What Is Cultural Voice?
by Andrew Wade
Head of Voice, Royal Shakespeare Theatre

What is cultural voice? This was the question that the participants of the Second Stratford-upon-Avon International Voice Conference were convened to discuss and work on practically. Led by Cicely Berry, Voice Director at the Royal Shakespeare Theatre, and myself, the conference aspired to explore the way in which ongoing voice and text work has developed over the past twenty years. The RSC has naturally a vested interest in the matter as it was the first theatre company to recognize the need for work of this nature.

In this our time of global exchanges, our primary concern was to have as many different countries and cultures represented. In spite of obvious difficulties, we felt truly proud and privileged to welcome participants from countries as far apart as Brazil, Estonia, Namibia, Singapore, or Sweden. Our debates were also made particularly fruitful by the invaluable presence of very familiar names, such as Adrian Noble and John Barton, Jatinder Verma, Colin Chambers, David Rudkin, Michael Billington, or Max Stafford-Clark, to mention only a few.

The pitch and the tone of the conference were given, however, by Adrian Noble in a seminal contribution. Delving deep into the origins of western theatre, the RSC's Artistic Director gave his definition of "poetic drama"--a form of theatre in which he believes Poetic drama was, originally, the theatre of the Greeks and of the Elizabethans. Culturally, it was "a very complete experience" which involved a tremendously rich and varied idiom, and other art forms such as song or dance. Poetic drama had such a resonance to the ear of the listener that it could lead audiences into the realm of myth. The RSC's stated aim is to create afresh the conditions of such a poetic experience.

Theatre forms one of the most vital parts of a culture. Outside of poetry, there is only desolation and barrenness: "You will be impoverished without language. You will, as a culture, be impoverished without the density of poetic language."

As far as the more precise relation between voice and culture is concerned, debates and practical sessions led participants to think that the key to this relation was in people's personal understanding of the word "culture." The concept, like all words, has a history which evidently informs our opinions on the matter. Up to the 1950's culture was primarily construed (continued on page 4)
President's Letter

What a wonderful treat it was to see so many of your familiar faces at our conference in Berkeley in August, as well as so many new folks. The conference is always a time to refresh ourselves, to renew our bonds of friendship and profession, and to get acquainted with new members. It would be wonderful if we could design a conference large enough that all our members could attend, and, in fact, that is what your Board of Directors is striving to do for our gala 10th Anniversary Celebration in New York in August 1996. This will be an opportunity for acknowledgement of the dedicated leadership and the many accomplishments of our young organization, as well as a time to ask ourselves where do we go from here.

One indication of where we might go occurred during the Things That Work session, at conference, when Laurinda Olivier-Sampson spoke briefly of her problems teaching voice and speech in Namibia. We were all open-mouthed at her quiet reminder that there is, indeed, a world out there. We need to broaden our scope internationally.

Another indication was the poignant telling of stories regarding harassment incidents, in which teachers have been wrongfully blamed. We need to strengthen our advocacy positions in this area.

We all enjoyed Patsy Rodenburg's inspiring work, as well as that of Jeanette Nelson and Kelly McEvenue, and the beautiful Berkeley surroundings in which we met.

Have a wonderful fall season, and keep in touch with VASTA. As always, we value your ideas and suggestions.

Marian Hampton

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, Nebraska Wesleyan University, Lincoln, NE 68504.
The Ninth Annual VASTA Conference was held this past August on the Clark Kerr campus of the University of California, Berkeley. Over sixty participants (from all over the U.S. as well as several foreign countries) took part in the series of classes, discussions, and hospitalities.

We were fortunate to have three distinguished workshop leaders. Patsy Rodenburg led us in a series of gracefully simple exercises connecting breath, phrasing and rhythm to thought. Using sonnets, we experimented with various breath patterns and how each changed our experience of the text. Jeanette Nelson spoke on the twists and turns of Received Pronunciation from the Restoration to present day. We explored dialects appropriate for Shaw and Wilde, Coward, and contemporary British plays. Kelly McEvenue had us on the floor working on subtle movements to free our spines and increase our flexibility. Later we explored the concept of "personal space" and how awareness of the space around, above, and behind you can electrify your presence on stage.

We also had the chance to interact with one another during evening sessions. Dorothy Runk Mennen led us in a discussion of "Ethics in the Classroom" which sparked many ideas about how we use touch in the teaching of voice. Bonnie Raphael chaired a "Things That Work" session where we were able to share excercises addressing a variety of problems, from helping an older actor who has little breath support to working on the subtlety of an actor who indulges a "big" voice.

Thanks go to Michael Lugering and his assistant Deena Burke who organized this conference.

The sumptuous Fairmont Hotel in San Francisco was the setting for the 1995 Association for Theatre in Higher Education's annual summer conference. With cable car bells frequently clanging in the distance, nearly 1200 people gathered to learn about and discuss the latest ideas in theatre education. VASTA sponsored ten sessions, two joint sessions, as well as hosting a morning meeting and evening hospitality.

If you missed the conference, here is a quick summary of the panels and issues they raised:

**Vocalizing Gender** with Ivan Midderigh, Bonnie Raphael, Carol Freidenberg, and Michael Barnes challenged gender limitations placed on the voice, examined the qualities and stereotypes of each gender's voice, and looked at what to do when someone wants to assume vocal qualities of the opposite gender.

**Reflections and New Directions** with Arthur Lessac, Dorothy Runk Mennen, Mary Corrigan and chaired by Mandy Rees illuminated the groundbreaking work of these three master teachers and their constant search to invent, justify, and broaden the role of the voice professional.

**Balinese Vocal Techniques** with Lynn Kremer Babcock and Desak Made Suarti Laksmi provided a fascinating demonstration of Balinese singing and the movement patterns which are inextricably linked to the voice.

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**VASTA CONFERENCE 1996**

**News From Janet Rodgers**

1996 VASTA Conference Chair

Next year's VASTA Conference will be held in New York City (or area in close proximity) August 4-6 immediately preceding the ATHE Conference. Please mark your calendars and begin to plan now for this exciting tenth anniversary event—a decade of VASTA!

As plans solidify, I will keep you informed through the VASTA Newsletter. I am thrilled to be serving as VASTA Conference Chair once again and look forward to seeing you in New York in '96.

For further information contact: Janet Rodgers, VASTA Conference Chair, Theatre Dept., Virginia Commonwealth University, 922 Park Avenue, Richmond, VA 23284-2524. Voice Mail: 804-828-6557.
Cultural Voice (continued from page 1)

as "the best that has been thought or said," to borrow part of Matthew Arnold's definition of the term. It is easy to be critical of such views which deliberately excluded the vast majority of the population and, by trying to create a cultured middle class, endowed the bourgeoisie with the necessary authority to establish its cultural dominance. It is more difficult to recognize, as many of the participants did, that this tradition of thought has lived on insidiously and forms today a sort of repressed "common sense."

Culture is also a term closely linked with the term civilization. Culture, Civilization and Colonialism formed indeed the Holy Trinity of western imperialism. The dark language of the native was taken as an expression of uneducated savageness. As we know, such opinions have been defeated. Natives worldwide have now to regain a lost identity and are gradually finding the confidence to air their "cultural voices."

Today, the former distinction between high forms of culture and lower forms of civilization is in the process of disappearing. One talks of and writes seriously on topics such as Pop Art or World Music. The times are changing, seemingly. But the battle for cultural dignity is far from over. One of the purposes of this conference was to bring more stones to the still frail edifice of change. One must indeed remain wary of subtle appropriations which are never quite innocent and smack of manipulation: words such as multicultural and multi-racial have acquired a measure of prominence in society. One might even go so far as to talk of a trend. It is not surprising if the world of fashion itself has used such concepts. We all have in mind the Bennetton motto--"United Colours of Bennetton"--backed by a picture of a multi-racial group of children, each and everyone of them turned into a stereotypical object made pleasing to the western consumer's eye. As Jatinder Verma would no doubt point out, this is another instance of the unfamiliar (i.e. Blacks, Asians) being made acceptable to the eyes of white people.

In spite of these remaining forms of insidious exclusion, many participants mentioned the growing importance of "cultural voices" in theatre today. Theatre in this country is becoming "multi-accen
tual." the use of dialects and the need for more dialect work is steadily on the rise. This seems to be in contrast with the so-called uniformity of English accents which is gaining ground according to some experts. Is "city-speak"--otherwise referred to as "Estuary English"--actually replacing those cultural voices, regional accents? Nothing, thankfully, is quite as clear-cut in the field of language. The only certainty is that most of what we say is informed by what might be called our "cultural industries," that is to say the media and particularly television.

The very notion of culture thus appears to be fundamental when discussing voice. Is not voice always part of a culture? The old debate between nature and nurture seems then somewhat invalidated. Is there indeed any such thing as a "natural voice?" Nature, in a sense, is always somebody else's culture.

Dorothy Runk Mennen, Awards and Scholarship Committee, reports that there were no Clyde Vinson Scholarship applicants this year and no nominations for the Leadership and Service award. Formal deadlines and information for these awards will appear in the winter newsletter, but be thinking now about possible recipients or applying for these honors. For more information, contact Dorothy Runk Mennen, 317-463-5608.

If you are sending information to the VASTA Newsletter remember that the Editor has a new address and phone number:

Susan Conover, VASTA Newsletter Editor
Communication and Theatre Arts Dept.
Nebraska Wesleyan University
Lincoln, NE 68504
402-465-2386
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AND A NEW HOME ADDRESS AS OF NOV. 1:

Susan Conover, VASTA Newsletter Editor
2502 North 63rd Street
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Assessing Bioenergetics in Actor Training
by Michael Johnson-Chase

In early January of 1995 I attended a workshop at the University of California at Irvine taught by Catherine Fitzmaurice and a number of associated voice teachers from around the country. Entitled DESTRUCTURING/RESTRUCTURING, FROM BREATH TO VOICE, this workshop focused in part on the use of classic and amended bioenergetics exercises as a means to "...free the actor's or singer's breathing from the unneeded tensions that detract from spontaneity and the natural resonance of the body" (Fitzmaurice, 1994). Although the workshop's focus was greater than the bioenergetics exercises alone, I attended because I specifically wanted to explore bioenergetics more deeply in an acting context, believing I would find the exercises effective and practicable in the context of my own movement work based primarily in the Alexander Technique and the Feldenkrais Method.

I was not disappointed. Nonetheless, it takes me some time to digest what I have learned and even longer to understand the role of that learning in my own teaching goals. Because I am writing this only a few short weeks after the workshop there is much that I cannot say about the exercises simply because I have a number of questions unanswered by personal experience. At the same time, I believe that it would be helpful to the VASTA membership to offer this short analysis on the potential applicability of bioenergetics exercises in actor training.

Bioenergetics owes its origins to the "character armor" theory of the psychiatrist Willhelm Reich. A protege of Freud's, Reich believed that healthy functioning involved a complex interplay between the body and the mind and that profound therapeutic intervention must be physically as well as intellectually mediated. Physical intervention for Reich involved techniques that focused on removing the "character armor" (what a Feldenkrais or Alexander teacher might call habituated patterns of self-use) that give us definition and simultaneously limit our expression. Following in the same tradition, the American psychiatrist Alexander Lowen created a number of exercises and a system of therapy that he called Bioenergetics. So named as a reference to the basic functions of life -- the production of energy through respiration and metabolism and the discharge of energy in movement, bioenergetics sees the body and the mind as functionally identical. In addition, the energetic processes of the body reflect the state of aliveness of the body. To a bioenergetic therapist, fluidity expresses aliveness while rigidity due to chronic muscular tension expresses a lack of aliveness.

It is my impression that this therapeutic tradition reached the peak of its popularity in the mid-to-late 1970's. Veterans of the human potential movement will recognize bioenergetics terms that Lowen and his proponents (and consequently the rest of us) used liberally 20 or 30 years ago. For example, consider the idea of "grounding." While it rings as somewhat dated now, this term appears to have originated in Lowen's notion that "vibrantly" alive individuals are also "grounded" people. Since Lowen sees our capacity to experience pleasure or our ability to express emotions as a fluid or vibratory phenomenon (an interesting thought given that the original Greek for emotion literally means moving outward), being "grounded" means one can connect fully to the earth while simultaneously expressing potent thoughts and feelings.

Lowen writes that bioenergetics "allows us to sense how we inhibit or block the flow of excitation in our bodies, how we limit our breathing, how we restrict our movements and reduce our self-expression" (Lowen, 1977). If this is so, then bioenergetics exercises may have obvious benefits for actors. Certainly borrowing from another field of study is not a new idea to theatre practitioners; numerous applications to present day acting have originated in other arenas (a good many of them from psychological or spiritual disciplines). An equally obvious idea is one that Catherine Fitzmaurice began to explore years ago--given that the voice is an instrument of the body and physical limitations concomitantly manifest themselves as vocal limitations, what would the effect of

(continued on page 6)
practicing bioenergetics exercises have on actors' voices? There was already some precedent for exploring this question in lay people. Lowen himself encouraged his patients to find their voice through the exercises by vocalizing freely while they performed them. Nonetheless, we must give due credit to Catherine Fitzmaurice for her persistent development and promotion of bioenergetics exercises in numerous theatrical applications over the last two decades.

I think the idea of "destmcturing" is a very descriptive attribute of bioenergetics exercises, with direct applications to actors. We all know that acting students (as well as the rest of us) labor under the fascinating and beguiling paradox tendered by our own habituated identities. At any given moment, what makes students good at some things are the very same things that limit their growth in other ways. This is not a new idea in actor training; not too long ago most acting teachers oriented themselves toward "breaking down" the defenses of their students. Although teachers and coaches are gentler and less invasive with their tactics now, I suspect the fundamental essence of what all theatre educators seek in their students remains the same. This essence is central to any process of human maturation or growth. All growth processes follow a cycle that moves from stasis into chaos, allowing for natural reorganization to occur at a higher level of functioning. Then the cycle begins anew, progressing again from organization to disorganization or reorganization. While the content of what we teach is probably always of secondary importance to the process we use in teaching it, having as many tools as possible at our disposal for encouraging the cycle of growth is very practical. If nothing else, actors are restless and need a lot of variety. Bioenergetics exercises, then, offer us greater variety in our attempts to address the mercurial subject of leading student actors through the cycle of dis-identification and re-identification.

How do bioenergetics exercises assist this process? Their most palpable effect is the clear and usually immediate alteration of muscle tone in opposing muscle groups that occurs in the performance of the exercises. Depending on one's level of fitness (it seems to me that students in good condition are often the slowest to respond) this change may be immediate or it may be cultivated over a period of days or even weeks while holding the "position" of the exercise for increasingly longer periods of time. In any case, the exercises can challenge the usual tonal configurations of muscles both directly and indirectly all over the body. This allows for new possibilities of awareness, the release of patterns of habituated tension, and a shift in strength and flexibility.

To explore this you might try the following exercise. Lie on your back with your knees bent and your arms alongside your torso. Lift your pelvis slightly off the floor. Think of the lift as coming from the tip of the tailbone so there is a deep internalized suggestion of tucking the tail under (do this with as little muscular effort as possible). Now stay in that position. Touch your buttock muscles with your hands to make sure they are relaxed. If they are, where are you working? In the feet? In the knees? In the thighs? In the chest? Is it possible for you to relax the front of your thighs while keeping your buttock muscles relaxed? In my short experience with this exercise I have learned that those of us who tend to overuse the superficial muscles in their abdomen and buttocks will have a very difficult time relaxing our buttocks. When we do, our ability to maintain the release may be fleeting at first. We may also discover differences in how we use each leg in relationship to our ability to relax in each buttock. In time (perhaps after having done the exercise for four to five minutes over four or five classes) we can become very aware of new tonal relationships in the pelvic area. We may even discover how to engage deeper muscles in the pelvis and back (particularly the psoas muscles), which will give us a very clear sense of how we might organize muscular effort in our pelvis and legs while standing upright.

There may be another benefit. We may experience a tremor as we hold the position. The tremor may be so large that we shake or the tremor may be very small so that we can feel a small vibration not even apparent to the outside eye. In either case we will probably experience the tremor as very pleasurable. In both classic bioenergetics and the Fitzmaurice approach tremors are regarded as a desirable feature of the exercise itself. However, both achieving and sustaining a tremor in any bioenergetic exercise can
be a very mercurial endeavor. It may be that for this reason alone it is very difficult to assess exactly what happens in a bioenergetics exercise and how and why it might be valuable.

In the Fitzmaurice approach, students are actively encouraged to exhale on a voiced sigh while doing the exercises. As one persists breathing may become more rapid and even arrhythmic (presumably because of the increased need for oxygen brought on by the fatigue of holding the position). Vocal utterances may then become "disorganized" and "free" as the voice responds more and more to the physical impulse of the tremor itself. This "release of excitation" can be striking. The voice may become quite charged with emotion as the tension builds. At the workshop in January we would sometimes speak text while doing the exercises--and while the result was not necessarily something one would intellectually associate with the parameters of the text in use--the results were always interesting and sometimes quite arresting.

At the time of this writing I cannot yet say that I have seen evidence of lasting improvement in my students as actors or in their vocal development by doing bioenergetics exercises (I've been teaching the exercises for only three weeks so far). However, I have been pleasantly surprised by the positive reaction of my students to commit deeply to the exercises because they like how they feel, and their recognition gained through experience that something of value will likely occur by doing them. Several of my students have made huge strides from one class to another in directly modifying levels of effort and release in the exercises themselves. Consequently, extraordinary things have happened for them vocally and emotionally while performing them. All my students have commented on how relaxed and energized they feel after doing the exercises. Some have reported they feel the kind of pleasant glow that they get after finally giving in to a good cry. Because these experiences have been so positive, I strongly suspect that there is some sort of underlying organic sensibility at work in the theory and in the practical application of bioenergetics exercises, whether we understand what it is or not. In closing, consider a few common descriptions of emotional states—shaking with anger, trembling with rage, buzzing with excitement, purring with contentment. Vibratory states all.

References Cited:


### VASTA 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

**Voice/Speech Professional:** Has voting privileges, receives the VASTA Newsletter, Membership Directory and VASTA Guidelines. Eligible for reduced VASTA Conference fees. **Annual dues:** $55.

**Affiliate Member:** Professional in related field, business or organization. Receives same benefits as VISP 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, 1405 N. Avenue E., Duluth, MN 55805.

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

**Deadlines for submissions to the next 3 VASTA Newsletters are:**

**December 15, 1995**

**March 15, 1995**

**September 1, 1995**
Shake, Rattle, & Role
A Report on the Temple Fitzmaurice Workshop
by Marti Runnels

The second "Destructuring/Restructuring: From Breath to Voice" workshop conducted by Catherine Fitzmaurice and her associates is now over, but the excitement about this work is still very alive. For the participants at Temple University this past June an eclectic pedagogical methodology was experienced, analyzed and synthesized. This process is much more than just another vocal training method with various applications. While the goal of a well-functioning vocal instrument may be the same as other voice training methods, individuals working in this process may also experience a freeing of the soul. While Fitzmaurice is by no means introducing or advocating a new religious experience, the effect of releasing and empowering the body/mind has its parallels in ecstatic religious phenomena. But then so does a rock concert.

What Fitzmaurice is exploring gets one beyond mouth, larynx and diaphragm and into unifying that which western culture continues to divide: the body/mind. As her work seeks to energize both the Autonomic Nervous System (A.N.S.) and the Central Nervous System (C.N.S.), she offers a path for actors who work from the inside out or from the outside in. In this sense, the process may not only offer universal application, but also encourage, or at the least allow actors to discover more than one way of working.

SHAKE--This opening of the body/mind takes place initially in the Destructuring portion of the process. Fitzmaurice has adapted/borrowed from bioenergetics and yoga and other somatic trainings to offer her own means of freeing, expanding and energizing the body/mind: particularly through tremors. Just as the body/mind responds (A.N.S.) to the threat of cold by shivering, shivering exists as a positive energy to counter the negative of cold. Fitzmaurice teaches that one can tremor as an action instead of a response. In this way, instead of gaining energy to fight off a threat, one who is not under a threat becomes a recipient of only the added benefit. As these tremors are created, the individual is not only energized but is also released from tension. Just as the tremors create increased demand for oxygen, breath, and blood supply they also require that the individual release tension in order for the tremor to occur and be sustained. The process of destructuring, then, is a means to break down bad breathing habits, locate and eliminate tension, open and expand breathing mechanisms, and also to allow the person to become vibrant.

RATTLE--Fitzmaurice does not see the vocal folds vibrating in an immobile vessel. Instead the tremors help one experience the entire being as something that vibrates. From atoms, to cells, to the heart, the entire body/mind is vibrating. When one begins to vocalize during the tremor, an awareness that the entire body/mind is making sound is clear.

Whether with prepared text or unintelligible sounds, it's obvious that one will not normally be performing or speaking in the manner described above. However, the demands of the tremor operate as a metaphor for the physical and psychological demands of the performance experience and also functionally as a substitute for those same demands. In other words, the tremor combined with sound and remembered in the body/mind, can provide possible avenues for creative choices in the rehearsal/performance process.

ROLE--As the actor, speaker, businessperson or singer prepares to perform it is critical to do the restructuring ("structured breathing") as well. If destructuring is letting the A.N.S. free to break down the barriers, the restructuring is integrating the A.N.S. with the C.N.S. so that maximum efficiency and flexibility can be wedded to fulfill the demands of the performance.

The aim in view leads to an open, receptive, energized performer who is able to respond naturally and improvisationally to the demands of the role. But clearly it is not just the vocal demands that this process enables the performer to face. For in dealing with total body/mind, the entire person is recreated to take the stage.

Certification will be available soon. Meanwhile, the third 5 day workshop is scheduled at the University of California-Irvine for next summer. For further details contact Dudley Knight at 714-856-2437.
It was an honor and thrill to be asked to present a workshop and chair a session at this august assemblage of voice professionals attended by MD's, vocal scientists, pathologists, singers, actors and voice educators. Over 55 countries participated and some 1,000 registrants attended the FIRST WORLD VOICE CONGRESS graciously chaired by Drs. Pais and Laudelina Clemente and sponsored by the World Voice Consortium.

Because of superb organization, one could choose to attend the main auditorium presentations, attend the "free paper" sessions, view the poster presentations, or partake of the workshops. I liked the "free paper" sessions because many of them were on the cutting edge of their disciplines.

Over 280 presentations were made in five days. To give you an idea of the variety of topics and countries represented, here's a selection from the "free paper" session I chaired with Fausto Neves from Portugal:

An Acoustic Analysis of the Effects of Aging on a Trained Singer's Voice  (N. Ireland)

Functional and Organic Pathology of the Singing Voice  (Spain)

What Actually is Chest Voice?  (Netherlands)

Performing Without Fear  (USA)

Voice in Choral Singing  (Sweden)

Care of the Professional Voice, Personal Experience  (Portugal)

Will All This Technology Affect My Creativity?  (England)

The workshop I presented, Universal Vocal Survival Skills, was attended by MD's wanting exercises for their patients, therapists needing techniques for helping actors through demanding vocal roles, trainers and educators looking for new ways to teach or for confirmation of their current methods, and actors wanting to develop their vocal potential. Regardless of their native language, the participants came together through the voice work and sharing their professional and vocal needs. Some had never "performed" before a group before and were eager to do so, while others understood "stage fright" for the first time.

The social program offered each night was as demanding as the professional papers offered during the day. The two highlights for me were the GALA CONCERT at which Jose Carreras sang, and the CONGRESS DINNER, at which we were treated to a variety of vocal performances including a chorus, Portuguese folk songs, and Fado. Both events took place in the new Europarque outside of Oporto.

Dr. Clemente closed the Congress on Thursday. There wasn't a dry eye in the house. Somehow he had managed in five days to bring 1,000 of us together as one voice. Although the sessions were stimulating, it was the networking, personal discussions, and socializing that made this Congress work for me. I came away recognizing how globally visible our profession has become and where it might be in five, ten, or more years.

Let me close with a dialogue I had with a participant on the second day of the Congress:

"Well," I remarked to the person sitting next to me in the auditorium, "What do you think of this Congress?" The response threw me: "It's interesting, but I've read or heard much of this before." "Really?" I pressed this probable jet-set-traveler for more information. "Where are you from?" "Croatia," came the reply.

I thought I heard the silence of the guns somewhere... I now know why I attend international conventions.

Dr. Lucille Schutmaat Rubin, founding member of VASTA and Past President of the University and College Theatre Association (UCTA), is President of Professionally Speaking in NYC. She also serves on the voice faculty at Circle in the Square Theatre School, the affiliate staff of the otolaryngology department at Lenox Hill Hospital, NYC, and the adjunct faculty of the department of otolaryngology at Georgetown University Medical Center, Washington, D.C. Lucille is a voice, speech and performance coach for performing artists and business professionals.
Conference Report (continued from page 3)

Radio and TV Voice-Over Commercials with Kathy Devecka and Patrick Fraley gave us experience in creating a variety of styles of commercials along with tips for auditioning, ad libbing, and being a "spokesperson."

Destructuring/Restructuring the Breathing with Catherine Fitzmaurice, Dudley Knight, Joan Melton, Michael Barnes, and Paul Backer introduced a series of dynamic trembling exercises and breath work and looked at ways to integrate this approach with text and singing.

Voice Specialists Past and Present with Barbara Acker, Marian Hampton, and Lynne Soffer examined the changing role of the voice coach through history and emphasized the need for directors and designers to understand more about vocal production and vocal health.

Breaking Barriers with Elizabeth Carlin, Peter Lichtenfesl, and Lori Merrill-Fink demonstrated a true team approach for rehearsal with equal collaboration between the director, voice director and movement director, geared toward unearthing and refining actor impulses.

Integrating the Voice via Laban Movement with Tom Casciero and Charlotte Anderson presented several Laban/Bartenieff exercises to release and prepare the body for voice work and suggested ideas of using Laban principles to enhance characterization.

Vocal Imagination with Sandra Crews, Rocco Dal Vera, Matthew Wright, and Mary Thomas addressed the question of how to move from teaching vocal production into working with text and provided several creative approaches to do so.

VASTA Debut Presentations with Claire Hart-Palumbo, Lesley-Ann Timlick, Brent Blair and chaired by Betty Moulton covered diverse topics: scoring text, cultural dialects, and community-based theatre.

I want to thank the participants and my assistant conference planner Carolyn Blackinton for the tremendous work which went into creating this slate of fascinating and well received panels. Next year's ATHE Conference, "Theatre Generations: Celebrating Collaboration," will be a joint conference with the American Alliance for Theatre Educators (an organization concerned with K-12 education) and has the potential to be very exciting. Although the deadline for proposals was in October, please feel free to contact me with questions or input at the following address: Mandy Rees, Fine Arts Dept., California State University, Bakersfield, 9001 Stockdale Highway, Bakersfield, CA 93311-1099 Phone: (805) 664-2240 FAX: (805) 665-6901.

Voice and Acting Position

Field: Voice and Acting

Assistant Professor, a nine-month appointment in the tenure track, with competitive salary commensurate with qualifications and previous experience. The faculty reserves the privilege of identifying and recommending for appointment candidates at higher levels, and solicits nominations of and applications from such voice and acting teachers. Preferences will be given to persons exhibiting the ability to serve as Program Director for the MFA in Acting.

Commencing: 1 July 1996, with classes beginning in late September.

Qualifications: At least an MFA or Ph.D. and some teaching and professional experience. Ability to teach beginning and advanced voice, IPA, accents and dialects, and also to teach acting from introductory to advanced, in a variety of methods and styles including but not limited to realism.

Responsibilities: Duties will include developing the voice training component of the MFA in acting; teaching undergraduate and graduate level acting courses, and topics courses as appropriate to specialty. Coaching actors to meet voice and dialect needs on department productions. Standard load is five quarter-length courses per year. Substantial committee and advising responsibilities. Produce research creative work appropriate for advancement within the University of California.

Applications: The letter of application, curriculum vitae with full bibliographical citations, and names and addresses of three sponsors should be sent at this time. The letter of application should take care to identify particulars of how candidates propose to contribute to the overall mission of theatre studies with the programs of the College of Letters and Science. At this time do not send supporting documentation. Open until filled: applications received by 1 January 1996 will be considered beginning 1 February 1996. Applications should be addressed to Professor Janelle Reinelt, Chair, Department of Dramatic Art and Dance, University of California, Davis, Davis, CA 95616. The University of California, Davis, is an affirmative action/equal opportunity employer with a strong institutional commitment to the development of a climate that supports equality of opportunity and respect for differences based on gender, cultural ethnicity, disability, and sexual orientation. In that spirit, we are particularly interested in receiving applications from individuals who would enhance the diversity of our workforce.
Minutes of the VASTA Board Meeting
August 5, 1995
Submitted by Robert Davis, VASTA Secretary

Present: Marian Hampton, BettyAnn Leeserberg-Lange, Dorothy Runk Mennen, Kate Burke, Claudia Anderson, Betty Moulton, Barry Kur, Mandy Rees, Michael Lugering, Robert Davis

Pres. MH called meeting to order. BM reported on ATHE debut panels. ATHE Debut papers briefly reviewed.

VASTA Conference Report: ML requested board decision on handling payment of individuals who lead evening conference segments. Suggested Board make distinction between workshop teachers and evening session facilitators. BALL moved that for the purpose of the annual conference VASTA establish 3 categories of presenters: 1. workshop leaders who receive honorarium, lodging and transportation 2. evening presenters who receive an honorarium 3. evening session facilitators who are VASTA members and receive no compensation. BM seconded. Motion carried.

ATHE Conference Report: MR reviewed the events. Related various complications and reported that she received funds from ATHE to bring in Arthur Lessac.

Budget Report: Review of handouts prepared by Kate Ufema who was not in attendance.

Secretary’s Report: VASTA database being reconstructed after computer debacle. Will be ready to publish new small directory this fall. Robert Davis was appointed to a second 2-year term as Secretary. Membership chair will now be responsible for contacting people whose memberships are 3 months expired.

Nominations: MH suggested Janet Rodgers for new Conference Planner with Stan Brown as Assistant.


Board Elections: BK will update the document which lists past conferences, past and present Board Members and Officers for fall meeting. Current Board with end of term date: BK-8/96, CA-8/96, BM-8/96, KB-8/97, MH-8/98, BALL 8/2000. BK will form a nominating committee and hold election for 3 Board positions with new terms commencing 8/96.

Newsletter Report: Susan Conover (absent) provided written report. Volunteered to continue as editor. Awaits Board’s decision.

Large Directory: BALL reports that it is delayed but will be produced this fall.

Training Guidelines: CA presented published guidelines. Spoke of need for more communication, VASTAVOX.

Ethics Statement: Document draft was discussed—still in progress. To be passed on to ATHE ethics panel for discussion.

Special Conferences: Budget handouts prepared by Barbara Acker, Director of Special Conferences. Discussion of conference costs which will be communicated to BA.

VASTA Tenth Anniversary
The following projects were identified: newsletter retrospective, photo display, ATHE retrospective, list of all members displayed, honor founding Board members, launch "The Journal", information gathering questionnaire, raffle, wish list, special VASTA logo.

By-Laws: BALL moved to accept the following changes to the VASTA By-Laws: 1. Article 7.1.K.4 (Duties of the Dir. of Special Conferences) Include as duty—Organize special conferences; 2. Article 8.1 Establishment of Committees—Keep the first sentence: “Committees may be established and dissolved by resolution adopted by the Board of Directors.: The rest will be relegated to the Manual of Operations; 3. Article 8.3 Ad Hoc Committees—change the sentence to “Ad Hoc Committees may be established by the Board and/or President as needed, or otherwise provided for in the Manual of Operations.” CA seconded. Motion carried.

October 6, 7, 8, 1995 was set for fall VASTA Board meeting in Valparaiso, IN.

Minutes of the General Meeting of the VASTA Membership—August 5, 1995
Marian Hampton, President, presented opening remarks, recognized all first-time conference attendees, listed opportunities in the organization, introduced the Board.

International Report—Carol Pendergrast
CP shared resources relating to international opportunities, asked for assistance in linking to various countries and help in accessing Internet.

Bibliography Supplement 1995
Kate Burke distributed new supplement and requested help in updating bibliography.

Training Guidelines
Claudia Anderson presented the new training guidelines publication.

VASTA Conference
Mandy Rees distributed a list of VASTA panels at ATHE and encouraged members to submit panel ideas for next year.

MH adjourned meeting
or a more complete text of the VASTA Minutes for these meetings or any VASTA Board or Membership meeting contact VASTA Secretary Robert Davis.
Ways You Can Participate in VASTA

We have listed below the following information to help you find your place in the organization:
Job Titles
Job Descriptions
Tasks to accomplish
Equipment Needed
Support services recommended from institution or company
Who to contact for more information

Officers
President
President-Elect
Past President
These three positions are appointed by the Board from the Board. They each carry a two year term.

Board Member
Elected by the membership for a three year term. Must be prepared to attend both the VASTA Conference in August and the VASTA Board Meeting in October or November. Fall meeting transportation and accommodation is paid.
CONTACT PERSON: Marian Hampton (309) 438-3936

Secretary
A two-year appointed position. Must be prepared to attend both the VASTA Conference in August and the VASTA Board Meeting in October or November. Fall meeting transportation and accommodation is paid.
Take and prepare minutes of Board Meetings: two copies—one for publication in the VASTA NEWSLETTER with motions and one for the Board members including motions and discussions.
Keeps up-dated membership list and mailing labels. Publishes annual VASTA membership directory.
The Secretary will need access to a computer and mailing support services from their institution, if possible.
CONTACT PERSON: Bob Davis (504) 388-3540; FAX (504)388-4135.

TREASURER
A two-year appointed position. Must be prepared to attend both the VASTA Conference in August and the VASTA Board Meeting in October or November. Fall meeting transportation and accommodation is paid.
In charge of both the checking account and investments of the organization. Prepares the annual budget, annual financial statement, and tax return. Collects membership dues and disburses membership cards. Disburses VASTA Guidelines and Bibliography.
The treasurer will need access to a computer and mailing support services from their institution, if possible.
CONTACT PERSON: Kate Ufema (218)726-8779

NEWSLETTER EDITOR
A two-year appointed position. Must be prepared to attend both the VASTA Conference in August and the VASTA Board Meeting in October or November. Fall meeting transportation and accommodation is paid. Will be expected to be the Associate Newsletter Editor for two years before assuming the Editorship.
Develop articles and arrange for printing of 3 newsletters per year. Receive from Associate Newsletter Editor the compiled Regional News. Send Newsletter to Associate Editor for mailing. Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Susan Conover (402) 465-2386

ASSOCIATE NEWSLETTER EDITOR
Two year appointed position that moves into editorship.
Collects membership information from Regional Editors and compiles it to be sent to the Newsletter Editor.
Is responsible for the mailing of the VASTA Newsletter.
CONTACT PERSON: Sandra Shotwell (801) 581-6448, FAX (801)585-6154.

REGIONAL NEWSLETTER EDITORS
Two-year appointed positions. Collects information from members within region 3 times/year and forwards to Associate Editor.
Minimal support service for mailing from institution.
CONTACT PERSONS: Susan Conover or Sandra Shotwell (see phone #s above)

DIRECTOR OF MEMBERSHIP
Two-year appointed position. Must be prepared to attend the VASTA Conference in August.
Develop and implement strategies and materials for membership recruitment.
Publicize the association and promote its purposes.
Suggest that you have a computer and support services for mailing from your institution, if possible.
CONTACT PERSON: Richard Sullivan-Lee (317) 494-3078

ANNUAL VASTA CONFERENCE PLANNER
A two-year appointed position. Must be prepared to attend both the VASTA Conference in August and the VASTA Board Meeting in October or November. Fall meeting transportation and accommodation is paid.
Develops and implements plans for the annual conference including: contracting workshop leaders, arranging accommodation, programming, activities, publicity.
Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Marian Hampton (309) 438-3936
Assistant VASTA Conference Planner
A two-year appointed position which moves into the Annual VASTA Conference Planner. Assists Conference Planner in all aspects, often with on-site planning. Must be prepared to attend the VASTA Conference in August.
Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Marian Hampton, 309-438-3936

VASTA Conference Planner for ATHE
Two-year appointment. Oversees, coordinates, and contracts the VASTA programming, attends all required ATHE planning meetings, submits all necessary reports, and articles to the VASTA Newsletter regarding VASTA’s programming for ATHE.
Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Mandy Rees, 805-664-2240, FAX: 805-665-6901

VASTA Assistant Conference Planner for ATHE
Two-year appointment. Assists the VASTA Conference Planner for ATHE, sets up session evaluators and takes over the VASTA Conference Planner for ATHE after two years.
Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Carolyn Blackinton, 715-346-4073

Director of Special Conferences
Review and/or develop proposals for special conferences. Organize and administer special conferences when designated to do so by the Board. Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Barbara Acker, 602-965-5359, FAX: 602-965-5351

COMMITTEES
International Liaison Committee
Gathers information and reports to membership on International Conferences and training opportunities via the Newsletter and the annual conference.
CONTACT PERSON: Carol Pendergrast 919-757-6390

Awards and Scholarships Committee
CONTACT PERSON: Dorothy Runk Mennen, 317-463-5608

Bibliography Editor(s)
Usually there are 2 to ease the work. A two-year appointment. Compile, update and distribute to members bibliographic information on significant research, resources, and publications in voice, speech and related fields.
Will need access to a computer and printing services as well as support services for mailing from their institution, if possible.
CONTACT PERSON: Lucinda Holshue, 513-556-9405

Bibliography Annotator(s)
Review books, tapes and other materials. Provide short, objective annotation to editor. Can submit or request text to be annotated at any time.
CONTACT PERSON: Marian Hampton, 309-438-3936

Nominating Committee
CONTACT PERSON: The Past President of VASTA--Barry Kur, 814-863-1453 FAX: 814-865-7140

Ad Hoc Committees
As needed by the organization
CONTACT PERSON: Marian Hampton 309-438-3936

Change of Address
When you move and/or change place(s) of employment, please promptly send your new address(es), phone and FAX number(s) to: Kate Ufema, VASTA Treasurer, 1405 N. Avenue E., Duluth, MN 55805.

If you are attending a conference and would like to take extra copies of the VASTA Newsletter to share with others who might be interested in VASTA, please let the editor know well in advance and she can have extra copies of the newsletter printed for you.

Newsletter Subscription
The informative, tri-annual VASTA Newsletter is sent to members as a part of their annual membership. If you are not a VASTA member, but would like to receive the Newsletter, write: Kate Ufema, VASTA Treasurer, 1405 N. 8th Avenue E., Duluth, MN 55805.

Annual Rates Are $10 for individuals $20 for institutions/organizations. Make checks for ALL publications payable to VASTA. US currency only please.
New England
Betsy Argo, Roger Williams U., taught communication skills to "at risk" youngsters ages 14-21 through RWU and RI State Dept of Education; taught summer school and a week of Arts camp at Linden Place for students 6-16, a program which she designed and oversees as creative drama specialist.

Christopher von Baeyer, Emerson and Boston Colleges, taught Voice for the Shakespeare and Co. June Intensive; taught a seminar in Linklater Voice for speech teachers at Kutztown U. and offered several pro bono workshops for the MA Dept. of Employment and Training.

New Address: 22 Mason Terrace #3, Brookline, MA 02146.

Jan Curtis, Brandeis U., performed in the new Opera "S", in November will sing the role of the Old Lady in CANDIDE at Opera Carolina in Charlotte, NC, in December will sing the Witch in Humperdinck's HANSEL AND GRETEL with the Concord Concert Series.

Kate DeVore is doing a clinical fellowship in Speech Pathology at the Voice and Speech Clinic at Beth Israel Hospital in Boston; is also freelancing as a theatre voice coach.

Marya Lowry, Brandeis U., played the role of Anne Smith in BOB at the Hasty Pudding Theatre, Cambridge and at the Lyceum Theatre, San Diego; in Sept. performed as invited solo vocalist with the Improviser's Collective in Cambridge.

Bonnie Raphael, American Repertory Theatre and Institute, will have her off-stage voice featured in ART's Fall Festival production of three one-act plays for camera written by Samuel Beckett; taught her "Screaming Without Suffering" workshop for the Actors' Studio in NYC.

Kenneth Tom, Emerson College, Div. of Comm. Disorders, will be working full-time on his dissertation, "Intensity Control in Male Falsetto Phonation: An Analysis by Synthesis Approach," as of this fall at the U of Iowa, Dept. of Speech Pathology. New Address: 212 Highland Dr., Iowa City, IA 52246 (319) 354-8325.

Kittie Verdolini, Director of the Voice and Speech Clinic, Beth Israel and Brigham and Women's Hospital, Boston, took over the position of director in March and continues to build a caseload of actors and singers.

Regional News
This column helps VASTA members network. Let everyone know of your special projects, awards, promotions, research plans and results and/or need for information and assistance. Respond when your Regional Editor calls or contact her/him with your news. An asterisk (*) designates a request for information.

For the name of your Regional Editor, see the list at the end of the Regional News or contact Sandra Shotwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112. (801) 581-6448

ham and Women's Hospital, Boston, took over the position of director in March and continues to build a caseload of actors and singers.

Karen White, Brandeis U. and Emerson College, taught a summer voice class through the Linklater Studio in Boston; taught voice and text and co-directed THE SCARLET LETTER and TWELFTH NIGHT for the Bigger Light School for Actors in Monterey, MA.

Mid-Atlantic
Michael Barnes, Temple U., presented two workshops at the ATHE convention, "Destructuring/Restructuring the Breath" and "Vocalizing Gender", taught with Catherine Fitzmaurice at her June Temple workshop.

Susan Blumert, completed a year at the Central School, awarded the Postgraduate Diploma in Voice Studies; plans on coaching privately and offering workshops in voice and text entitled THE LIVING VOICE for actors, educators, communicators, business people and theatre students.

Linda M. Carroll, Visiting Faculty in Vocology, Dept. of Speech Pathology and Audiology, University of Iowa, continues with her research toward a Ph.D. in Applied Speech Science through the Teachers College, Columbia U.; participated in a vocal recital "Songs and Science"; on leave of absence from The Actor's Studio MFA program (School of Dramatic Arts, The New School); this winter returns to this and adjunct faculty position with Pace U. and to her private practice.

Tom Casciero and Charlotte Anderson, Towson State U., Maryland, presented "Integrating the Voice via Laban Movement" at the '95 ATHE Conference in San Francisco; presented a workshop on Laban Movement for singers at Loyola College in Baltimore; in January will present a minimester course entitled "Voice and Movement Integration for Singers."

Janet Feindel, is in her second season at the Stratford Festival as Voice/Dialect coach, which has included dialect work on BOYFRIEND, voice and text coaching on MACBETH, and extensive work with the company at all levels including children in the shows; conducted workshops for girls on "Voice and Self-Esteem" for the Stratford Educational Dept. and was invited back to do one for teachers this fall; is in her second season as Voice/Text coach for the Canadian Stage Company's DREAM IN HIGH PARK, coached Brian Bedford in American dialect for his role in the film NIXON directed by Oliver Stone; was teaching voice/text/dialect at Concordia U. of Montreal over fall and January; workshops planned for the Equity Showcase in Toronto and the Alleyway Theatre in Buffalo; her play, A PARTICULAR CLASS OF WOMEN, published in SINGULAR VOICES (Canada Playwrights Press) produced at Station Street Theatre, Vancouver; was invited to present at the Care of the Professional Voice Symposium in Philadelphia.

Catherine Fitzmaurice, is coaching Mark Lamos' ROMEO AND JULIET at the Hartford Stage and PRIVATE LIES at the McCarter Theatre; presented a workshop demonstrating the use of her Destructuring/Restructuring technique for text work at the ATHE conference; would like to inform everyone that the Destructuring/Restructuring Workshop which was advertised for January will be postponed and will most likely be in June 1996. Also, a certification program in this technique is in the process of being developed.

Sharon Freed, presented a workshop in June at the Voice Foundation's Annual Symposium: Care of the Professional Voice: taught voice and speech in July at the Shakespeare Theatre in Washington,
D.C. during an intensive 2-week Shakespeare workshop for adolescents; will be spending the fall semester at the U. of Iowa where she will be teaching Voice/Speech in the MFA program.

**Thomas Houser, Ph.D.,** awarded the 1995 Van Lawrence Fellowship by the Voice Foundation; presented a workshop in June for the 24th Annual Symposium. Care of the Professional Voice and taught a graduate vocal pedagogy course at Marywood College; in July, directed the 9th annual international workshop for voice teachers and performers: Explorations in Singing, future workshops will take place in Germany, Austria and China.

**Gemma Pagliei**, attended the Catherine Fitzmaurice workshop in June and performed this spring and summer in the Philadelphia area in productions of VOICES, HAY FEVER, and TWO GENTLEMEN OF VERONA.

**James Goodwin Rice**, Sladmore college, SUNY, Albany, taught the voice component at the Vassar/Powerhouse Theatre Company and played Leonato in the Shakespeare and Company summer mainstage production of MUCH ADO ABOUT NOTHING, currently at work on a Master's degree in Linklater Voice through the Gallatin Division of NYU.

**Lucille Schumatt Rubin, Ph.D.**, presented the following three workshops: "Speech Skills for the Business and Performing Arts Professional" at Lakeshore Professional Voice Center in St. Clair shores, MI in May. "Basic Vocal Survival Skills" at The First World Voice Congress in Porto, Portugal in April. "Falsetto Playland" at the Care of the Professional Voice Symposium in Philadelphia in June. Lucille can be reached at Professionally Speaking, 119 W. 57th St. Suite 820, NYC 10019 or through her e-mail address: ProfSpeak@aol.com.

**Donna Snow**, tenured and promoted to Associate Professor in the Theatre Dept. at Temple U.; appointed Acting Head of the Graduate Acting Program; directed THE HOMECOMING for the graduate program.

**Southeast**

*Kate Burke, U. of Virginia*, Charlottesville, attended VASTA Board of Directors meeting in Berkeley; prepared and distributed the 1995 VASTA Bibliography Supplement and served as presenter on the ATHE panel. "A Compendium of Voice and Movement Exercises for the Actor." She wants to be in contact with someone who has the tape which accompanies Donald Molin's AN ACTOR'S ENCYCLOPEDIA OF DIALECTS.

**Joyce Elliott**, Chowan college, won the Excellence in Teaching Award and will serve as faculty marshal '95-'96.

**Jan Gist**, Alabama Shakespeare Festival, continues for the fourth season as voice and speech coach for the Equity company and MFA program. Jan enjoyed the VASTA conference very much.

**Celia Hooper**, Speech and Hearing Sciences, UNC-Chapel Hill, teaches "Communication Skills Group" for student athletes, aerobics instructors (vocal pathology prevention), clergy, NC teaching fellows, and others. Has a new video coming out winter-spring '95-'96 with Marsha Strahl. "Save Your Voice! Avoid Vocal Injury."

**Janet Rodgers**, Virginia Commonwealth, attended the Professional Voice Teachers' Programme in London at the Royal National Theatre Studio this summer. Janet has just been appointed Director of VASTA members who would be willing to collect dialect samples from their regions for the TONGUES OF AMERICA PROJECT. Call 804-828-6557 or write Kara Allen at Theatre Dept. VCU, 922 Park Ave., Richmond, VA 23284.

**Judith Sullivan**, voice coach for the Alliance Theatre is in rehearsals for ANGELS IN AMERICA'S PERESTROIKA which will play in repertory this fall with MILLENIUM, spent a week in Philadelphia working with Catherine Fitzmaurice (she is still trembling!); has just finished narrating a video for the Southern Association of Colleges and Schools with Charles Kuralt. After thirteen years as voice coach for the Alliance Acting Intern Co., she has resigned the position to pursue other interests.

**Jennifer Thomas**, Nashville, is working for The Casting Net, a talent resource agency; in Sept., taught standard American stage speech for actors and gave a presentation, "Speak for Success," to Vanderbilt law students; taught British, Mediterranean, and Eastern European dialects for actors and "Take Charge of Your Voice" for professional voice users at the YWCA; writes a Q and A column in the Nashville area and belongs to the Nashville Film and Video Association.

**Patricia W. Toole,** Wake Forest U., attended the June Intensive at Shakespeare and Co. this year as a Voice Intern, having been a participant two years previously. She thanks VASTA for introducing her to Kristin Linklater and Susan Dibble, whose work at a VASTA Summer conference was instrumental in introducing her to "this remarkable experience."

**East Central**

**Rocco Dal Vera**, directed ANYTHING GOES at Wright State U. this fall; gave a paper entitled "Empowering Vocal Creativity" at the 1995 ATHE Conference. Copies are available for anyone who wasn't able to attend by contacting him at Wright State U. Dept. of Theatre Arts. Dayton, OH 45435, (513) 873-2784 voice, (513) 873-3787 FAX.

**Linda Gates,** Northwestern U., taught for the second year for the British American Drama Academy at Bailiol college, Oxford; directed THE STRONGEST for the Balwicke Director's Festival in Chicago.

**Darrellyn Marx,** received her level five placement at New Trier High School in Winnetka, IL, the highest level of recognition accorded a teacher at New Trier; directed DANCING AT LUGHNASA this fall.

**Dorothy Runk Mennen,** Professor Emerita, Purdue University Theatre, is working as a consultant with Women in Engineering and Women in Science on a series of "Climate in the Classroom" workshops to awaken awareness of the climate in classes: in these two schools where women are in the extreme minority, Purdue Theatre grad student and VASTA member **Christine Mecherle** performs in the workshops.

**Susan Murray Miller** was delighted to attend her first VASTA Conference and to participate in Patsy Rodenburg and staff's 3 day seminar; in April coached the cast of AND NEITHER HAVE I WINGS TO FLY for 3 different dialects from Ireland; taught an introduction to Voice/Speech class at the Centre Theatre and Training Center, Chicago.
Regional News
(continued from previous page)

Ruth Rootberg, presented a Dynamic Voice Workshop to the public last March, participated in Kristin Linklater's Sound and Movement Workshop in Washington; taught voice at the Yale Drama School this fall.

Karen Ryker, U. of Wis.-Madison, directed ROMEO AND JULIET and served as voice/dialect coach for Univ. Theatre's productions of ASSASSINS, KINDNESS, THE VISIT, MISALLIANCE, MY FAIR LADY; conducted workshops at IUPUI-Fort Wayne in Shakespearean performance techniques, at Mankato State U. in vocal techniques for speech pathologists, and at Clarke College in vocal violence technique; collected primary source Welsh dialects while traveling in Wales last summer; attended the June Fitzmaurice workshop; began a study with Diane Bless, Professor of Comm. Disorders and Otolaryngologist at UW Hospital's Speech and Hearing Clinic, to study the effects of stage vocal violence on the vocal apparatus.

Erica Tobolski, Ball State U., assumed direction of A STREETCAR NAMED DESIRE and served as vocal coach for RUMORS, LES BELLES SOEURS, THE BOYS NEXT DOOR; participated in the Arthur Lessac Voice Workshop last summer.

Nan Withers-Wilson, Loyola Univ. of Chicago, served as vocal director for Loyola's production of Williams' THE NIGHT OF THE IGUANA.

West Central

Nancy Houfek, U. of Minnesota, spent January and February at the American Conservatory Theatre as vocal coach for THE PLAY'S THE THING; directed LES BELLES SOEURS for The University Theatre, as well as coaching CANDIDA, LIFE IS A DREAD, PEG O' MY HEART; assisted with the Fitzmaurice workshop at Temple U., in August produced and performed her one-woman show LETTERS FROM MANILA at the Southern Theatre in Minneapolis. Nancy is the new West Central regional editor for the VASTA Newsletter.

Susan Conover, Nebraska Wesleyan U., coached THE LADY FROM THE SEA at NWU; continues as Newsletter Editor. Please be aware of her new home address as of Nov. 1: 2502 N. 63rd St., Lincoln, NE 68507 (402) 464-2432.

Southern

Robert Davis, Louisiana State U., coached voice and text for the Colorado Shakespeare Festival last summer; hosted the National Theatre of the Deaf for a 5 day residence of workshops and performances; coached voice

Regional Editors

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and text for THE CURE AT TROY, THE ROCKY HORROR SHOW, FROM THE MISSISSIPPI DELTA, A CHILD'S CHRISTMAS IN WALES, for Swine Palace Productions fall season.

Deborah Kinghorn, U. of Houston, coached ANGELS IN AMERICA, Parts I and II for the Alley Theatre and coached AS YOU LIKE IT and PERICLES for the Houston Shakespeare Festival last summer; received the 1995 University/Enron Teaching Excellence Award in May.

Patricia Romanov, U. of Arkansas, is directing and dialect coaching DANCING AT LUGHNASA, their ACTF entry.

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. Give students ongoing, objective assessments, as well as informed opinions of their abilities and progress.

8. Acknowledge the primary of the director in matters of interpretation and addressing any questions or differences with the director in private.

9. 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.

Lynn Metrick, KD Studio, performed in Dallas' "Stages '95 Play Festival" as the leading role "May" in a new one-act play, BURNING SNOW; released a debut recording with partner Cantor Lisa Nevine, of "Keep the Spirit," a collection of original inspirational and educational songs.

Western

Florence Blager, was recently promoted to the rank of Professor in the Dept. of Otolaryngology, School of Medicine, U. of Colorado; lectured on the professional voice and the treatment of vocal cord dysfunction at Tel-Aviv Univ. and the Israeli Allergy and Clinical Immunology Society; served as keynote speaker for the Voice Evaluation and Treatment Scientific Symposium at the University of Sao Paulo Marilia Campus; in June presented a voice workshop on "Speaking and Singing, One System" for the Aspen Music School in Colorado.
Deena Burke, served as dialect coach for MAD LOVE, PLAYLAND at the Intiman Theatre, DANCING AT LUGHNASA at the Seattle Rep, ONCE ON THIS ISLAND at Tacoma Actors Guild and LATER LIFE at A Contemporary Theatre; at Cornish, directed HOLIDAY and coached A LIE OF THE MIND, FEFU AND HER FRIENDS, THE BALCONY, THE COUNTRY WIFE, LIFE AFTER MATH, served as chair of the search committee for a new Chair of the Theatre Dept. at Cornish; continues her professional work by doing voice-overs for The Bon Marche, Ais Auto, Grand Auto, and Alaska Airlines; attended the 2 week Rodenburg intensive for voice teachers in London; assisted Michael Luger in the planning and arrangements for the VASTA Conference ’95.

Mary Corrigan served as Dean and voice teacher for the 4 week BADA summer program in Oxford, England; although retired early, continues to teach for USCD, teaching in the graduate Acting Program this fall; conducted a 4 full-day voice workshop for actors in the Actor Training Program at the American Conservatory Theatre (ACT); taught an intensive 10 day voice workshop for the American University in Cairo in April.

Linda DeVries coached a production of WORKIN' TEXAS, directed a dramatic/musical production of Shakespeare's sonnets entitled VACANT LEAVES which she adapted. The musical score was written by Michael Baumgartner and it will be published by Caccifoli Verlaghaus in Switzerland.

Timothy Douglas, served as Resident Artist with the Mark Taper Forum in Los Angeles under a Mellon Fellowship; directed a reading of Robert O'Hara's INSURRECTION for the NY Shakespeare festival; directed a workshop production of the play for the Taper's New Work Festival; as resident assistant director, will associate direct a tour of THE YELLOW BOAT.

Marilyn Furby, participated in the ATHE and VASTA conferences; coached the well-known Japanese opera star Kumiko Mari, training her to sing The Star Spangled Banner at a Giant's ball game during the special UN 50th Anniversary celebration in San Francisco; filming was done during the coaching sessions and at the ball park. This film has just been shown in Japan.

Kathryn Maes, reworked and directed an original play KOCH with the playwright, Dr. Elmer Koneman. The play deals with the life and works of Robert Koch, the discoverer of the tubercle bacillus that caused TB. The play has been performed at the Denver Center and in Indianapolis with future performances planned for New Orleans and Berlin.

Joan Melton, served as vocal coach for THE MERCHANT OF VENICE and THE GLASS MENAGERIE at UC-I, the UC-I and NY productions of JACK OF ALL TRADES and PITZ AND JOE at LA's Hudson Theatre; taught a workshop in Philadelphia for voice specialists working with non-theatre professionals and another in New York for non-theatre professionals; was associate instructor at the June Fitzmaurice workshop; will teach a voice/movement class for the MFA acting program at Cal State Fullerton.

John Rustan, served as dialect coach for TRANSLATIONS, ECCENTRICITIES OF A NIGHTINGALE, OUR COUNTRY'S GOOD, at U. of Oregon; is currently working on his dissertation, "Acting for the Electronic Age: Implementation of Media into College Theatre Programs."

Sandra Shoretwell, Univ. of Utah, welcomes new colleague Dawn McCaughey, who teaches in the areas of voice and acting in the Professional Actor Training Program. With Dawn's assistance as vocal coach, Sandy directs MEASURE FOR MEASURE in November. Directed STREETCAR this summer, then traveled from Seattle to Santa Cruz viewing theatre, the trip funded by a grant from the U of U Dee Committee. Sandy wishes to welcome Nancy Houfek as the new West Central Regional Editor of the VASTA Newsletter.

Paula Sperry, chaired the Theatre Dept. at the U. of Denver over the summer and was promoted to the rank of Assistant Professor. Sharon Winagar, taught acting, voice and speech at UC Davis during 1994-95, serving as voice coach on AS I LAY DYING, SOUTH PACIFIC, and THREE SISTERS; coached dialects for the Foothill Theatre Company's DANCING AT LUGHNASA and attended the Fitzmaurice workshop at UC Irvine.

Irene Blum is tutoring French and preparing Faure repertoire, principally the songs composed to the poems of Paul Verlaine; attended a David Smuckler Voice Workshop last July and in January was appointed to the Johann Strauss Foundation Scholarship Committee.

Elizabeth Hunt, The Voice Center, is teaching one day voice workshops for professional voice users; wrote an article, "SSHH! Voice at Work" for an educational newsletter and she gave birth to a new baby in March!

Dawn McCaughey, recently re-located to the U. of Utah as Assistant Professor to teach voice, speech and acting; taught voice and speech at Senior Fraser Univ. and at the Univ. of British Columbia (filling in for Gayle Murphy during her maternity leave) and coaching LES BELLES SOEURS and I AM YOURS; directed LOVE'S LABOUR'S LOST in Toronto for Shakespeare in the Rough; coached THE BAKKHAI for the Univ. of Utah Classical Greek Theatre Festival which will tour 4 western states.

Betty Moulton, Univ. of Alberta, coached its graduating acting class in RING AROUND THE MOON; coached HAMLET, CORTOPLANUS. AS YOU LIKE IT, ROSENCRANTZ AND GUILDENSTERN ARE DEAD for the Colorado Shakespeare Festival; continues at the University of Alberta and will commute from Regina where her husband and son reside.

Gaye Murphy, Univ. of British Columbia, coached a workshop production of A MIDSUMMER NIGHT'S DREAM for Western Gold Theatre Company, a company of actors 60 and over; taught voice classes to the Rhatravadi Theatre Company from Thailand; taught at the 10th Annual Voice Intensive. gave birth to a baby boy on Jan. 1.

Diane Pitblado, taught at York Univ., Toronto; conducted workshops for the Centre for Indigenous Theatre, The Drama Workshop, Woodstock Little Theatre and Theatre Ontario Youth Week; participated in a Richard Armstrong Workshop in France, teaches at the Vancouver Film School this fall.

David Smuckler, York University, headed the 10th Anniversary Session of the National Voice Intensive Workshop; coached the film THE PATHFINDER; is continuing to work on his book SPEAKING NORTH AMERICAN NATURALLY, with assistance from Gary Logan, Eric Armstrong and Diane Pitblado.

William Weiss, gave Mobile Voice workshops at the Univ. of Toledo, at the Centre Liege in Paris, and for the Israeli Speech, Language and Hearing Association in Tel-Aviv; presented a paper, "Developmental Approach to Voice and Movement Training: Minimal Movements and Spatialisation." at the International Federation for Theatre Research Conference in Montreal; gave a presentation "Preserving the Actor's Personality in Voice and Movement Training" at the University of Paris.