director within the entire EU. I now have permanent residency, which means I no longer have to apply for work permits.

The positive aspects of living abroad are many: as a lifelong anglophile I have gotten the opportunity to indulge my love of magnificent architecture. I have had the occasion to travel extensively in Europe—low-budget airlines abound. I feel I have become more of a ‘citizen of the world’ and broadened my political outlook immeasurably.

However, travelling from the UK during school holidays is expensive (why I don’t make it to VASTA every year!) There is quite a lot of America bashing in the media, a cultural snobbery which is often difficult to listen to, and which seems to have gotten worse since 9/11.

I am proud to be an American working abroad. By the way, Thanksgiving’s at my place this year.

Lise Olson
Liverpool
England
BREATH WORK AND THE ACTOR

By Chuck Richie

Note: This article is based upon notes for the presentation of the third part of a workshop session scheduled for July 27th “Back to Basics: Taking the Mystery Out of the Breath Body Connection,” at this year’s ATHE Conference in San Diego. Due to circumstances beyond my control, I was not able to attend the Conference. My two co-presenters, Judylee Vivier and Joanna Cazden presented their portions of the session, by all reports to great success. I offer the following as an additional perspective on the role that work on breath and breathing plays in the training of the actor.

My portion of the workshop was to be based on the three main sources I use in my own teaching of voice and speech for the actor. Those sources are: 1) The work of Donna Farhi as contained in The Breathing Book: Good Health & Vitality through Essential Breath Work (Henry Holt & Co., NY, 1996) 2) The work of Kristin Linklater and 3) My own work and experience over the past thirty years as a professional voice user and ten years as a teacher of voice and speech. The following focuses on the latter and would have formed the conclusion of my presentation.

Acting occurs when one person’s experience reaches another’s, either that of another actor or actors and/or an observer or observers, i.e., the audience. Those who are reached then share back their own experience and/or response and the process continues in a chain of communication until the end of the performance. Through my own work and experience, I now see a direct link between the openness and release and support of the breath and the strength of that communication between the actor and another. This has led me to the creation of the following exercise.

The Breathed Scene Exercise

With a partner, read out loud through a scene, either one you are working on or the following very short “open scene.” Then put the script down, face one another, make eye contact and “breathe” through the scene. DO NOT substitute breaths for syllables or words, but with an understanding of the thought and intention of the line, breath-communicate each one of those to your partner and as you receive their response, let it affect your next breathed communication to them. You will find that a change of thought or action will prompt a change of breath; sometimes the breaths will be long, sometimes short, sometimes regular and flowing, sometimes uneven and quick, all related to your actions in the scene. Now pick up the script and still making eye contact as much as possible, do the scene with the text again. You should begin to find that your breath is now supporting the communication more, and that your level of communication with the other has begun to deepen, even in this brief exchange.

A: I BEG YOUR PARDON?

B: I ASKED YOU A QUESTION.

A: I DON’T UNDERTAND YOU.

B: CAN YOU GIVE ME AN ANSWER?

A: YES.

B: THANK YOU.

BREATH IS LIFE. That fact was brought home so clearly to me as I faced the family health crisis which prevented my attendance at the ATHE Conference. If breath is life, then, for the actor, breath is the source of the life that we create and we must become intimately aware of and in touch with it. Donna Farhi finishes her remarkable book with an inquiry called “Merging with the Breath” in which she asks the participant to surrender completely to the experience of breathing. I invite you to do the same, and as she concludes:

May each breath be like a footstep bringing you back to the home of yourself.*


VASTAVOX

VASTAVOX is a web-based email discussion list administered under the auspices of VASTA by Dudley Knight at UCIrvine to promote discussion of voice, speech, dialect, and text issues. VASTAVOX currently serves more than three hundred subscribers around the world. Anyone may subscribe to this list, but only subscribers may post messages. VASTA members are encouraged to subscribe.

How to Subscribe: On your web browser, go to https://maillists.uci.edu/mailman/listinfo/vastavox/ and follow the instructions. If you have difficulty subscribing, email Dudley Knight at dknight@uci.edu.
CONFERENCE
2003
IN NEW YORK CITY
AUGUST 4-7, 2003

Next year’s conference will take place in the Big Apple!

The conference theme next year will be the more primitive aspects of the voice: that place where the voice meets song. We are negotiating with some very exciting presenters who promise to offer different and stimulating views of the work.

The location looks promising but at present has yet to be officially confirmed. All details will be available in the next issue of the newsletter. Meanwhile, plan ahead and make room on your calendar for this very exciting event.

Watch the website and VASTAVOX for emerging details.

VASTA
STATEMENT OF PRINCIPLES

The Voice And Speech Trainers Association, Inc.
Expects the following of its members:

1. Offer instruction, advice, and guidance based on their ongoing pursuit of the best information, thought, and practices available in their respective specialization.
2. Acknowledge teachers and colleagues who have contributed to their work.
3. Present accurately the nature and duration of their training and experience.
4. Respect the right of colleagues to advocate approaches with which they may not agree and allow students freedom to choose practices which may best meet their needs.
5. Take responsibility for the emotional climate in their classrooms, fostering an atmosphere conducive to their students’ optimal growth.
6. Refer a student to a specialist (physician, psychologist, speech pathologist, singing teacher, voice and/or speech teacher, body alignment expert, etc.) whenever the need arises.
7. Maintain confidentiality regarding their students, except in cases where doing so could be detrimental.
8. Give students ongoing, objective assessments, as well as informed opinions of their abilities and progress.
9. Acknowledge the primacy of the director in matters of interpretation and addressing any questions or differences with the director in private.
10. Dedicate their teaching and practice to enhancing the art of communication, nurturing individual creativity in all its differences, developing empathetic abilities as an essential component of voice teaching and going beyond facile standards of right and wrong, correct and incorrect in assessing the human voice.
NEWSLETTER REGIONAL EDITORS

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

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@pop.uvm.edu

MID-ATLANTIC (NY, PA, NJ, DE, MD, D.C.)
Elizabeth van den Berg
McDaniel College
Theatre Arts Department
2 College Hill
Westminster, MD 21157
Phone: (410)897-2591
Email: evandenb@mcdaniel.edu

WESTERN (MT, ID, UT, CO, NV, AZ, NM, WA, OR, CA, AK)
Kathryn Maes
Dept. of Theatre, Film, & Video Production
College of Arts and Media
University of Colorado
Campus Box 166
Denver, CO 80217—3364
Phone: (303)556-4797 Fax: (303)556-2335
Email: kcampbell@ austinc.edu

WEST CENTRAL (MN, IA, ND, SD, NE, KS)
Shawn M. Muller
14002 Slater
Overland Park, KS 66221
Phone: (913)266-5490
Email: shawnmuller@ earthlink.net

EAST CENTRAL (OH, MI, IN, WI, IL)
Sandra D. Lindberg
Illinois Wesleyan University
School of Theatre Arts
P.O. Box 2900
Bloomington, IL 61702
Phone: (309)556-3589
Email: slindber@titan.iwu.edu

SOUTHERN (AR, LA, MS, 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

SOUTHEAST (WV, VA, NC, SC, GA, AL, FL, TN, KY)
Cynthia Barrett
Department of Theatre
University of North Carolina at Greensboro
Greensboro, NC 27402
Phone: (336)334-3767
Email: crbarrett@ uncg.edu

CANADA
Dawn McCaugherty
University of Calgary
Department of Drama
Craigie Hall D209
2500 University Drive N.W.
Calgary, Alberta
Canada T2N 1N4
Phone 403-220-6027 Fax 403-284-0713
Email: dmccaugh@ucalgary.ca

INTERNATIONAL
Linda Cartwright
7 Raines Avenue
Forrest Hill, Auckland
New Zealand
Phone: (64-9)410-8243 home; (64-9)815-4321 x 7106 work
Fax: (64-9)815-4347
Email: lcartwright@ unitec.ac.nz

MEMBER NEWS

INTERNATIONAL
LINDA CARTWRIGHT (Auckland, New Zealand) spent several weeks in Wellington working as additional dialect coach on the pick-ups for the second film of The Lord of the Rings trilogy, doing both set work and ADR.

MERIBETH DAYME (London, U.K.) spent two weeks in July teaching singing for the Fundacion Caxia in Spain and two weeks in August teaching at the Nelson SongFest in Canada. She has also been commissioned to write two books for WW Norton on Singing and Voice. They will be published in 2003. The titles are Singing is . . . and The Performer’s Voice.

KATE FOY (Queensland, Australia) was busy during July and August voice-coaching a production of Christopher Hampton’s Les Liaisons Dangereuses for the USQ Performance Centre. Earlier this year she directed The Arkansaw Bear by Aurand Harris for this Performance Centre’s annual Children’s Theatre Festival. Other work includes training
workshops for the speech and drama teachers of the Australian College of Music, as well as the continuing planning and development with industry partners of QUE, a regional youth theatre based in Toowoomba.

**GILLYANNE KAYES** (London, U.K.) is setting up an accreditation programme based on the work in *Singing and The Actor*. The programme outline is being unveiled at a major voice event in London in September. Over two hundred and fifty voice practitioners and performers will be attending the event, which is being organised by Gillyanne’s training company, Vocal Process Ltd. The first module will begin in the summer of 2003 and can be taken as a stand-alone course. Contact Gillyanne direct or visit the Vocal Process website for more information:  [www.vocalprocess.net](http://www.vocalprocess.net)

**LISE OLSON** (Liverpool Institute for Performing Arts, U.K.) co-directed the *Acting Showcase* at London’s Criterion Theatre, served as dialect coach and fight arranger on the new musical *Police Story*, attended the VASTA Conference and caught up with wonderful colleagues in San Diego. She works as consultant for Digitalbrain plc in developing on-line learning and is coaching *Habitat* at the Royal Exchange Theatre, Manchester. In addition, her recipes will be featured by Meyer Cookware (Circulon) this autumn.

**CANADA**

**PAM HAIG BARTLEY** (University of Saskatchewan) recently completed a half-year sabbatical during which she directed *Three Days of Rain* for Persephone Theatre; went to Toronto to produce a new commercial voice-over demo CD; was selected to attend a spoken word producers’ workshop at CBC; and took some time to read plays, do yoga, and play soccer with her six-year-old son.

**DAWN MARIM-CaUGHERTY** (University of Calgary) taught last spring at the Voice Intensive in Vancouver, participated as an actor in PlayWorks 2002 at the ATHE conference in San Diego (where she also delighted in breathing together with colleagues at the VASTA conference) and directed a workshop presentation of a new piece developed through a process of authentic movement and weaving together clown exploration and aspects of Genet’s *The Maids*. This fall Dawn will be dialect-coaching *Orpheus Descending* and preparing to direct the well-known Restoration piece *She Ventures and He Wins* at school.

**BETTY MOULTON** (University of Alberta) finished her 8th season as the voice, speech, text and dialect coach for the Colorado Shakespeare Festival in Boulder, CO in July. Earlier this year, she co-directed the voice-taping of students for an “Intonation Study” from the Speech Pathology department at the University of Waterloo, Ontario, and directed and was a principle reader on a CD of Tanka poetry. Creative projects this year include continuing workshops with singers to connect theatre voice and text work to the singer’s process, and creating a CD of poetry for choreographers.

**MID-ATLANTIC**

**JENNIFER DANBY** (Department of Theatre, Film, and Dance at the CW Post campus of Long Island University) currently teaches voice, speech, and Intro to Acting. She is Vocal Coach for *A Midsummer Night’s Dream* at CW Post, show running October 2002. Guest Director is Barbara Rubin, whose credits include Assistant Directing the Ian McKellen/Helen Mirren *Dance of Death* on Broadway. Jennifer is also writing her dissertation on five early English Restoration actors, looking at gender and the shaping of actors’ types. Voice is a fundamental part of her analysis, as she looks at ways in which male and female voices might have interplayed in seventeenth-century performance, based on analysis of play texts, rhetoric manuals, and other sources.

**NONI FRENKEL** (aka Naomi Frenkel) presented her one-woman cabaret show on Sept. 28th at WSC’s Clark Street Playhouse in Arlington, VA. Daniel Sticco is the music and stage director. The show is titled *First You Dream* and is about daring to do the unthinkable, pushing the envelope, and coloring outside the lines. Noni and Dan are very interested in doing the show followed by a master class for singers on college campuses. Please contact her at nfrenkel@cox.net if you are intrigued by the idea.

**CHRISTINA KEEFE** (Allentown, PA) taught voice/speech for DeSales University. For the Pennsylvania Shakespeare Festival she played Gertrude in their opening production of *Hamlet*, (which she also vocal coached). She went on for the remainder of the season to vocal coach *Henry V* and *Two Gentlemen of Verona*. She also held a workshop for the Intern Company at PSF on integrating voice and movement. She’ll be teaching acting for DeSales University this fall. She is also heading up the Education Wing of the Pennsylvania Shakespeare Festival, putting together an extended school partnership with two schools in the Lehigh Valley.

**NANCY KREBS** became a Master Teacher in the Lessac Approach to Voice and Body Training in the spring of 2002. In the 2001-2002 season, she was the dialect/vocal coach for Everyman Theatre’s production of *Watch on the Rhine*, and the Baltimore School for the Arts production of *Scenes from Chekov*. She taught an introductory workshop in the Lessac Approach for the Baltimore Theatre Alliance, and traveled to Fargo, North Dakota for a two-day Intensive Lessac Workshop hosted by North Dakota State University’s Theatre Department in March. She headed up the Body Training for this summer’s four week Lessac Summer Intensive Workshop, held at Mercersburg Academy. In the fall, she will be coaching *Cabaret*, the BSFA’s fall production, and in January, will be dialect/vocal coach for *My Children, My Africa* at Everyman.

**BETTYANN LEESEBERG-LANGE** has new contact numbers: EMAIL: <shalltall@comcast.net> and CELL: 443-745-1345. During Fall/Winter last year, she coached the pilot for the HBO Series, *The Wire*, written by David Simon and shot in Baltimore by the people who produced *Homicide*. She then became the
vocal coach for their first season as well. She also dialect coached at REP Stage, Columbia, MD: *The Judas Kiss*. BettyAnn, as a part of the DELMARVA Regional Group, hosted an IPA PILLOWS Workshop with Louis Colianni at Howard Community College. She did text work for Dr. Susan Russell at Gettysburg College’s production of *The Merchant of Venice* in January/February. She went to Sydney, Australia to visit her daughter and granddaughter and interviewed the professional vocal coaches in the area. BettyAnn attended the VASTA conference in San Diego and is proud that her exercise is in the VASTA Exercise Workbook. She has been the Resident Vocal Coach at REP Stage beginning with the 2001-03 Season and will continue with *The Wire* for its second season. This fall she is dialect coaching REP Stage’s staged reading, *Katia*, for the Kennedy Center’s Prelude Festival as well as their production of *Faith Healer* starring Nigel Reed, the 2001 Helen Hayes Award Winning Actor in a Leading Role for his portrayal of Oscar Wilde in *The Judas Kiss*. At Everyman Theatre in Baltimore, she is dialect coaching *Taking Sides*. She also continues to teach a basic voice and diction class and an advanced performance for the camera class at Howard Community College because they let her teach only one day a week, to accommodate her coaching schedules.

**SCOTT MACKENZIE** (Westminster College, New Wilmington, PA) is teaching Voice and Diction as well as vocal coaching department productions. At Wayne State, Cynthia Blaise introduced Scott to Fitzmaurice technique. He attended the Fitzmaurice five-day workshop at UNC-Greensboro in 2001 and plans to become a certified Fitzmaurice instructor in 2004.

**LAURIE MUFSON** coordinated the Lessac Summer Voice and Body intensive at Mercersburg Academy, where she is director of theatre and chair of the Arts Department. She will be coordinating next summer’s intensive (June 29 - July 26) as well and can be reached at Laurie_Mufson@mercersburg.edu for more detailed information. Laurie also chaired Arthur Lessac’s 7 hour workshop at ATHE in San Diego.

**CARLA M. OLSEN** (Penn State University) Carla has recently completed the Fitzmaurice Voicework Teacher Certification this past summer in New York and will be performing *Titania/Hippolyta in A Midsummer Night's Dream* this fall at Penn State. She has studied Shakespeare and Jacobean drama with the British American Drama Academy in Oxford and London and has worked as a professional actress in New York City for the past decade. A member of AEA and a Resident Artist for the state of Pennsylvania, she performs and gives workshops in classical text throughout Pennsylvania. She will receive her MFA in Acting from PSU in 2005 where she now teaches in the School of Theatre. She is working towards Feldenkrais certification as well.

**STEVE SATTA** (Towson University) directed *What You Will* - a transgendered revisioning of Shakespeare’s *Twelfth Night* - on Towson University’s Mainstage. At ATHE’s lesbian/gay theatre focus group pre-conference he presented a paper on the show and also sat on a panel on Queer Pedagogy. He coached Dominick West for an episode of HBO’s *The Wire* and also coached Towson’s mainstage production of Brian Friel’s *Translations*. For Northwestern University’s National High School Institute for Theater Arts he taught Speech and Dialect and directed a (greatly) abbreviated version of *Angels in America: Perestroika*.

**LUCILLE SCHUTMAAT-RUBIN**, Ph.D. (Dir. Professionally Speaking and Voice Faculty at Circle in the Square Theater School NYC) contributed the chapter “Your Vocal Image” in Shelia Grant’s book, *Any Woman Can*. In June she presented a workshop, “A Daily Voice Tune-Up for Maintaining Vocal Readiness” and attended the gala honoring Julie Andrews and NPR’s Terry Gross at the Care of the Professional Voice Symposium, Philadelphia; Her clients appeared on Broadway in *The Tale of the Allergist’s Wife*, *The Goat*, and *Into the Woods*, in the films *Kissing Jessica* and HBO’s *Hysterical Blindness*; She attended Tovah Feldshuh’s workshop, “An Actor’s Approach to a Song”, NYC. In addition to her private practice, Lucille teaches both the actors and the musical theater students at Circle in the Square Theater School.

**MICHAEL TOLAYDO** (St. Mary’s College) is appearing as Reg in *Privates on Parade* at Studio Theatre and recently appeared as Colm Primrose in *Sea Marks* at Metro Stage and at the Folger Theatre as Macbeth. He directed *The Dresser* starring Floyd King and Ted vanGretheisen and will be playing Macbeth in the fall at The Folger Shakespeare Theatre in Washington DC. Michael is on the editing board of Shakespeare Magazine and works with the Education Department at the Folger Shakespeare Library. He is the artistic director of Bill’s Buddies, the Folger’s educational outreach touring company. Michael was certified as an associate teacher of Fitzmaurice Voicework this spring.

**ELIZABETH VANDENBERG** (McDaniel College, formerly Western Maryland College) served as dialect coach for *Sweeney Todd* (starring Christine Baranski and Brian Stokes Mitchell) and *Merrily We Roll Along* at the Kennedy Center’s Sondheim Festival in Washington DC. She also worked as dialect consultant on *Candida* at the Olney Theatre Center for the Arts in Maryland and *Prometheus* at the Studio Theatre in Washington DC. This fall she is coaching *Privates on Parade* at the Studio Theatre (with fellow member Michael Tolaydo in the cast), and *What the Butler Saw* for Signature Theatre. She appeared in *Carla’s Cabal* at the National Museum for Women in the Arts, and *The Selfish Giant* and *Telemecca: Stories My Mother Told Me* for New Visions/New Voices at the Kennedy Center. At the American College Theatre Festival Region II she was a preliminary Irene Ryan judge, responded to several productions, and offered a workshop on pictures and resumes.

**JUDYLEE VIVIER** (head of the Graduate Acting Program, Brooklyn College) directed the Graduate and Undergraduate Actors’ Showcase, held at the Jose Quintero Theatre on 42nd Street. As the only full time voice professor and vocal coach, she worked on all the spring productions which included *The Waiting Room* by Lisa Loomer, *Escape From Happiness* by George F. Walker, Sam Shepard’s *Fool for Love*, and Brecht’s *The Good Person of Setzuan*. She served as assistant confer-
ence planner for the San Diego conference (and reports that it was an absolute delight to work with Eric Armstrong) and thanks the VASTA Board and all members for making the experience so rewarding! This semester proves to be just as busy as she attempts to take over from Eric as the conference director and continue the planning for the 2003 New York conference and help launch the spring production season at Brooklyn College by playing Amanda in The Glass Menagerie.

LYNN WATSON (U. of Maryland, Baltimore County) coached Polk County—a “rediscovered” script by Zora Neale Hurston—at Arena Stage. The production was hailed by the New York Times which said Arena had “given the theater world a gift” with the production. Finishing up the season at Arena, she coached Moon for the Misbegotten, which also received high critical praise. At UMBC, voice and dialect coaching included North Shore Fish by Israel Horovitz and Baby with the Bathwater. She contributed material to Ruth Rootburg’s Critical Praise. At UMBC, voice and dialect coaching included North Shore Fish by Israel Horovitz and Baby with the Bathwater. She contributed material to Ruth Rootburg’s Critical Praise. She taught voice, speech, and text at the Public Theater’s 13-week Shakespeare Lab and presented workshops on releasing vocal dynamics at the Voice Foundation and SSDL. Currently she is coaching Burn This at the Signature Theatre and The Trojan Women at Juilliard.

SOUTHEAST

CYNTHIA BARRETT (University of North Carolina at Greensboro) spent the summer in Atlanta at the Georgia Shakespeare Festival playing Julia in The Two Gentlemen of Verona and Miss Forsythe in Death of a Salesman, along with coaching those two productions and The Merry Wives of Windsor. This is coaching The Tempest for North Carolina Shakespeare Festival, Anton in Show Business and The Sound of Music for UNCG Theatre.

KATE BURKE (University of Virginia) has been named a Mead Honored Faculty Member of 2002. Eight University of Virginia faculty members per year are recognized for reaching out to students in the tradition of “Boots” Mead, former chair of the Music Department. The faculty members are honored at a dinner held in Thomas Jefferson’s Rotunda, and each of them submits a “dream idea” one of which will be made a reality by a $2000 award from the Mead Endowment. (If her dream idea is chosen, she will be sure to let us know.) Kate is also enjoying the relative calm and quiet of being VASTA’s immediate Past President.

RICHARD GANG (Elon University) played Dahmohd Meehane in St Patrick’s Well at the Greensboro, NC, New Playwright’s Forum. He is currently directing The 1940s Radio Hour at the Paramount Theatre in Burlington, NC and coaching dialects for Tom Stoppard’s Travesties at the Burning Coal Theatre in Raleigh, NC. He performed in A Fine Romance, a concert evening of six scenes, co-starring Catherine McNeela, Chairman of the Musical Theatre Department, Elon University, and directed three ten-minute one act plays in the first annual “Ten by Ten Festival” at the ArtsCenter in Carrboro, NC.

DAYDRIE HAGUE (Auburn University) attended the “Fitzmaurice Voice workshop Certification Program” this summer in New York, and the “Destructuring Mastery Weekend” with Lynne Innerst of Pointe Park University underwritten by a Breeden Fellowship. This fall she will be appearing in the world premiere of Strange Fruit: Story of an Alabama Lynching written by Dyann Robinson with original music by Worth Gardner. This spring she will coach Trojan Women and appear as Hecuba.

JACK HORTON (Presenter’s Studio, Louisville KY) With a new studio location in the St. Matthews section of Louisville and higher visibility through publication and business networking, Jack’s studio teaching is focusing more attention on the needs of businesspersons to help them improve their vocal presentations. Three new students hail from the Natl. Speakers Bureau. Jack’s more recently published articles that focus on John Q. Public are “It’s Not What You Say—It’s How You Say It” and “Your Voice, A Potentially Potent Communications Asset.”

MARY IRWIN (North Carolina School of the Arts) would like to thank everyone at the VASTA Conference for their enthusiastic participation in the raffle for the Clyde Vinson Memorial Scholarship Fund. We raised over $400 this year. She is looking forward to being on sabbatical in New York this fall, observing Kristin Linklater at Columbia.

MARLENE JOHNSON (Georgia College and State University) recently coached Three Sisters, Ti-Jean and His Brothers, Angels in America, and The Rivals at Florida State University and appeared as Birdie in Theatre Southeast’s production of Little Foxes. She will be directing Taming of the Shrew in the spring at Georgia College and State University. In March she presented two workshops at Southeastern Theatre Conference in Mobile—“Using the Voice to Interpret Shakespeare’s Acting Clues” and “Building a Wall” from the VASTA Complete Voice And Speech Workout. In May she participated in Frankie Armstrong’s “Voices of the Archetypes Workshop” at Kinnersley Castle in Herefordshire, England. In July she presented a workshop at ATHE in San
Diego entitled “You/Me: Giving, Receiving, Breath and Meiner Technique”.

CHRISTINE MORRIS (Duke University) coached Cloud Nine and Macbeth at Duke in the fall, and appeared in And Mary Wept, a new Archipelago Theatre piece by Ellen Hemphill and Nor Hall, along with performers from the Roy Hart Theatre and Pantheatre.

CAROL PENGERGRAST (University of North Carolina at Wilmington) continues teaching voice and speech part-time at the Univ. of N.C. at Wilmington and enjoying the opportunities in the city for doing “voice acting” for Japanese anime films. She is also working on the TV series Going to California, Dawson’s Creek and a Hallmark Hall of Fame feature film, The Locket, starring Vanessa Redgrave and Brock Peters. Although she hated to miss the VASTA conference this year, she has enjoyed visits with several VASTA members at other voice events—Linda Gates in Chicago and Mary Irwin and Pat Toole in Winston-Salem.

JANET B. ROGERS (Head of Voice and Speech Training at Virginia Commonwealth University) published her book, The Complete Voice And Speech Workout (Applause Books) which contains 74 voice and speech exercises contributed by 52 VASTA members came out in July and quickly sold out at both the ATHE and VASTA conferences in San Diego! The book can be ordered thru Amazon.com, Barnes and Noble or directly from Hal Leonard Publishing (kfizza@halleonard.com). In May and June, The European Voice Trip 2002 was a huge success. 18 students and teachers (including Marlene Johnson and Nina Pleasants) traveled to England to study Archetypes and the Voice with Frankie Armstrong. Then on to Romania where the group did workshops for ten days with the DAH Theatre from Yugoslavia and attended the Sibiu International Theatre Festival. In Sibiu, the group met up with Erica Tobolski, who had come with her students from the University of South Carolina.

JOHN WAYNE SHAFER has left Tarrant County College where he was the Director of Theatre and joined the faculty at the University of Central Florida as an Assistant Professor of Theatre. John may be seen in Serving Sarah which opened in theatres with Matthew Perry and Elizabeth Hurley on August 26th. His new contact info is University of Central Florida/Department of Theatre/P.O. Box 162372/Orlando, FL 32816-2372; phone 407-823-2862.

PHIL TIMBERLAKE is finishing his MFA in Voice and Speech Pedagogy at Virginia Commonwealth University. Last year, he presented at SETC, played Argante in Speech Pedagogy at Virginia Commonwealth University. Last year, he presented at SETC, played Argante in

ELIZABETH WILEY (College of William & Mary) Elizabeth Wiley performed in August with her husband David Doersch in Shakespeare for Two, Please at the Commonwealth Performance Festival in Staunton, Virginia, in Shenandoah Shakespeare’s stunning new venue, the Blackfriar’s Playhouse. Fall semester will see her directing A Little Night Music for William & Mary Theatre.

WEST CENTRAL

ELISA LLOYD CARLSON coached Playboy of the West Indies, directed by Kenny Leon, for the Oregon Shakespeare Festival in May and June. She began her new job this fall as a resident voice and text coach for the Guthrie Theatre and voice/speech instructor for the Guthrie/University of Minnesota B.F.A. actor training program.

PAUL MEIER, University of Kansas, promoted to Full Professor in May, spent two months of an intended three months in England this summer, until a hiking accident resulted in a broken leg, sending him home prematurely. His research trip involved the collection of further dialect samples for IDEA, (www.ukans.edu/~idea), and dialect-coaching two films. Among the many stage productions he has dialect-coached recently was Shadowlands in Indonesia, while his textbook, Accents and Dialects for Stage and Screen, is now in its third edition. This and other dialect services and materials are available through his website, Paul Meier Dialect Services, (www.paulmeier.com).

JUDY MYERS dialect-coached The Importance of Being Ernest at Saint Mary’s University in the fall.

ELIZABETH H. NASH wrote an article for the Spring Edition of Opera Quarterly, entitled “A Day with Carmilla Williams”.

SOUTHERN

KATHLEEN CAMPBELL (Austin College) received a faculty award for teaching excellence. During the spring semester, she taught an advanced acting class focusing on voice and text that included a workshop with Catherine Fitzmaurice.

RENA COOK (University of Oklahoma) spent two and a half weeks in the UK where she taught a session on vocal pedagogy at the Central School of Speech and Drama. She also presented a session called “Tour the US in Dialects” at the Actors Centre and the Welsh College of Music and Drama. For Vocal Process Ltd, London, she led an exploration of releasing the voice through movement.

JOE FALOCCO (Arkansas State University) recently directed a production of The Comedy of Errors for the Shakespeare Festival of Arkansas in Little Rock and a production of Ham-
let at Arkansas State. This semester, Joe will be serving as dialect coach for a university production of The Elephant Man.

JIM JOHNSON (University of Houston) taught at the Fitzmaurice teacher certification workshop in New York City in June. At the end of June, he directed scenes from Antigone for the First Folio Shakespeare Festival in Chicago as a part of a grant through the Illinois Humanities Council to perform it in traditional masks and costumes. It was also a wonderful opportunity to visit old friends in Chicago, where he lived prior to taking his position in Houston. He also served as dialect coach for And Then There Were None at the Alley Theatre in Houston. Jim will soon be coaching Lend Me a Tenor and Our Town at UH, and is gearing up to direct Voir Dire there next spring.

DR. ROBERTA SLOAN (Professor and Chair of the Department of Theatre, Dance and Media Arts at the University of Central Oklahoma) presented a workshop on Fitzmaurice Voicework at the American Alliance for Theatre and Education conference in Minneapolis. She has recently been awarded a Presidential Citation of Excellence for her work as National Chair of the AATE “Theatre in Our Schools” project.

NEW ENGLAND

CELENA SKY APRIL (Salem State College, Massachusetts) is preparing a new course to run in the spring, 2003, entitled Voice for Performance (Part I). Gratefully, she studied “The Joy of Phonetics” with Louis Colaianni in Boston in May, and eagerly awaits her very own phonetic pillows for the class. Last spring, Celena studied privately with Catherine Fitzmaurice in New York, and looks forward to exploring that work in her new class as well. This winter, Celena compiles and directs a new production entitled A Question of Character, utilizing real speeches from history that explore the voice of good and evil. This fall, she begins her second year as Teaching Director for the Merrimack Valley Community Bible Study.

CANDICE BROWN (Wheaton College) is teaching Voice and Speech, Movement and Beginning Directing this fall. In addition to teaching, she will be directing a production of The Laramie Project for Brandeis University in October. Candice has just returned from Rotterdam in The Netherlands where she was taking private sessions in voice and singing and also attending a three day workshop with Jean-Rene Toussaint and Anne-Marie Blink at Stemwerk Rondom. She hopes to publish an article for the VASTA Newsletter and a longer piece in the VASTA Journal about her exploration there. In the spring Candice will continue to teach at Wheaton offering a course in dialects and another in acting while also directing Brian Friel’s Translations for Wheaton College in April. As time allows, she will continue to pursue acting and voice work in the Boston area. However, you can see her most regularly sailing around the Cape and the Elizabeth Islands with her partner and friends on their new sailboat, Kokopelli.

NANCY HOUFEK (American Repertory Theatre, Harvard University) coached Marat/Sade (dir. by Janos Szasz), Absolution (dir. by Scott Zigler) and Lysistrata starring Cherry Jones (dir. by Andre Serban) for the ART. For the Institute for Advanced Theatre Training, she directed the M.F.A. New York Showcase and, with the assistance of visiting intern, Julia Lenard, coached the “Pinter Project” also directed by Scott Zigler. Nancy is pleased to announce that the first graduate of the A.R.T./Institute M.F.A. with a voice concentration, Patricia Delorey, after teaching at both the Moscow Art Theatre School and the University of Bologna at Forgli, has accepted a one-year position teaching voice, speech and dialects at West Texas State University in San Marcos, Texas. Nancy also is continuing her workshops with the Kennedy School of Government and the Derek Bok Center for Teaching and Learning at Harvard.

MARYALOWRY (Brandeis University) played the Chorus and Nell Quickly for the Commonwealth Shakespeare Company’s Henry V - Free Shakespeare on Boston Commons - this summer. She also taught voice classes for the CSC intern company. For the Merrill Lynch “Woman in Leadership” training session in June, she was invited to perform bits from Shakespeare as a demonstration of actor’s skills as a model for leadership skills. She will return to Harvard University’s Teachers as Scholars program to give her two day workshop, “Rock Thy Brain! Shakespeare: Flesh, Blood and Bones.”

PATRICIA RIGGIN has finished her Artist-in-Residency at Emerson College and begins a new appointment at Boston College this fall where she will be teaching acting, voice, and Meisner technique. She will also be directing Hope by Terrence McNally at the college in October. In addition, Patricia is the Playwriting Chair for the New England region of KCACTF. She can be reached at patricia.riggin@bc.edu.

RUTH ROOTBERG has recently edited and published Teaching Breathing: Results of a Survey (Marth Munro, Assistant Editor). It is a 192-page compilation, analysis and summary of responses from 13 voice teachers, (most of whom are VASTA members) to over 100 questions related to teaching breathing as part of a voice curriculum. To order a copy, please contact Ruth at RRrootberg@attbi.com. The original questionnaire is also published on-line so that anyone may use it for his/her own self-educational process: http://www.vasta.org/research/teachingbreathing.pdf. The questionnaire will eventually move to Ruth’s Web-Site-in-the-making. Please watch VASTAVOX for an announcement.

KAREN RYKER (University of Connecticut-Storrs) has recently moved from University of Wisconsin-Madison to join the faculty at UConn, teaching voice and acting (with colleague David Alan Stern). This past term she coached The Trojan Women and Measure for Measure at UConn, then coached Romeo and Juliet, A Midsummer Night’s Dream, and The Merchant of Venice for Illinois Shakespeare Festival’s 25th anniversary season. She is happy to announce that the revised and expanded promotion and tenure guidelines are ALMOST ready - will be reviewed and hopefully adopted at the October VASTA board meeting. Look for an announce-
ment after that!

DAVID ALAN STERN (University of Connecticut-Storrs) worked this summer as production dialect coach for the Berkshire Theatre Festival production of *Zorba* and also coached Victor Tallmadge in a Swedish accent for the Disney/Touchstone feature film *Hidalgo*. As the new semester begins, he is coaching Welsh, Scottish, RP and London dialects for the Connecticut Repertory Theatre production of *Wrens* and digitally re-mastering the ACTING WITH AN ACCENT series for release on CDs in the winter.

PETER JACK TKATCH (University of Vermont) served as dialect coach for *The Miracle Worker* at UVM last spring and, along with John Leighton, for *The Prime of Miss Jean Brody*, at Lost Nation Theatre during the summer. This fall he is directing and dialect coaching *Dancing at Lughnasa* at the Royall Tyler Theatre.

**WESTERN**

FRAN BENNETT (California Institute of the Arts) finished playing King Lear in *King Lear* for CalArts Center for New Theater at the Brewery Arts Complex in downtown Los Angeles at the end of June. She also just finished shooting a guest starring role in ABC’s *That Was Then*. Fran still very much enjoys teaching!

DEENA BURKE returns to Cornish College of the Arts after a year-long leave of absence. During that time she traveled around the country and Europe dancing, studying, teaching, and performing the Argentine tango. While on leave she maintained her “Area Head of Voice and Speech” at Cornish and oversaw four voice and speech faculty as well as participating in a Liz Lerman critical response workshop and directing *Into the Woods*. She coached *Arms and the Man* at the Intiman Theater, *True Believer* at The Seattle Rep, and three different actors for the one-man show, *Fully Committed*, at ACT in Seattle. She observed office procedures and surgery with Dr. Robert Sataloff at The Voice Foundation in Philadelphia and with Dr. Yolanda Heman-Ackah at the Voice Center in Chicago. She attended and presented a voice workshop at the 31st Voice Symposium in Philadelphia, attended a week long workshop with Frankie Armstrong entitled, “Voice and the Archetypes” at Kninssley Castle in Hereford, England and attended the VASTA conference in San Diego where she stepped off the board after 3 years. During her term she developed and administered VASTA’s mentoring program.

JAN GIST left the Alabama Shakespeare Festival after 9 years and is now completing her first year as Resident Head of Voice and Speech at The Globe Theatres and their MFA Actor Training Program at the University of San Diego. This year, Jan coached MFA productions of *Two Gentlemen of Verona*, *Heartbreak House*, and *Psychopathia Sexualis*. She also coached Equity productions of *Betrayal*, *Taming of the Shrew*, *Pericles*, *Faith Healer*, *Smash*, *The Compleat Female Stage Beauty*; and consulted on Equity shows of *Stones in His Pocket*, *All My Sons*, *Infinite Ache*, *Beyond Therapy*, and *Imaginary Friends*. In January and February, 2003, Jan will serve as guest Voice and Text Director with The Oregon Shakespeare Festival on Coward’s *Present Laughter* and a new play, *Mothers Against*. She presented on two panels at ATHE.

JOEL GOLDES recently coached an Uzbek accent for the NBC movie *War Stories*, starring Jeff Goldblum, and taught Tom Arnold to speak in the Welsh accent of Sony Corporation’s film Rogue, *When Grace Comes In* for La Jolla Playhouse, *Master Harold...and the Boys* at International City Theatre, *Hello and Goodbye* at Knightsbridge, and *Pentecost* at the Evidence Room. A voiceover client of Joel’s recently booked a job as an Australian fish in the upcoming Disney/Pixar animated feature “Finding Nemo,” and Joel coached on-set for *They Would Love You in France* and on the ADR stage for looping of *Mind Games*, helping an Australian actor make his Texas accent more consistent. Joel returned to Ernst and Young in Los Angeles to help nine of their Asian-born associates communicate more clearly in English, and is currently working with professional clients in Tennessee, Illinois, New York, Texas and Singapore.

ARTHUR LESSAC (The Lessac Institute) led a 6 1/2-hour extracurricular workshop at ATHE in San Diego. He was a special guest teacher for the first three days at the Lessac Summer Intensive Workshop in Mercersburg, PA this year and had a series of engagements in the spring, including a three-day workshop at Baylor University at Waco, TX with Marion Castleberry and a two-day workshop at University of Virginia Commonwealth with Janet Rodgers. Prof. Lessac is honored to be nominated for Educator of the Year from New England Theatre Conference. He’ll be leading a special workshop session and accepting that award in November, 2002.

KATHY MAES is serving her last semester as chair of the Department of Theatre, Film and Video Production at the University of Colorado at Denver. Kathy completed her second Lessac Workshop this summer at Mercersburg Academy (after a hiatus of 28 years!) and is currently a candidate for Lessac Certification.

JOAN MELTON (Cal State Fullerton) taught for two weeks last spring at the Western Australian Academy of Performing Arts, in Perth, and spent time at the National Voice Centre in Sydney, before returning to the States to teach a week in the Fitzmaurice certification workshop in New York and to present the first VASTA-sponsored workshop at a NATS (National Association of Teachers of Singing) conference, in San Diego. In July she went to Italy for the Pantheatre Workshop on Scandal, spent time in England writing and exploring student exchange possibilities for Cal State Fullerton, and concluded the summer in Salzburg, Austria, at the 5th International Voice Symposium, where she presented a workshop entitled, “Singing and Speaking with the Same Voice.” Heinemann is publishing the book she has written with speech-language pathologist, Kenneth Tom, **ONE VOICE: Integrating Singing Technique and Theatre Voice Training.** Look for it in the spring of 2003! Joan has also spearheaded
an exchange program between Trinity College, Carmarthen, Wales, and Cal State Fullerton and is the Coordinator for that program. In early September, she did a performance project with Kevin Matherick, Head of Theatre Studies at Trinity, in which undergraduates from the two schools presented adapted Dylan Thomas short stories in two evenings called, “Dylan Thomas’ WALES.” During the fall semester, she’ll coach Chess and A Bright Room Called Day for Cal State Fullerton.

**CRYSTAL ROBBINS** (Santa Monica College and Lighten Up Productions) finished her 2nd Lessac Intensive Summer Workshop at Mercersburg Academy. She is a Candidate for Certification in Lessac Voice, Speech & Body Training. In addition to her two classes at SMC, she subbed at USC for colleague Kathleen Dunn during the first week of the fall term. Earlier, she directed a cabaret show in Los Angeles and will be producing the show’s upcoming CD. She coached Twelfth Night at the Globe Theatre in West Hollywood. She was honored to have been one of the nominees for the Clyde Vinson New Teacher award, 2002.

**JO TOMALIN** traveled to Europe last summer where she visited the BADA acting program at Oxford, RADA in London, and the Mimos Modern Mime Festival in Perigueux, France. Two of her students participated in the BADA program. She attended a master class where John Barton coached and directed Prunella Scales, Jane Lapotaire and Ian Richardson on two Shakespeare speeches.

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**VASTA.ORG**

Recent additions to the website include:

- updates to the Internet Links to Voice and to the Theatrical Bookstores, Publishers, and Other Resources pages, both edited by Amy Stoller.
- updates on VASTA’s Conference 2003 to be held in New York City, August 2003.
- presentations from the VASTA 2002 Conference: Breathe by Drs. Heman-Ackah and Ries.
- VASTA’s new publication “How to use a Vocal Coach,” developed by Nancy Houfek with assistance from Lynn Watson and Linda de Vries.
- newsletter archives updated to Fall 2001.
- information on the VASTA mentor program - be mentored or act as a mentor to an up-and-coming VASTA member. a form for submitting resources for evaluation for the new VASTA Bibliography.
- a means for International VASTA members to pay membership/renewals via credit card over the internet through PayPal.
- current listings of the Officers and Board of Directors for VASTA
- phonetic fonts: Michael J. Barnes and Eric Armstrong provide VASTA members with a package of fonts and instructions for their use for either Windows or Mac computers.

All links are accessible from [http://www.vasta.org/](http://www.vasta.org/)

submitted by Eric Armstrong, VASTA Director of Technology/Internet Services.
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for information and registration contact

LYNN WATSON
Assistant Professor, Voice and Speech, Department of Theatre
UMBC 1000 Hilltop Circle, Baltimore MD 21250

e: jwatson@umbc.edu / tel: 410-455-2892 / fax: 410-455-2946

AND

May 23-27, 2003 at UNIVERSITY OF CENTRAL OKLAHOMA
Edmond Oklahoma

for information and registration contact

Dr. ROBERTA SLOAN
Professor of Theatre, Chair, Dept. of Theatre, Dance and Media Arts
Box 86, University of Central Oklahoma, Edmond OK 73034

e: rsloan@ucok.edu / tel: 405-974-3471 / fax: 405-974-3472
pictured at Conference 2002: left to right;
Janet Rodgers (past pres.), Eva Breneman, Matt Harding, Rena Cook, Phil Timberlake, Kate Burke (past, pres.),
Dorothy Mennen (past pres.), Marian Hampton (past pres.)

Department of Theater Studies
Duke University
Box 90680
Durham, NC 27708
USA