Training Opportunities For Voice Professionals

As voice professionals, we are fortunate to have a variety of training opportunities available so that we may explore new avenues of interest or increase our knowledge in a familiar area. What follows is a list and description (in alphabetical order) of six training opportunities, described by VASTA members who have taken part in these activities. Hopefully, these announcements and or descriptions will aid members in choosing and understanding future training experiences.

ALBA Emoting Seminar
by Roxanne Rix

For the first time in the USA, training in ALBA EMOTING will be offered this August by ALBA creator Dr. Susana Bloch and certified teacher Joan Povlsen.

ALBA EMOTING is a system for conscious expression of the range and depth of emotions without the use of memory or images. Specific “effector patterns” of breath, posture, and work with the facial mask, discovered through neuroscientific research, enable the actor to produce emotion at will, effector patterns are also used to return to emotional neutrality, in the form of a “step out” procedure.

Participants will receive 11 days of intensive training August 1-12, 1994, on the campus of Northwestern University, Chicago, IL. Course curriculum will cover all aspects of ALBA EMOTING, from training in the effector patterns to their use in rehearsal and performance.

Tuition for the seminar is $600. Applications are due by May 31, 1994 and must be accompanied by a $100 deposit. Early application is strongly advised, as course size will be extremely limited. Dormitory housing near the Northwestern campus is currently being arranged.

This seminar is being organized by Michael Johnson-Chase of the University of Wisconsin, Nancy Loitz of Illinois Wesleyan University, and Roxane Rix of Villanova University, who began their training in ALBA in Chile last October.

For further information and/or application contact:

Roxane Rix, Registrar, ALBA Seminar, Theatre Dept., SAC 484, Villanova University, Villanova, PA 19085. Tel: (610) 519-7324 Fax: (610) 519-6913.
President's Letter

I had the pleasure of attending a very special Valentine's Day Weekend event—a Gallery Auction Benefit in New York City to raise funds for VASTA's Clyde Vinson Memorial Fund and for Equity Fights AIDS/Broadway Cares. Details of this event are reported within this newsletter so I simply want to thank Carlo/Dennis Patella and the Vinson Scholarship Committee for staging an event that not only advanced our scholarship funds but expanded the recognition of our profession. The sense of community and caring from those in attendance was overwhelming. This event has created a momentum of giving which WE the members of VASTA can help perpetuate. Please send a check to VASTA for the Vinson Scholarship Fund now or with your next membership renewal.

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You may have noticed that our newsletter is under new editorship. Susan Conover is now editor, having served as Associate Editor for two years and Sandra Shotwell is the new Associate Editor. Betty Ann Leeseberg-Lange, Director of Publications and now past-editor, has been responsible for developing this publication, almost from its inception, creating for our professional association a sophisticated (and very smart looking) networking vehicle. I have always been proud to share this publication with colleagues and it has served VASTA well in our recruiting efforts. Thank you very much, BettyAnn and best wishes to Susan and Sandra.

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The issue of working conditions has been raised at many of our meetings. Fees, scheduling, job description-responsibilities, etc. are items we deal with in our independently arranged contracts for short term projects. It seems appropriate for VASTA to provide guidelines or a position paper to refer to in these situations and there seems to be enough experience within our ranks to articulate some words of wisdom. If any of you are interested in contributing to a “professional contract” task force, please let me know.

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A special note of appreciation to Barbara Acker who once again forged ahead to provide a special opportunity for VASTA members. She organized the week-long VASTA sponsored Cicely Berry/Andrew Wade workshop in January. All reports indicated that it was a terrific week of study.

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To all my colleagues, I hope this new year offers personal and professional fulfillment. Plans are solidifying for our annual conference in Chicago. Please make plans now to join us. It is always a time to share accomplishments as well offer assistance in your professional challenges.

Barry Kur
In Memorium
VASTA Loses Two Valued Friends

A Tribute to Valerie Schor
by David Alan Stern

The traditional words of notification seem so empty. "On February 18th, after a long illness, Valerie Schor died peacefully in her sleep." Perhaps inspired by the words of her countryman, Dylan Thomas, Val certainly did not go gentle into that good night. No, she raged against the dying of the light for nearly five years, maintaining her good spirit, her wit, and her loving support for family, friends, and colleagues. Several months ago she was well enough to make one last trip to her beloved London.

A native of Wales, Val became one of the most talented and respected voice, speech, and dialect coaches in American educational theatre. A splendid actress in her own right (her 1986 performance as Lady Bracknell will never be forgotten), she held a master's degree in Theatre from the University of Michigan and another master's in speech pathology from the University of Connecticut. She maintained her ASHA speech pathology certification throughout her coaching career. Val joined the UConn dramatic arts faculty in 1970 as an Assistant Professor, was promoted through the ranks to Full Professor, and served a term as Acting Associate Dean of the School of Fine Arts. Through the power of her will and her talent, she made voice and speech one of the most important and respected positions in the drama department. She also coached professionally in numerous regional theatres, including the Hartford Stage company and StageWest in Springfield, Massachusetts.

Valerie Schor touched my own life and career many times. While a UConn Freshman in 1966, I met Val as a fellow cast member in the musical CARNIVAL. She sang in the chorus, playing a clown, and listing her name in the program (the actress' name, not the clown's) as "Flossie Bubbles." Over a decade later, pursuing similar academic theatre careers, we met again through the ATA's Voice & Speech Project (the precursor of VASTA.) At that time Val gave strength and direction to my creative energies, not only encouraging my work on ACTING WITH AN ACCENT, but inviting me into her classes to use her and her students as guinea pigs for the developing techniques. Later, we consulted on numerous occasions during my years of coaching in Hollywood. And last fall, when Val took disability retirement, I returned to UConn to try to fill her shoes for a year as a visiting professor.

The remainder of this academic year will be much emptier without the presence of "Flossie Bubbles." But I was greatly comforted the day after her funeral by two of my students. One, an undergraduate who had known and studied with Val, said that I would now have her as a guardian angel watching over me. Another, a graduate student who knew Val only through stories told by me and her other colleagues, read to the class Maya Angelou's insight that, "When great souls die, after a period peace blooms...[and] we can be. Be and be better. For they existed." So, with the feeling that her great soul now watches over me, it's time to get back to the classroom and rehearsal hall, and to be better.

In Memory of Dr. Wilbur James Gould
by Bonnie Raphael

It is with deep sorrow and a sense of irretrievable loss that VASTA mourns the passing of our enthusiastic mentor and dear friend, Dr. Wilbur James Gould, on the fifth of February, 1994 after a heart attack.

Dr. Gould was the "voice doctor to the stars" for several decades in New York City. His patients included United States presidents, many of the greatest singers and actors of our time and literally thousands of "just plain folks," all of whom he gave his best always.

Several years ago, he founded the Voice Foundation, in order to bring together physicians, scientists, researchers, therapists, teachers and coaches from all over the world—to learn from one another, to exchange ideas, research and creativity in order to better serve the needs of professional voice users. In addition, he gave generously of his time and expertise at several VASTA and ATHE meetings, enlightening our membership regarding care of the voice, surgical, medical and pharmaceutical innovation, and possible applications of state-of-the-art scientific research.

His unique and special gifts as a doctor, teacher, facilitator, presenter, mover and shaker, and very valued friend will be sorely missed by all of us who were privileged to know him. May he rest in peace.
Canadian Voice Care Foundation Symposium
by Betty Moulton

The Canadian Voice Care Foundation was founded in October 1990, after an extremely successful symposium in Red Deer, Alberta. The headline guest speakers at this first symposium were Patsy Rodenberg and Dr. Robert Sataloff.

CVCF's mandate is to foster understanding, knowledge, treatment, and research for the care of the professional voice and to hold professional symposia. The organization is based in Calgary, Alberta and has an advisory board consisting of members from across Canada, including Ear Nose & Throat Specialists, artists, and other occupational voice users and care givers.

In July of 1992, at the American "Care of the Professional Voice" symposium, CVCF's director Katherine Ardo confirmed that CVCF would work with and support the endeavors of the American Voice Foundation, and the British Voice Foundation. Since then, CVCF has also become involved with the Canadian Foundation for Health in the Arts, based in Hamilton, Ontario.

The second biennial Care of the Professional Voice symposium was held at the Banff Center, August 26-30, 1992. It was a full and very successful five days that included workshops, master classes, lectures, demonstrations, and performances by internationally respected experts in voice care and voice research. There were over 200 in attendance including students, physicians, vocal instructors, professional singers, choral directors, actors, speech-language pathologists, otolaryngologists, ministers, and school teachers.

Master classes were conducted by Bonnie Raphael and Patsy Rodenberg on the actor's voice, and by Bruce Pullen and William Riley on the singer's voice. Student actors and singers were showcased in each session. There were medical information sessions covering a wide variety of topics by Drs. Ron Scherer, George Gates, Arnold Aronson, Murray Morrison and Thomas Hixon. Linda Rammage provided a speech therapist's point of view. There was even a practical demonstration of the nasendoscope on a professional singer and a comedian/impersonator.

There was an exhibit area for new and existing technology in the area of voice care and many organizations and businesses (including VASTA) provided literature and information for delegates. Videostroboscopy was demonstrated at each session break and delegates were encouraged to try the rigid scope on themselves.

Educational videos provided by the Voice Foundation in Philadelphia were available for viewing in a separate room. Symposium sessions were audio taped for later availability to delegates and interested educators. In addition, some speakers made available their lecture notes.

The final evening was an exciting one as "Double Exposure" performed in front of a full house. The two performers impersonate political personalities in comedy sketches and have a hit show on national radio each week. They provided a highly entertaining fund raiser as well as fine examples of flexible and energetic performing voices.

The excitement expressed by those in attendance was encouraging for this young organization. The pre-eminent speakers with their wealth of knowledge and the applicability of their topics made the symposium a success.

The next symposium is scheduled for Toronto, Ontario, May 5-9, 1995. The membership fee for CVCF is $25 Canadian for which you receive a semi-annual newsletter that keeps you in touch with the activities of the organization.

Roy Hart Workshop
by Kate Burke

Having heard Marya Lowry and others extol Roy Hart work, I eagerly awaited my first exposure. Looking out the window of Spartan Mars Hill College guest quarters, I saw a tall, leonine, white-maned man, a presence, purposefully striding through a stand of trees. The same man stood

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on the Mars Hill College auditorium stage later that morning, Ivan (ih-VAHN) Middireigh, the workshop leader. Having been told we would work in group morning sessions and small group afternoon singing lessons, we began with ensemble-building rhythm games. In a circle we clapped, stepped forward and back, called out and repeated our first names, and, embroidered them vocally. Apprehension melted as rhythm took over, and participants risked more inventive nameplay. We were fifteen, mostly voice/acting teachers and performers, along with a medical doctor, a prison educator and a jazz musician. The stepping and clapping rhythm expanded into three contrapuntal rhythms, and the name explorations became a proclaimed, resounding “Hah!” then a clap, then a silence. We were ready to begin.

Throughout this and subsequent sessions Ivan invited us to make sounds in different registers, without using the word “register.” Instead, he used behavioral descriptors: whining, grumbling, growling, baby sighs of contentment, baby crying, and soothing “hoos.” Ivan suggested we segue from one sound to another, alternate them, and move through space or roll on the floor while doing so. We divided into vocal teams (beauties vs. beasts, moms vs. babies, whiners vs. comforters) vying in a Pillsbury voiceoff. Soon we were sirening with gusto from low to high and high to low. When approaching the highest limits of my register, I felt the old familiar throat clamp, the glass ceiling over my highest note. Ivan suggested we allow an easy breathing space, a moment of airy silence, where the next high note should be. This proved to be a revelation. Instead of stopping and tensing up at a barrier, my voice moved beyond the barrier and created a space for the elusive pitch. A space which the pitch might eventually occupy.

We negotiated a simple melody, easily, slowly, note by note, while moving around the room. There was none of the glitching of passage from speaking to singing. It is a mark of Ivan’s teaching skill that I cannot pinpoint the moment we began singing as such, so gradual was the transition. Suddenly we were singing a breathing song--"...Keep breathing, it’s the most important part...It’s all in the rhythm of the heart.” We never looked back as Ivan led us through key changes, rounds, verse/refrains and stylizations, including Greek tragedy, lullaby and vulgar fishhusband and fishwife renditions. As an ensemble we leapfrogged confidently to other songs. “Non-singers” learned harmonies on the hoof, and we launched into four-part harmonies with a little trepidation and a lot of brio. We hummed Pachelbel’s “Canon” and essayed the exotic Bulgarian “Sho me emulo...” (which Frankie Armstrong does on her cassette “Ways of Seeing”), a Brazilian onomatopoetic oom-pah round, an Italian art song with swirling three/four time delicacy, and “Old Man River” from SHOWBOAT. Stretching to measure up to these challenging songs provided the catharsis and satisfaction of vocal release.

Early in the process Ivan asked us to identify and demonstrate three personal gestures, which we used as “choreography” in many melodic renditions. These personal tics became large, committed movements which liberated our voices. It seemed a natural extension, at Ivan’s behest, to then choose three “sound/movements” encompassing and scrambling the following nine variables: low, medium and high pitch; short, medium, and long duration; and small medium and large physicality. Ivan worked magic with these sound/movements. We divided into teams and produced ensemble-tight sequences of these bytes. We used them as welcome distractions when rising or descending into hitherto untired vocal ranges. We used them as shared language, code, in improvisations, “stealing” them from each other and riotously trying to recall and re-enact the forty-five units of our common vocabulary. Most importantly we used them as a way to explore spoken text, and in this work I perceived in my conferees and in myself a remarkable range of sound, motion, and emotion.

Another memorable experience was the gender-bending group warmup Ivan orchestrated at the piano at the end of most morning sessions. We divided by gender, and Ivan started at middle C, with first one group then the other. He took us up and down the scale, trilling harmonies, octaves and flourishes. Males worked down into lower pitches, but also up in pitch, quite high. Females worked up into high pitches, but also down in pitch, quite low. Then Ivan interspersed the scales, starting the men low and the women high. We experienced an eerie intersection as we came together on middle C, then euphoria as we continued to scale into the other gender’s vocal range. New internal spaces opened and yielded to the unfamiliar pitches and placements.

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During the course of the week-long workshop I had two semi-private singing lessons and observed several others. Whereas speaking solo thrills me, singing solo chills me. I carried my fear of singing into both of those lessons, which proved to be vocal watersheds. Most singing lessons began with the piano scale described above, a group version, then a solo version by each participant. The gesturing, grimacing, stretching, reaching and bouncing gyrations that went on in attempts to reach notes at both ends! Notes were indeed reached that astonished the emitters. Following this warm-up various melodies were explored in group, duet, and solo versions that rent the heart and opened the throat.

One spirited game show component of the lesson was the directive to think of a song in sixty seconds and sing it. No stumbling block to the veteran, but a gauntlet thrown down to the tentative. A good time was had by all. Without time or neurotic preparation singers put across songs and launched into the transformations Ivan called for. The wide range of musical genres heard from was a feast for the ear.

The final Saturday morning session consisted of a review/improv//text exploration informed and inspired by the week’s activities and a “performance” of the piece of the text each of us had worked on all week. While such an event may make closure, it is rather a point of departure for further exploration. I speak for many in the group when I say that I long for more of this work. It seems appropriate here to thank Barbara Acker for her tireless and inspired workshop planning. Thanks to her we continue to learn.

Let me finish with two observations. First of all, I hardly think such good work could have occurred without Ivan’s extraordinary teaching demeanor. His unalloyed, non-judgmental enjoyment of human sound is the mark of the true teacher. Our every voicing met with respect, rapport, or eye-twinkling excitement.

Finally, there were those in the workshop, myself included, who speculated that this work might cause vocal strain. Several participants, however, myself included, seemed to find their throats responding to sounds, and changing, which is to the good, I think. I am not so enamored of my throat’s wayward ways to hold slavishly to the status quo. When asked about voice strain/laryngitis, Ivan mentioned that several Roy Hart company members (himself included) had lost their voices at various times, but that when they regained them, the voices were richer, stronger, and more flexible than they were before.

The day I left Mars Hill I flew to San Diego where I had to wait for my ride at the airport. It was a clear, beautiful, late night quiet, with few folk in earshot. I sat outside and sang out all I could remember of the past week, and zounds, I was making chorded sound! The same note from two different places, which is apparently what Tibetan monks do. It was new, strange, and exhilarating. Thanks to Roy Hart, and to Ivan Midderigh.

LESSAC Workshop
by Patricia Romanov

For Arthur Lessac, improving an actor’s speech is just the tip of the iceberg, an iceberg that itself is infinite. Lessac’s research and teaching over the last half century have led to an exploration of human potential, and his work is designed to integrate and therefore maximize what he calls “life-energies.” It is a bio-sensory and tono-sensory “feeling” approach to voice, speech, body movement, and body expressiveness. Lessac says that “these are organic resources for human creativity, human capacity, and personal salutary fitness. In the understanding of the body-whole, with its multi-varied experiencing systems and its multifaceted vocal and non-vocal body Energy States, lies a powerful largely untapped reservoir of human knowledge, human spirit, and human perceptive awareness.

The cornerstone of Lessac’s vocal work is the
belief that the ear is an unreliable mechanism in judging one's own vocal production. He says, "Since a person can't hear his or her own voice properly, a system is needed whereby the student can be taught to feel the sounds being created." The training enables the student to "experience certain physical sensations and develop the ability to recall these sensations and actively control the actions causing them." "Physically feeling these sensations offers a degree of consciousness and awareness that is body aesthetics."

To this end Arthur Lessac has identified three vocal energies: Consonant energy, Structural Energy (vowels), and Tonal Energy (the Call). The consonants are orchestral instruments. The strings--N (violin), M (viola), V (cello) and Z (bass fiddle) resonate musically as do the clarinet (TH), saxophone (L), oboe (NG), and French horn (Y). Tympani drumbeats (D, T, T, B, G, K) and double drumbeats (PT, CT, BD, GD) add clarity and crispness; and such sounds as DZ, DG, TZ, and TS have cymbal-like tones. Consonants, in the Lessac work, are never laborious tongue, teeth, and lip movements, but the resonating, pulsating orchestra of speech. The vowels function as the solo instruments.

Lessac's vowel work, aimed to produce standard American speech, utilizes facial structure of singers for optimal sound and resonance. Facial structures are learned and exercises explored within the framework of the body and vocal energies. Explorations in emotion through sounds are made and also the use of sounds to control the emotional state. Lessac says that actors can discover a new approach to character development by utilizing his process. In fact, "since the voice is a one to one relationship with emotional experience, therapists and anyone interested in wellness can learn how to control the emotional state through habitual awareness of vocal life."

Lessac's Tonal Energy, the Call, creates optimal resonances for vowels and diphthongs. Mastering the Call enables the actor to perform without strain in large halls or outdoor theatres and to utilize a full vibrato. His Y Buzz (EE) and Plus Y Buzz (AY) prevent pulling laterally in producing these sounds, and they create a salutary and musical resonance. All of Arthur Lessac's vocal and physical explorations are done, he insists, only "for curiosity, for fun, and for love." Poor habits of speech and body usage are gradually and surely replaced by those that are not only more productive, economical, and healthy, but are more fun to do and therefore more satisfying.

The next Lessac workshop will be a six-week session open to 24 students during the summer of 1995. He will have a staff of five, including Sue Ann Parks and Bonnie Raphael. The work will include: 2 hours a day of body work--Lessac and staff, full company; 1 hour daily of voice/speech work with Lessac and Staff, full company; 3 hours daily of voice/speech work, small groups, staff with Lessac; 2 hours daily of organized Buddy practice, Lessac and staff moving from group to group; 1/2 hour per week of private lesson session with rotated full faculty; 3 hours daily of voice/speech work.

**Linklater Teacher Training Workshop**

by Robert Davis

Reverberations of celebration echoed through the Berkshire Hills of Western Massachusetts on August 21, 1993 as Kristin Linklater formally designated fifteen new voice teachers in the training approach known as "Freeing the Natural Voice." I was one of the lucky fifteen, and for me this final day of the five-week teacher training workshop was a celebration of new beginnings, both personal and professional.

The workshop was conducted at the Center of the Light in New Marlborough, MA. There, in a magnificent old barn set on a green and rolling hillside, Kristin Linklater not only taught us what to teach, she summoned us to teach from a place of truth within ourselves; to find our true authority as teachers. Assisted by voice teachers Andrea Haring and Judith Shahn and master movement teacher Trish Arnold, Kristin shared with us both the voice work itself, originated by Iris Warren, and the means to successfully communicate it, which Kristin has been developing for over thirty years. What a remarkable resource

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for a group of fledgling teachers! What an extraordinary challenge!

We worked long days, usually from early morning to late evening. A typical day began with one of the trainees leading the group through a 45 minute warm-up. The full progression of the training was then covered bit by bit with each trainee teaching a segment of the work to the rest of the group in a 90 minute class followed almost immediately by Kristin’s “re-teaching” of the same exercises (always a humbling experience.) There was also a group of local volunteers who came in twice a week to serve as “guinea pigs” in our practice teaching sessions. Sandwiched in amongst it all we had special classes in movement training, text exploration, and “hands-on” techniques designed to support and extend the basic voice work.

And finally there was what we all came to know as the real work: Feedback. This was our daily ritual (often twice or thrice daily) when the teacher of the moment heard “what worked” and what didn’t work”—first from the other trainees and then from Kristin and Andrea. It was a process which demanded not just honesty, but a real willingness to “take the gloves off” and say things which could be of genuine help to others in their quest to know themselves and improve their work. It was the time when each of us got to hear things about our teaching that no one had ever been willing or able to tell us.

We discussed content--specific exercises, the proper phrasing of instructions, details of vocal anatomy, and so forth—but we also dug into the more subjective issues of presence and teaching style, issues that can confront a wide array of deep-seated insecurities and stubborn habits. As the old saying goes: to understand a problem and to know what to do about it are really the same thing. In feedback, we truly came to depend on each other for insight and accuracy. That a problem existed for each of us was clearly evident from early on; what we needed from each other was a way to understand the problem and, thereby, figure out what to do about it. What I think we all learned quite vividly from feedback is that we can’t expect our students to bring themselves fully to the work if we as teachers are not willing to do the same.

The dissection was certainly painful at times, never before had my work as a teacher been held up to the light of truth in this way. But it made me realize all the more what a challenge it is to stay honest and how wonderfully productive it can be. I was transformed by the experience of doing it for five solid weeks and it made me hungry for more of the same. Lest it should appear that this workshop was all psychological turmoil, let me add that there were also many moments of great joy and achievement. We all had our chance to “crash and burn” in front of the master, but we also all had our own personal victories when the idea of being a good Linklater voice teacher seemed not only desirable, but also quite possible.

It is not exactly right to say that this was a group of “new” voice teachers. Many of us had been teaching for years. But there was a sense among us that this was a rite of passage, of having shed old ways and replaced them with new aspirations, new knowledge and new commitment. This five-week workshop was only the final step in what had been, for all of us, many years of training, observation, and practice. And, as Kristin pointed out, the bulk of our learning is yet to come, as we now bring our “new” selves to the classroom and begin teaching. “The blessing of teaching” Kristin said, “is that you’re working on yourself all the time.”

The Designated Linklater Teacher Class of 1993 is as follows: Mary Baird, Mary Coy, Robert Davis, Timothy Douglas, Janet Feindel, Debra Hale, Ruthanna Hooke, Dennis Krausnick, Ursula Meyer, Ruth Rootberg, Konstantin Sfyrikidis, Christopher Von Beyer, Françoise Walot, Frances West, and Kimberly White.

Voice And Text Workshop
by Deborah Kinghorn

Last summer, Illinois State University hosted the first annual Voice and Text Workshop, given by David Carey and Jane Boston of the Central

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School for Speech and Drama. I found the workshop stimulating, informative, and fun, and I'd like to tell you a little about it.

This two week workshop was attended by 12 voice teachers/actors/directors. The days were divided up into two sessions: a two-hour morning session which was primarily voice training, and a two hour afternoon session which was devoted to work on various pieces of text, ranging from contemporary poetry to Shakespeare’s plays. We each also had two one-half hour private lessons per week with either David or Jane, in which we could work on any aspect of voice that we wished, from any perspective: we could work on a monologue, or further discuss with them the work of the day, or discuss teaching techniques and problems, etc. From the very first day, David let us know that it was our workshop, and that, although he and Jane had certain things they wanted to accomplish, he wanted our feedback and input as to where we wanted to take the work.

If I could briefly summarize the overall nature of the workshop, I would say that we began with the question, “Why is poetical text difficult for most people to do? What separates us from It?” These questions forced us to examine the fears most of us have and to discover ourselves in the text.

True to the idea behind the word “Central” in the name of their school, David and Jane did not espouse any one method, but rather, drew from many different sources to create the exercises we used. This had a freeing effect: we were not bound (or perhaps “gagged”) by a single methodology, so when doing the exercises and discussing them, there was no sense of judgment or “right or wrong” way of being or doing, but exploration and growth. Everyone’s ideas, thoughts, and experiences were welcome and respected.

In the morning’s work sessions, we explored breathing, relaxation, alignment, impulse to speak, resonance, articulation, and enjoyment of sounds and rhythms, words and phrases. All sessions (morning and afternoon) were very physical, but despite our varying ages (ranging from 20’s to 60’s) no one seemed to have difficulty finding a level of physicality which worked for them and for the exercise.

In the afternoon text sessions, we worked with contemporary poetry, first with places we had chosen ourselves, followed by places chosen by Jane and David. We then moved on to the choral sections of MURDER IN THE CATHEDRAL, by T.S. Elliot, and also examined some prose sections from the same play. The choral sections were filled with vivid, visceral language that was physically exhausting to perform (we discovered) but richly rewarding in terms of emotional content. The prose sections were surprisingly complex, and equally surprisingly funny! Here, we could really discuss the British class system and how those who are born into the upper class seem to feel they have the right to speak, no matter how little content their text may actually contain (at least, in this selection.) In addition, we noted how one of the barons used language duplicitously, assuming that the lower class chorus (and yes, the audience) wouldn’t be able to understand what he was really saying. The exhausting but truthful emotions of the choral work contrasted sharply with these sharp-tongued but unfeeling noblemen, and provided a fascinating study in class distinctions through language.

After this, we moved on to sonnets, each of us choosing our own. We explored them physically, first in an abstract way, and then in a storytelling way; also, we explored them rhythmically, for pure sound, and finally, we enacted them with two other people, creating a scenario which could be realistic or abstract, based on our interpretation of the piece. All were remarkably inventive, and we noted how the words contained a richness and fullness of expression lacking in the first explorations of the pieces. We were succeeding, it seemed, at making the text ours, and letting it speak through us. We did similar exercises with Titania’s speech from Act II, Scene I, A (Continued on page 10)
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MIDSUMMER NIGHT'S DREAM, and then moved on to the lovers' scenes and the rustics' scenes from the same play, which gave us a chance to explore text in duo and group scenes as well. On the final day, we made "transformational collages"--out of whatever we had brought with us that day, which reflected our journey over the two weeks, and in that afternoon's text session, we were able to see David and Jane in action as coaches as they worked with members of the Illinois Shakespeare Festival on pieces from the summer's bill.

Speaking of the Shakespeare Festival, another attraction of the workshop is the opportunity to see three plays from Shakespeare's canon. We saw a MIDSUMMER NIGHT'S DREAM, RICHARD II, and PERICLES. All three productions were well worth seeing, but my particular favorite was PERICLES. The title role was played by a well-known actor from Chicago who also happens to be deaf, and the integration of ASL into the text (plus the actor's incredible presence) captivated me. The Arabian nights style setting and costumes and marvelously versatile set all served to create a smooth-flowing and magical production that I will long remember.

The ISU campus is lovely, and the weather was perfect at that time of year (last two weeks of July.) We who stayed on campus had our own private dorm rooms--in fact, we had an entire dorm floor to ourselves? We ate most meals in the cafeteria, but there are plenty of restaurants around campus and within driving distance to sample for variety. I recommend the coffee shops in downtown Normal, a short walk from the theatre building--good coffee and wholesome vegetarian foods. There is also a nice jogging/walking path nearby. On the weekend many of us made the two hour trip to Chicago and saw shows or the Art Institute or shopped at the many great bookstores in that city.

But the workshop itself is the center of this fortnight, and besides the stimulating exercises and information I received, I also got to know some new people with whom I've stayed in contact. As we all know there can be a real sense of isolation from colleagues in our work, since we are scattered across the country, and this is alleviated by such workshops as this one, where voice teachers can meet and not only learn together, but also share and compare their own experiences and stories. This enriches all of us. Another workshop attendee, Jim Ivey, and I, gave a short demo/workshop about our summer experience at this year's Texas Educational Theatre Association convention. It was very successful, and a good example of the kind of networking that can happen. This workshop was, for me, a quality investment on which I got big returns--in information, in personal growth, and in new friendships. Big thanks to Nancy Benjamin and John Sipes for making it all happen, to ISU for hosting it, and to David and Jane for doing it. I hope they keep coming back, and that all of you can do the workshop.

This year's Voice and Text Intensive is July 18-29. For information contact Nancy Benjamin, Illinois Shakespeare Festival, 309-438-7729.

Letters to the Editor

The Editor has received and expects to receive letters on important issues, both brought up in the Newsletter and introduced by the membership. When you write, please know you are giving permission for the letter to be printed or cut for inclusion as the Editor deems necessary. This is traditional with newspapers and newsletters throughout the country and VASTA will abide by these standards.

Letters can be sent to: Letters to the VASTA Editor, Susan Conover, Communication and Theatre Arts, Texas A&M-Kingsville, Kingsville, TX 78363.
New England

BETSY ARGO, Artist-in-Residence, U. of Rhode Island, will return to teach voice workshops at the Children’s Art Camp in Bristol, RI.

LYNN KREMER BABCOCK, Holy Cross College, directed CRAWLSPACE for performance artist Dare Dukes at the Boston Center for the Arts, Mills gallery; received her second grant from N.E.A., written with composer Shirish Korde to continue their work on RASA, a contemporary opera for which Lynn wrote the libretto and directed; they are working on a second piece, BHIMA’S JOURNEY, based on an episode from THE MAHABHARATA.

JAMES O. BARNHILL, Professor Emeritus, Brown University, Box 1897, Providence, RI, 02912, New Member.

JAN CURTIS, Artist-in-Residence, Brandeis U., directed a staged reading of Ibsen’s ENEMY OF THE PEOPLE, performed by the acting faculty in collaboration with a seminar on environmental issues; was mezzo-soprano in the Christmas presentation for the Bach Cantata #63 and has been contracted to perform the role of the Old Lady in Bernstein’s CANDIDE for the Boston Lyric Opera in 1995.

ALEX DAVIS, Artist-in-Residence, Brandeis U., was voice/dialect coach for PRAVDA and A VIEW FROM THE BRIDGE and will direct and dialect coach NEVER IN MY LIFE TIME, was dialect consultant for HOLIDAY MEMORIES at the New Repertory Theatre.

MARYA LOWERY, Artist-in-Residence, Brandeis U., adapted and directed Lorca’s YERMA; in conjunction with the MFA actor training program, she has begun a Professional Voice Training Internship, for the qualified candidate preparing to teach in theatre training. For more information contact, Marya Lowery, Department of Theatre, Springold 10, Brandeis, Waltham, MA 02254.

*KONNIE N. RAPHAEL, American Repertory Theatre and Institute for Advanced Theatre Training, for the “Things That Work” session at this summer’s VASTA Conference, would like to hear from anyone with special requests. Please write her c/o American Repertory Theatre, Loeb Drama Center, 64 Brattle St., Cambridge, MA 02138 or call 617-495-2668.

KAREN WHITE, Artist-in-Residence, Brandeis U., performed with Orlando Shakespeare Festival, Actor’s Shakespeare Company (Albany, NY) and the New University in NYC; currently teaching undergraduate acting and improvisation and dialect coaching OUR COUNTRY’S GOOD, all while in the Brandeis Professional Voice Training Internship.

Mid-Atlantic

LINDA M. CARROLL, was featured on the PBS Special, Backstage at the Lincoln Center, Pavarotti Plus, the mystique of the tenor voice as shown by laboratory instrumentation, was on the faculty of the annual convention of NATS and of the American Academy of Otolaryngology, Head and Neck Surgery Annual Conference; presented research material at the Voice Foundation Annual Symposium on “Acoustic Differences and Similarities between World Class Opera Singers and Rhythm and Blues Singers.”

Katherine Fitzmaurice, coached COMMUNITY CAROL, a joint Arena Stage and Cornerstone Theatre Project and the American premiere of Alan Ayckbourn’s THE REVENGERS’ COMEDIES at the Arena Stage, Washington, D.C., assisted by Michael Barnes; is a presenter for a VASTA sponsored session on BREATHING at the ATHE Conference in Chicago.

HELEN HUFF, is directing the spring production at LaGuardia Community College.
BARRY KUR, coached OUR COUNTRY'S GOOD and DANCING AT LUGHNASA at the U. of Penn State Resident Theatre company and received a certificate of merit from the ACTF regional festival for dialect coaching, will coach MIDSUMMER NIGHT'S DREAM and will present "Sing Me a Song of Social Significance" at the National Music Theatre Symposium; will coach OUR COUNTRY'S GOOD at LaFayette College and Great Expectations at the Allegheny Highlands Regional Theatre.

GEMMA PAGLIEI, attended the VASTA Conference and Berry/Wade Workshop and would like to thank all of the wonderful teachers for their encouragement; she performed in AN ITALIAN AMERICAN RECONCILIATION, WINNIE THE POO, and AN EVENING OF STAGED READINGS at the Hedgerow Theatre in Rose Valley, PA.

JAMES GOODWIN RICE, actor member of Shakespeare & Company and teacher since 1992, taught in the January workshop.

JILL TARNOFF, consultant for the corporation for Public Broadcasting, conducted a workshop for WYEP Pittsburgh; will teach a course on "Voice Dynamics: for CoreStates Bank; is teamed up with Kaufman Professional Image consultants to help executives who want to polish their voice and speech.

*ANN S. UTTERBACK, is working as a broadcast voice specialist, coaching for CNN, C-Span, and Voice of America; would like information on how humidity affects the voice; recommends BROADCAST VOICE HANDBOOK: HOW TO POLISH YOUR ON-AIR DELIVERY.

JUANITA WALSH, is teaching voice and speech at HB Studio NYC; is musical director for BROADWAY COMES TO BENSONHURST.

Southeast

KATE BURKE, U. of Virginia, Charlottesville, attended the Roy Hart Workshop in Mars Hill; played Toby Belch in TWELFTH NIGHT; coached TWELFTH NIGHT and JOE EGG; attended the Cicely Berry and AndrewWade Workshop; coached DANCING AT LUGHNASA.

LAURY CHRISTIE, U of South Carolina, Columbia, was on the faculty of an international opera program in Cortina, Italy; taught Alexander Technique with emphasis on voice, operatic stage movement and role development to participants from Sweden, U.S.A., South America, Germany and Italy; sang the SC premiere of MIRISHSI SONGS for soprano and chamber group, by Pulitzer prize winner and composer-in-residence John Harbison.

*ELLEN MARKUS, doctorate in vocal music and licensed speechlanguage pathologist with a specialty in voice disorders, is coordinator of UNC Hospital's Voice Wellness Clinic, a multidisciplinary resource center combining the expertise of otolaryngology, speech pathology and related service referrals, focusing on the prevention of voice disorder, especially the optimal functioning of the speaking and singing voice. Interested parties contact the Voice Wellness
*JANET ROGERS*, Virginia Commonwealth U., vocal coached the first English speaking production of the Chinese play UNCLE DOGGIE'S NIRVANA, translated and directed by Ying Ruocheng; dialect and vocal coached DA at Richmond's Theatre IV and CHEKHOVIN YALTA at V.C.U.; teaching assistant KARA ALLEN and she are collecting U.S. and Canadian dialect samples for a late 20th Century Dialect archivetapes to be stored in VCU's Cabell Library and will be a resource for all vocal trainers. VASTA members may be contacted to collect samples; if possible, participate in this important project.

**JUDITH SULLIVAN**, COMMUNICATING VOICE, continues classes in her studio and flourishes in her work in voice-overs; completed the TV and radio campaigns for American Cyanamid, along with voice-overs for Lance Crackers, Cadillac Valujet; found eight people from county Donegal, living or visiting in the Atlanta area, while coaching Alliance Theatre's DANCING AT LUGHNASA; trained Georgia Pacific officers in presentation skills to communicate live by satellite to facilities throughout the country; rehearses LA BETE.

**East Central**

**LINDA GATES**, Northwestern U., played the role of Lillian Troy in I HATE HAMLET at the new American Theatre and served as dialect coach for EFFIE'S BURNING at the Strawdog Theatre.

**DOROTHY RUNK MENNEN**, Professor Emerita of Vocal Training at Purdue, participated in VASTA's Winter Workshop with Cicely Berry and Andrew Wade of the RSC.

**SUSAN MURRAY MILLER**, Chicago, served as dialect coach for TO KILL A MOCKING BIRD at Wisdom Bridge Theatre, also PETER PAN and BUTLEY at Center Theatre.

**LAURA PARROTTI**, Ohio U., was a delegation member visiting China, including Beijing, Hangzhou, and Shanghai, in a theatre cultural Exchange Program sponsored by the citizen ambassador program. "People to People."

**RICHARD SULLIVAN-LEE**, Purdue U., was vocal coach for Pennsylvania Renaissance Festival; played Orgion in TARTUFFE and the elder Duke in AS YOU LIKE IT at Purdue; participated in VASTA's Winter Workshop with Cicely Berry and Andrew Wade of the RSC.

**NAN WITHERS-WILSON**, Loyola U. of Chicago, is serving as dialect coach and vocal director for Loyola productions of SISTERS and LEND ME A TENOR; her book VOCAL DIRECTION FOR THE THEATRE, which explores the work of the theatre voice specialist within the production process, is currently available through Drama Book Publishers, 260 Fifth Avenue, N.Y., N.Y.

**West Central**

**KATE DEVORE**, did a staged reading at the Riverside Theatre in Iowa City of a work commissioned by the U. of Iowa Hospital Schools called WITH OTHERS OF THEIR OWN KIND, performed a new play titled THE HISTORY OF MEDICINE and was dialect consultant for LIFE AND LIMB, directed by Joe Gilday, both at U. of Iowa; continues second year as master's student in clinical speech-language pathology.

**JOE GILDAY**, is playing Tom in the premiere of TOM AND JERRY, with a script option for television production by Showtime; attended the text workshop with cicely Berry and Andrew Wade.

**KITTIE VERDOLINI**, collaborated with Barbara Acker on an experiment looking at whether a simple instrument called the "accelerometer" can be used for biofeedback in the training of "resonant voice"; is on developmental leave to finish and write up several other experiments; is looking forward to singing and performing again sometime.

**Southern**

**MICHAEL BARNES**, is a member of the first-ever graduating class of Voice and Speech Teachers in America, from the national Conservatory M.F.A. Vocal Coach Program; coached AS YOU LIKE IT, directed by Tony Church, with
the Denver center Theatre company; assisted Katherine Fitzmaurice at the Arena Stage.

SUSAN CONOVER, has become editor of the VASTA newsletter, enjoyed the VASTA winter workshop featuring Cicely Berry and Andrew Wade; directed SCHOOL FOR WIVES and THE GREAT CROSS COUNTRY RACE.

MARIAN HAMPTON, U. of Texas, enjoyed the teaching and camaraderie at the Berry/Wade workshop; attended the Chicago ATHE Forum meeting where conference planners and forum reps talked about extending the influence of ATHE to a full-year organization and planned the '94 conference; dialect/diction coached a joint Music/Theatre/Dance department production of WEST SIDE STORY at UT; her Mississippi dialects for THE WAKE OF JAMEY FOSTER at UT was critically praised and listed as one the “Top Ten most memorable things about Austin Theatre, 1993.”

PATRICIA ROMANOY, U. of Arkansas, dialect coached BREAKING THE CODE; vocal coached ROMEO AND JULIET directed by Roger Gross at the U. of A. and with him will present a session at the ATHE conference based on their collaboration.

Western

SANDRA SHOTWELL, U. of Utah, new Associate Editor of the VASTA Newsletter, at U. of U. directed and dialect coached PLAYBOY OF THE WESTERN WORLD, vocal coached THE SEA GULL and AS YOU LIKE IT, directed Aeschylus' PERSIANS for the Utah Classical Greek Theatre Festival which toured the state, with performances in Colorado and New Mexico, attended the VASTA Berry/Wade Workshop; will present PERSIANS on video at the comparative Drama Conference; continues work in films, voice-overs and private teaching.

Canada

NEIL FREEMAN, U. of British Columbia, has just published SHAKESPEARE’S FIRST TEXTS, available from Folio Scripts, 2515 Caledonia Avenue, Deep Cove, North Vancouver, B.C. V7G 1T8, has been invited to lead workshops at the Stratford Festival and the national Endowment for the Arts; will be re-staging SHAKESPEARE AND VIVALDI with the Vancouver Symphony and “Bard on the Beach”, will be participating in ROMEO AND JULIET, a St. Valentine’s program for CBC Radio.

ELIZABETH HUNT, Director of the Voice Center, has had articles published in HEALTH WATCH CANADA (Winter 1993) and LAW TIMES (June 14-20, 1993) is teaching a workshop titled “Voice Care for Teachers” in Toronto and Niagara-on-the-Lake; will present “Vocal Arts-The Application in Voice Therapy” to the New York Speech/Language Pathology Association.

BETTY MOULTON, U. of Alberta, was on the panel “Role of the Vocal Coach in the Shakespeare Festival” at the Shakespeare Theatre Associations annual conference; will be coaching T’IS PITY SHE’S A WHORE, MIDSUMMER NIGHT’S DREAM, 5TH OF JULY, and SERIOUS MONEY at U. of A.; will be coaching the Colorado Shakespeare Festival again this summer, will be performing the role of narrator in Stravinsky’s THE SOLDIER’S TALE.

GAYLE MURPHY, U. of British Columbia, worked with the Winnipeg Contemporary Dancers in a two week voice and acting workshop to prepare the dancers for their performance of ROMEO AND JULIET, co-directed THE DINING ROOM and will be coaching LOVE’S LABOUR’S LOST with director Neil Freeman at U. of B.C.

PHIL SARSONS was part of the Shakespeare in the Park Company and played the role of Tom in THE GLASS MENAGERIE at Mount Royal College.

DOROTHY WARD, George Brown College, dialect coached CANADIAN BACON(Lava Films, Inc.) and BURY ME IN NIAGARA (Power Pictures) and dialogue coached Glenne Headley in the feature film ORDINARY MAGIC.
Present: Barry Kur, Barbara Acker, Kate Ufema, Claudia Anderson, Dorothy Mennen, Marian Hampton, Betty Moulton, BettyAnn Leeseberg-Lange, Susan Conover, Michael Lugering, Robert Davis

Minutes of the July 31, 1993 Board Meeting and the August 1, 1993 Business Meeting of the Membership were approved.

Treasurer's Report: Kate Ufema
To raise interest income, Kate suggested that we consider engaging a professional broker to handle VASTA's investments. The board decided that she should pursue a course of investment for VASTA through a professional broker and that we authorize her to invest up to $15,000.

In another money issue, Barry Kur announced that he had applied to ATHE for a $1,000 special project grant for a bibliography project still in the works.

1994 Conference Planning (Chicago)
Conference Planner Michael Lugering presented a menu of possible sessions. The ATHE theme will be "Creative Struggle." ML requested suggestions for a focus such as: "Innovation"—or "Creative Change."

Barbara Acker urged that the hallmark of our conference sessions continue to be active participation. Kate Ufema suggested that we might look to contemporary work as a change from the usual focus on the classical. Barry Kur feels the conference benefits from being eclectic.

Winter Workshop 1994
Barbara Acker gave an update on the Berry/Wade workshop plans and described amenities of workshop location—Arizona State University.
Barbara Acker moved that, if feasible, we should attempt to hold the Roy Hart summer workshop in 1994.

Review of ATHE Session Proposals
ATHE proposals were arranged in priority order. It was suggested that since the proposal deadline was still several weeks away that we should trust Patricia Raun to make selections based on our general recommendations. The subject of adjudication was discussed. Barry Kur suggested that after proposals are selected that a letter from the VASTA president be sent to panel chairs asking if they wish to be adjudicated and providing them with details of the adjudication process. Adjudicators would be selected from the VASTA membership as appropriate.

Publications
Dorothy Mennen said that we must institute a means to keep track of all "in kind" contributions to VASTA. BK will create an accounting form to be sent to board members and officers.

Promotion/Tenure Guidelines
Barry Kur presented his 1 page condensed version of the P/T guidelines designed for distribution to deans and department chairs. It was agreed that these guidelines should also be distributed to all new members. The larger version will still be available upon request. It was suggested that we create a list of deans and department chairs of VASTA members for a target mailing of the P/T guidelines.
Marian Hampton distributed a list of solicited essays for her book VOCAL VISIONS.

Barry Kur read a letter from Cicely Berry thanking VASTA for her Honorary Membership.

It was announced that VASTA could co-sponsor the awarding of credits to ASHA students attending our conference. It was suggested that this might help
increase conference size. It was agreed that a relationship with ASHA would be beneficial for us. Marian Hampton moved that VASTA process CEU's for ASHA members at the VASTA 1994 conference.

1994 Budget Revisions and Approval
Michael Lugering suggested that we create scholarships for our workshops. Dorothy Mennen said that the Awards & Scholarships Committee is charged with the task of articulating a proposal for a VASTA workshop scholarship.

Claudia Anderson moved that supplements to the bibliography be produced every other year. The following policy concerning the Bibliography was stated: The Bibliography supplements will be distributed at conferences free of charge and will be mailed on request of $6.

Barbara Acker and Marian Hampton will research board members' terms and see if an election is necessary. Barbara Acker moved that the past president be charged with keeping track of the terms of office of elected and appointed officials of VASTA.

Marian Hampton moved that the condensed version of the Promotion and Tenure Guidelines be sent, with cover letter from the president, to deans and chairs of theatre programs on the CAP list.

The 1994 budget was re-figured with suggested adjustments. Income: $18,200. Expenditures: $17,470.

BA suggested that the VASTA history be included in our directory so that the organization's development and struggle to define itself be made general knowledge.

Barry Kur thanked the board and Officers for their work and support. Barbara Acker moved to adjourn.

VASTA Represented at STAA Meeting
by Jan Gist

STAA (Shakespeare Theatre Association of America) held its annual meeting at Alabama Shakespeare Festival in January, 1994. This is an organization of Artistic Directors and Managing Directors of Shakespeare theatres. Member theatres range from huge, long established places such as Stratford Canada and Oregon, to the small and new Tygresa Heart Shakespeare of Portland, OR--and others smaller and newer.

Most of the discussion centered around such concerns as ticket sales, political pressures, Artistic Director burn-out, casting, season play selection, etc. For a couple of hours the vocal aspect of performing the plays was discussed.

This was a panel chaired by Jan Gist (Alabama Shakespeare Festival), Betty Moulton (Colorado Shakespeare Festival), and Ann Skinner (Stratford Canada's Festival).

They responded to an article that the STAA members had read, by actor Hal Gould, about the lack of language awareness, and appreciation in our culture, and how hard that makes it for audiences, actors and directors to handle Shakespeare productions.

They also discussed the job of the Vocal Coach, and her/his interactions and responsibilities to directors, actors, audience, and to the text itself--how all of them benefit by the vocal coach's contribution.

One director there asked what they could do to make our job easier. The discussion was lively and inspiring.

This newsletter edition is being sent to the STAA membership.
Gallery Auction Benefit Staged by Vinson Scholarship Fund

by Carlo Patella

The Ambassador Gallery in the heart of New York City's Soho art district donated the space for a gallery event featuring the art of Kenneth Lithgow. The event was staged to raise funds for the Clyde Vinson Memorial Scholarship with part of the proceeds going to Equity Fights AIDS/Broadway Cares. Both Clyde Vinson and Mr. Lithgow died from AIDS.

The reception was sponsored by Absolut Vodka, and the items for auction were donated not only by the estate of Kenneth Lithgow, but also included hand-made art jewelry by Judith Mullin, dinners by local restaurants, autographed programs, signing lessons, Rolfin sessions, Broadway theatre tickets, and much, much more! Cast members from present, from past, current, and up-coming shows included Lewis Stadlen from LAUGHTER ON THE 23RD FLOOR, Marilyn Caskey from PHANTOM OF THE OPERA, Robert Lupone from A CHORUS LINE, and members of the CAROUSEL company. The list of donors included Lanford Wilson, Tanya Berezin, Derek Jacobi and many other outstanding guests. In addition to this star-studded evening our very own President, Barry Kur, was there to add his support and give a brief talk publicizing not only this work, but the work of all of us at VASTA! The evening was deemed a "fantastic success" by Scholarship Chairman, Carlo/Dennis Patella and other committee members, David and Eileen Puchkoff, Barbara Adrian, Linnea Biltro and Ann Carney. The committee wishes to thank all who gave of their generous support to make this event possible.

The scholarship fund is a way of showing that we at VASTA care about our profession enough to insure a steady pool of talented artists that we offer the theatrical community. We are proud of our commitment and our special place in that community and we work in some small way to support our "immediate family."

Our president, Barry Kur, the VASTA Awards Committee Chairwoman, Dorothy Runk Mennen, and all the Committee members urge you to please help support this effort. If you have not yet contributed to this important project, why not write a check. Send it made out to: VASTA Vinson Scholarship Fund, c/o Patella, 176 West 87th NYC, NY 10024. Donations are tax-deductible as allowed by law. Application information follows.

Apply Now for Clyde Vinson Scholarship Award

The second annual Clyde Vinson Scholarship Award will be given at the VASTA Conference to be held this summer in Chicago. In addition to the scholarship which should be used to further training, the award includes one year's membership to VASTA, and the registration fee for this year's conference. The award will be given to an outstanding pre- or early career voice/acting/speech trainer. This individual should have less than five years experience in the field. The recipient should exemplify the breadth of interest that typified its honoree, Clyde Vinson.

Nominations for this award must be made by a VASTA member in writing and should accompany the application form. The nominee should have a record of education in the field as well as demonstrated interest in related areas. A submission of some creative work will be a part of the application. Minorities are urged to apply.

Application requests can be sent to: Vinson Fund, c/o Patella, 176 West 87th #12A, NY, NY 10024. Requests for application must be received no later than April 15, 1994. Deadline for submissions will be April 30, 1994.

Note: the exact dollar amount of the award has not been determined as an attempt is being made to create an endowment which will serve as a "continuing" memorial. The initial goal for this fund is $10,000.
Training and Evaluation Guidelines*
Guidelines for Promotion and Tenure
To order, write: Lisa Wilson, VASTA Membership Chair, 1535 South Florence Ave., Tulsa, OK 74104.
* Available soon. In revision.

VASTA Bibliography
by Ginny Kopf
Now that our big, wonderful 1993 VASTA Bibliography is complete and bound, we will be doing a supplement every other year.

So, if you have read any sources on voice and speech training, dialects, singing, movement, or speech science, that are not included in our 1993 Bibliography, please do send the publishing information and a 100 word or less annotation for it. Please include ISBN#.

Mail the information to Ginny Kopf, 3406 Chatsworth Lane, Orlando FL 32812 or phone it in: (407) 381-5275.

If you would like a copy of the 1993 VASTA bibliography please send $6.00, (if VASTA member) or $10.00 (if non-member) payable to VASTA, to Kate Ufema, 7022 Woodstream Terr., Seabrook, MD 20706.

Ginny Kopf and Kate Burke are editors of the bibliography but they do not have copies of it.

VASTA Newsletter Advertising

The Vasta Newsletter is a tri-annual publication for the Voice and Speech Trainers Association, Inc., a six-year-old organization representing a select and growing membership. Our members include voice and speech trainers in the professional theatre, radio, television, business and academia, dialecticians, singing teachers, speech therapists, acting/directing teachers, and otolaryngologists.

Our fall issue includes election results and information from VASTA-sponsored workshops and conferences. Our Winter issue often includes articles on the international voice and speech arena and our Spring/Summer issue concentrates on information both about the profession and upcoming conferences and study opportunities here in the United States.

Advertising rates are available by contacting Janet Rodgers, Virginia Commonwealth University, 922 Park Avenue, Richmond, VA 23284 (804)367-1514.

Newsletter Subscription

The informative, tri-annual VASTA Newsletter is sent to members as a part of their annual membership. If you aren't a VASTA member, but would like to receive the Newsletter, write: Kate Ufema, VASTA Treasurer, 7022 Woodstream Terrace, Seabrook, MD 20706.

Annual rates are: $10 for individuals; $20 for institutions/organizations.

Leadership and Service Award

The Leadership and Service Award is given to a VASTA member whose contribution to the advancement of the mission of VASTA warrants this special recognition

1. Candidates for his award may be recommended by one who has been a member of VASTA for at least two years.

2. Each recommendation must be submitted in writing, including the rationale for the choice.


1993 recipients were Barbara Acker and Carolyn Combs.
Vasta Statement of Principles

The Voice and Speech Trainers Association 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.

Membership Application

Membership growth is necessary to achieve our objectives. Personal invitation and solicitation are the most effective ways to gain new members. Please share this application with Voice/Speech Professionals you know who could benefit from membership.

Membership Categories


Affiliate Member: Professional in related field, business or organization. Receives same benefits as V/SP but has no voting privileges. Annual dues: $55.

Student Member: Currently enrolled in a training program. Receives same benefits as Voice/Speech Professional. Annual dues: $35.

(Please print)

Name __________________________________________
Affiliation ______________________________________
Work Address ___________________________ Phone __________
City/State/Zip __________________________
Home Address ___________________________ Phone __________
City/State/Zip __________________________

Send this form and dues (US currency only, please) to:
Kate Ufema, VASTA Treasurer
7022 Woodstream Terrace, Seabrook, MD 20706

VASTA membership year is dated from the date of receipt of dues to the same date the following year.

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