1996! The thrill of approaching the year 2000 dampens considerably for those of us who are voice and speech trainers when we pause to consider the effects that many of our technological advances, such as the widespread use of radio, television, video and films, have made to alter the sound of our regional dialects and thus continue the spread of a Standard American pronunciation. As America and Canada encroach upon the twenty-first century, is is imperative, now more than ever, to preserve the original dialects of our heritage. These voices speak many different regional tongues that add to the character and personalities of our people. In preserving these voices we are saving not only a part of our history but also an important element that makes us unique and individual: the many tongues of North America.

The realization that surfaces is that we are rapidly becoming a nation of homogenized speech. We must preserve regional dialects while they still exist. This was the urgent problem that sparked the interest of Janet B. Rodgers, Associate Professor of Theatre at Virginia Commonwealth University and myself. The result was the completion of my thesis entitled THE TONGUES OF NORTH AMERICA and the establishment of a permanent national dialect tape library housed in Virginia Commonwealth University's Cabell (continued on page 5)
President's Letter

1996 signals a year of celebration for VASTA, for it marks the tenth year since our organization was founded, at a conference at Pace University in New York City, in June 1986. Presenter at that conference was Cicely Berry, and attendees included our original Board of Directors, Dorothy Runk Mennen (founding president), Bonnie Raphael, Lucille Rubin, Carol Pendergrast, Mary Corrigan, and Evangeline Machlin. Also attending was Dr. Clyde Vinson, noted New York voice teacher and coach, formerly of Northwestern University. The conference was held just prior to the publication of Cis Berry's THE ACTOR AND HIS TEXT (now changed to THE ACTOR AND THE TEXT) and Cis worked with the entire group on many of the exercises from her new book. All of us in attendance were inspired and thrilled with the work she shared with us.

Since that time, VASTA has moved ahead by leaps and bounds, addressing many of the problems and issues confronting voice and speech professionals, through publications, presentations, conferences and meetings. Master classes at our conferences have been graced by many exciting presenters including Bob Parks, Arthur Lessac, Sue Ann Park, Kristin Linklater, Patsy Rodenburg, and Frankie Armstrong, among others.

Our publications now include our triannual NEWSLETTER, our Promotion and Tenure Guidelines, Guidelines for the Preparation of Voice and Speech Teachers, the VASTA Bibliography and Supplements, and, of course, our Membership Directories. We expect, in 1996, to see the publication of THE VOCAL VISION, a new compendium of essays by many of the above mentioned luminaries and others active in our field.

Additionally, VASTA has actively sought an international role, with participation in a number of conferences abroad and a growing international membership. We look forward to the time when we will sponsor our own worldwide meeting, in collaboration with our colleagues in many countries.

With all of these accomplishments in mind, let us celebrate our organization and find ways of honoring our founders, our mission, our work, and each other in 1996.

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.
VASTA CONFERENCE 1996
News From Janet Rodgers
1996 VASTA Conference Chair

Next year's VASTA Conference will be held August 4-6 in New York City. Although plans are still tentative, the conference will be held at a school in New York City, where we will be housed and where some of our workshops will occur. We will focus on voice/speech training at several schools in the city-probably Julliard, NYU-Tisch, Circle in the Square, and perhaps Columbia. For one day, each school, after describing its curriculum and how voice/speech training fits into actor training, will workshop with us while focusing on one particular aspect of training. These aspects will include workshops on text, dialects, singing, and song interpretation.

We are also planning activities to celebrate our organization's Tenth Anniversary. More information on the conference will appear in the next Spring/Summer newsletter and members will be receiving the conference brochure with specific information this spring.

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.

President Marian Hampton has a new online address. It is: Mhampto@aol.com

Lessac Summer Workshop 1996
Ball State University--Muncie, IN
June 24-July 31
A Report by Erica Tobolski

Arthur Lessac and his team of voice and movement professionals will offer a five and one half week intensive workshop for teachers, performers, speakers, and advanced students. The workshop is limited to 22 applicants and will be hosted by the Department of Theatre and Dance Performance at Ball State University in Muncie, IN, located in east central Indiana.

Lessac Training has its roots in the nature and study of the organic feeling modality, esthetics of sensation and perception, the psycho-physicality of emotions, the self-teaching and self-exploring process, and the understanding of anatomy. Lessac's research and findings in the areas of voice, speech, body training and clinical therapy incorporates a rather unusual philosophy based on universal truths, a practical system of discovery/exercise/exploration, and a vital concept of psycho-somatic health and wellness into a single, creative, dynamic discipline applicable to theatre, concerts, athletics, therapy and life in general. In Professor Lessac's words: "Body Expressiveness, Body Movement, Voice, and Speech are much more than tools to train performers, or tools of communication, or tools for behavior and intelligence. They are organic resources for human creativity, human capacity, and personal salutary fitness."

The workshop offers 200 hours of training and meets 5 and one-half days a week. Participants receive individual, small-group and class instruction. Graduate and undergraduate credit is available.

Tuition for the five and one-half week workshop is $1,675. Housing is available in a recently remodeled air-conditioned residential hall on campus. Single occupancy rooms are approximately $324, and include telephone service and cable TV hook-up in each room. Laundry and kitchen facilities are available in the residence hall. A meal plan of 15 meals per week is available for $375/5 weeks.

Muncie is located approximately one hour from Indianapolis, IN, which is served by all major airlines through Indianapolis International Airport. Muncie is also accessible by the Muncie Regional Airport and by bus.

For further information contact Erica Tobolski, workshop coordinator, Ball State University, at (317)285-8745 or (317)288-7835, or Arthur Lessac. 826 2nd St., #306, Santa Monica, CA 90403, Tel/Fax (310)395-7055. Applicants interested in qualifying for certification should contact Mr. Lessac at their earliest convenience.
CLYDE VINSON SCHOLARSHIP AWARD NOMINATIONS SOUGHT

This summer at the convention in New York City the Clyde Vinson Scholarship will be given to an outstanding young professional (five years experience or less) or pre-professional in the field. This year's award will be a $750 check to be used to further an individual's training. The honor includes a one year's membership to VASTA, and the registration fee for this year's conference.

Clyde Vinson earned a Ph.D. from Northwestern University, taught at Wayne State University, and the University of Utah. He went on to open his own studio in New York City where he taught many professionals in theatre today. His work spanned a wide range of interest that mixed a rigorous scholarship with Buddhism, contemporary actor training, and transpersonal psychology. His gentle and very personal work gave him a very strong following of students who were with him until his untimely death from AIDS in 1989.

Nominations for this award must be made in writing by a VASTA member and upon receipt of this letter an application form will be sent to the applicant. A submission of some creative work and/or evidence of scholarship will be part of the application. Minorities are encouraged to apply. Correspondence should be addressed to:

Atlantic Theatre Company
336 West 20th Street
New York, New York 10011
Attention: Voice Department
Carlo Dennis Patella
Vinson Scholarship Committee

Deadline for application requests: April 1, 1996.

LEADERSHIP AND SERVICE AWARD, 1996 NOMINATIONS SOUGHT

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 this 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.

3. Send recommendations to Chairperson Dorothy Runk Mennen, 1804 Ravinia Road, West Lafayette, IN 47906. The committee includes Fran Bennett and Mary Corrigan. Deadline: May 1, 1996.

1993 recipients were Barbara Acker and Carolyn Combs.

1994 recipients were Donna Aronson and BettyAnn Leeseberg-Lange.

No nominations in 1995.

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
FAX: 402-465-2179

AND A NEW HOME ADDRESS AS OF NOV. 1:

Susan Conover, VASTA Newsletter Editor
2502 North 63rd Street
Lincoln, NE 68507
402-464-2432
With the help of many members of VASTA in collecting primary source dialect samples from around the United States and Canada, this ongoing project is of great importance to the future vocal direction of American theatre, television and film. Tongues of North America will represent the voice of America and Canada as we approach the year 2000 and will be of assistance to voice and speech trainers, actors and educators who are in need of new resource materials for future multi-cultural drama and for students of dialectology.

As this is an ongoing collection, dialect samples will continue to be gathered to represent diversity of North American speech. Those members of VASTA wishing to participate in the taping of dialects from their regions would be providing an invaluable contribution to the achievement of a thorough collection. Samples from additional areas will continue to enrich this collection and ultimately, contribute to the creation of a resource that will serve all voice trainers, dialect coaches, actors and directors.

The Tongues of North America library contains over forty dialects from the initial collection process. These primary source dialect tapes include samples from many areas of Canada (including Ontario, Toronto, Nova Scotia, Quebec, and Montreal), Chicago, Massachusetts, Minnesota, North Carolina, Ohio, Texas, and Virginia. Many include a transcription analysis according to the International Phonetic Alphabet--including various regional differences of tempo, rhythm, location of the oral focus or energy placement and the musicality of the dialects. For a minimum fee those interested may obtain a duplicated audiotape of any particular dialect. Those wishing to assist in this collection or those requesting dialect information should contact Kara Brewer Allen, Tongues of North America Project, Theatre VCU, 922 Park Avenue, Box 842524, Richmond, VA 23284-2524.

**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 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, 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.
Minutes of the VASTA Board Meeting
October 7-8, 1995  Valparaiso, IN

Present: Marian Hampton (MH), BettyAnn Leeseberg-Lange (BL), Dorothy Runke Mennen (DM), Kate Burke (KB), Claudia Anderson (CA), Betty Moulton (BM), Barry Kur (BK), Mandy Rees (MR), Janet Rodgers (JR), Kate Ufema (KU), Susan Conover (SC), Robert Davis (RD)

President MH called the meeting to order at 9:00 am.

Elections--BK: A list of candidates has been solicited from Board and Officers. The elections committee--BK, Judi Lehrhaupt, Carol Pendergrast--will create a slate of 6 candidates and elections will take place as soon as possible. The top 3 vote-getters will be elected. Penn State is underwriting the costs. BK will communicate the slate of candidates to the Board when ready.

Treasurer's Report--KU: Organization is healthy financially. We need to increase sales of VASTA publications. KU suggested that the annual conference is the biggest financial activity of the organization. Concerned that our financial dealings remain accurate. Feels that the Treasurer should maintain control over budgeting. BM read approved motion from August 1995 Board Meeting minutes which called for the establishment of special accounts for conferences. Suggested that the Board may have acted prematurely on that issue. BK moved to rescind the motion approved at the 8-8-95 meeting which stated: "any conference hosted by VASTA have a separate account to be managed by the conference planner." KB seconded. Motion carried.

BM-We need to assist the conference planner as much as possible.
RD-suggested that VASTA look into getting a corporate credit card to give the conference planner more flexibility in paying expenses.
MH-directed KU to arrange for a corporate credit card for VASTA.

MH-Conference Wrap Up: The Board must make a special effort to support the conference as it takes place. Was disturbed by criticism and negativity voiced during the conference.

VASTA Conference 1996 Report--JR: After discussion general consensus to pursue the ideas in JR's report. Dialects, Singing, Vocal Extremes studied at each of 3 different NYC schools. Conference fees will now be: Members $100, Non-members $140, Students $60.

ATHE Conference 1996 Report--MR: MR noted that we are limited to 4 sessions this year. Reviewed list. Board offered comments. BL moved that VASTA cover the ATHE Conference fees for VASTA's ATHE Conference Planner. Motion carried.

ATHE Forum Report--BL: BL reviewed brochure copy. Board will review and offer comments. VASTA Intro letter will now be sent out by VASTA Membership Director. Discussed MOO. Discussed WEB page. BL will have one designed for VASTA.

Newsletter Report--SC: Presented the estimated budget. The duties of the former advertising editor will now be a part of the editor's duties. SC will continue as editor for another 2 year term.

Honorary Members--DR: DM reintroduced a proposal to award honorary membership to the four remaining original Board members. Commended all for their vision for VASTA and their individual professional accomplishments. DM moved that Lucille Rubin, Bonnie Raphael, Carol Pendergrast and Mary Corrigan be awarded honorary membership in VASTA. Discussion on how we should look at the future of honorary membership. Motion carried. The honorary membership will be awarded at the 10th birthday celebration in NY in August, 1996.

CA--Report: CA would like to re-publish all the newsletter articles in a single, bound publication to be available at the 10th birthday party in NYC. CA moved that VASTA reprint the VASTA Newsletter
articles from the past ten years and bind them in a single publication for distribution. Amendment to reprint the entire Newsletter as originally published and create an index of articles. CA has compiled a list of all VASTA presentations at ATHE. Would like to make this available to future ATHE Conference planners. CA would like to create a new place for VASTA members to informally publish written materials. Will proceed to develop this idea. BM volunteered to chair the organization of the 10th birthday party projects.

Advisory Board Discussion: DM suggested a restructuring of the advisory board to make it more useful. BK recommended that the honorary members become the advisory board. JR felt that the names and backgrounds of the advisory board should be made more available to the members.

Sunday, October 8

BM announced a 1999 World Voice Congress. Will keep us updated.

KU suggested the establishment of a system to provide grants to VASTA members for travel to various conferences. There was a general consensus to pursue this idea. MH stated that VASTA will need to establish guidelines to administer these grants. Board recommended that KU make an additional investment of VASTA assets. She will establish a plan for the investment and then seek approval from the board.

BM recommended a retreat for strategic planning. There was a general discussion of trying to schedule a retreat for the summer or fall of 1996. The goal would be to create a 5 year plan for VASTA. BL moved that VASTA have a planning session prior to the fall 96 Board meeting with current and retiring board members and officers in attendance. After discussion of expense and needs, KU offered an amendment that a facilitator be present. Motion carried.

BK: We must choose a President-Elect at next Board meeting. Will send a notice with eligible members for consideration.

Subscribe to Vastavox!

To subscribe to VASTAVOX send to <listserv@uci.edu>. Put nothing in the subject heading, and in the body of the message write ONLY <subscribe vastavox> and then <your full name>, NOT your email address—as in <subscribe vastavox Dudley Knight>. In short order you should then receive a welcoming message from the list.

VASTA thanks Dudley Knight, UC-Irvine, for his work in establishing VASTAVOX for the VASTA membership!

BM suggested that we look into trying to redistribute some of the president’s duties.

Discussion of providing financial support for the president so that the position could be more possible for someone without institutional support.

Budget Discussion: Add more funds for Birthday celebration, conference planner trip to NYC, ATHE Conference Planner Registration Fee, VASTA Newsletter Reprint publication. Board Meeting.

KB will print additional copies of the Bibliography and Supplement.

Meeting adjourned, 11:00 a.m.

For a complete copy of the VASTA Board Meeting minutes, contact Robert Davis, VASTA Secretary.
**Voice and Speech Position**

Boston University School for the Arts, Theatre Arts Division, seeks a Voice and Speech teacher in the BFA professional training program in Acting. Along with one other full-time Voice and Speech person, coordinate actor development from mastery of basic skills in the studio to the integration of this work in rehearsal and performance. Ideal candidate would be a conservatory trained actor with significant teaching and professional coaching experience. Linklater or Berry based voice work; Skinner phonetics; knowledge of the Alexander technique; familiarity with Suzuki, Roy Hart or other contemporary approaches a plus. Production coaching includes dialects and elevated texts. Send letter of application, curricula vita, and three letters of recommendation to: Roger Croucher, Director, Voice Search, BOSTON UNIVERSITY SFA, Theatre Arts Division RM 470, 855 Commonwealth Ave., Boston, MA 02215. Boston University is an affirmative action/equal opportunity employer.

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**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. 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.

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**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

Marya Lowry, Brandeis U., performed as solo vocalist with GADURI in Mobius--Center for Experimental Art in Boston. The work of GADURI includes sound art compositions employing elements of ritual, extended voice, text, and movement.

Karen White. Brandeis U. and Emerson College, continues designation training with Kristin Linklater while teaching at Emerson, directed CLOUD NINE at Brandeis and co-directed and performed in ALL IN THE TIMING for Shakespeare and Co.'s fall festival.

Mid-Atlantic

Natalie Baker, Assistant Professor in Voice and Speech, Carnegie Mellon U., completed a speech and phonetics workbook, DISTINCT, EFFICIENT AND PLEASING, as well as VOICE-OVER ACTING: A PERSPECTIVE FROM BOTH SIDES OF THE MICROPHONE; served as dialect coach for feature film, DIABOLIQUE, with Sharon Stone and Isabelle Adjani; taught this summer at Cambridge for the MXAT/CMU graduate program; coached THE CRUCIBLE for this program which was produced at the Moscow Art Theatre in February, 1996; performed the role of Agnes in I DO! I DO! at the Theatre Factory in Pittsburgh; narrated the Emmy Award winning PBS special, THE INSIDE STORY.

Michael Barnes, Temple U., coached A MIDSUMMER NIGHT'S DREAM and THE HOMECOMING for Temple U.; coached THE IMPORTANCE OF BEING EARNEST for Rep Stage company in Maryland and the world premiere of RENDEZVOUS WITH REALITY for the Wilma Theatre in Philadelphia; performed in a staged reading of a new play, HOUSE OF FOOLS, for U. of Delaware.

Susan Blumert, completed a year at the Central School, awarded the Postgraduate Diploma in Voice Studies; served as dialect coach for a recent production of THE MOUSETRAP at the George Street Playhouse; is interested in presenting workshops in Voice, Speech, and Text and calls workshops THE LIVING VOICE.

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 Shortwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112, (801) 581-6448

Catherine Fitzmaurice, coached ARMS AND THE MAN, ROMEO AND JULIET and THE RIVALS, all directed by Mark Lamos at Hartford Stage, PRIVATE LIVES, directed by Stephen Wadsworth at the McCarter Theatre, ARMS AND THE MAN for the Acting Company, and CYMBELINE for the Graduate Acting Program at NYU; taught a day-long workshop for VASTA member Candice Brown at SUNY-Fredonia. Catherine and her Associates will hold the next five-day workshop in Destructuring/Reconstructing at Temple U., in June 1996, and plan a six-week certification training during the summer of 1997. She runs an ongoing class in Voice and Shakespeare in NYC. Call 212-255-3085 for information.

Barry Kur, served as Interim Department Head of Theatre Arts at Penn State for the 94-95 academic year and maintained a full teaching/coaching load, coaching KEELEY AND DU, THE MANNERS OF WRATH, GAME OF LOVE AND CHANGE, BEDROOM FARCE, and ELECTRA. This year, happily back to the rank and file, he's coaching TAMER OF HORSES, MEASURE FOR MEASURE, THE ILLUSION AND OUR TOWN and playing Mr. Maraczek in SHE LOVES ME, continues to direct and develop works for the social issues theatre company, University Park Ensemble, which was featured on a CNN PRESENTS program about eating disorders, returned to the South Carolina Governor's School for the Arts last summer as voice/speech trainer.

Gemma Pagliel spent the fall serving as an awards nominator for the Barrymore Awards for Excellence in Theatre, Philadelphia's equivalent of the Tonys, is thrilled to serve her theatre community and to experience work by all area organizations.

Jerrad M. Scott. George Mason U., teaches a seminar on Shakespearean acting, text analysis, voice and speech at the Colonial Players in Annanpolis; vocal coached productions of A MIDSUMMER NIGHT'S DREAM in a GMU and DANTON'S DEATH at Catholic University of America; dialect coached FAULKNER'S BICYCLE at Theatre of the First Amendment, acted the role of the principal, a disaster victim, in a nationally airing PSA for the American Red Cross.

Donna Snow, Temple U., will be hosting a second workshop with Catherine Fitzmaurice this June at Temple U.

Southeast

Kara Brewer Allen, Virginia Union U., Virginia Commonwealth U. Randolph Macon College Adjunct, participated in the 1995 Lessac Body/ Voice Summer Workshop: played Veronique St. Pierre in THE REZ SISTERS, vocal coached NEBRASKA for the Firehouse Theatre Project and SEASCAPE WITH SHARKS AND DANCER at VCU; will be musical director for WORKING at RMC this spring.

Kate Burke. U. of Virginia. Charlottesville, hosted Andrew Wade of the RSC for a week of classes, coaching sessions with the cast of MACBETH, and a public lecture; attended a discussion in New York, sponsored by Tom Oppenheim of the Stella Adler Conservatory and Arthur Bartow of NYU, on the use of language in the North American theatre and methods and principles of voice training for actors.

Micha Espinosa, New World School of the Arts, played the role of American
nurse. Ruth Anderson, in the film HOTEL SHANGHAI, filmed in China and also featuring Nigel Davenport and Elliot Gould.

Jan Gist. Alabama Shakespeare Festival, worked Nov. '95 with Milwaukee Repertory Theatre as dialect coach for SEASON'S GREETINGS and defined a hierarchy of class distinctions for London dialects. worked with management of Allegro resorts in accent reduction and public speaking.

Mary Irwin. North Carolina School of the Arts, thanks the Clyde Vincent Memorial Scholarship committee and the VASTA membership for awarding her the Clyde Vincent Scholarship for 1994-95, which helped her with a year's study with the Postgraduate Diploma in Voice Studies at the Central School of Speech and Drama, London; worked as accent coach for the NCSA production of A VOICE OF MY OWN.

Jennifer Thomas. MFA Voice Coach and Trainer in Nashville, continues coaching actors for The Casting Net and building her business: coached dialects for GREAT EXPECTATIONS and A CHRISTMAS CAROL at the Tennessee Repertory Theatre. She wants to start exploring the internet more--any home pages or e-mail addresses that might be interesting to VASTA members?

East Central

Michael Kachingwe. returned to the Steppenwolf stage for EVERYMAN, directed by Frank Galati, after appearing in ROSECRANTZ AND GUILDENSTERN ARE DEAD at the Fox Valley Shakespeare Festival, directed DUTCHMAN, THE COLORED MUSEUM, A RAISIN IN THE SUN and FENCES at Northern Illinois U.; vocal coached productions of AFTER THE FALL, TERMINAL CAFE, and THE COUNTRY WIFE; was awarded a faculty Career Enhancement Grant for the '95-'96 academic year to be used for teacher certification in stage combat; recently published an essay in the Faculty Bulletin related to his work on the Task Force on Multicultural Curriculum Transformation.

Richard Sullivan Lee. played Sir Toby Belch for Purdue U. Theatre's TWELFTH NIGHT; vocal and dialect coached THE ROVER at Purdue.

Darelyn Marx. directed GUYS AND DOLLS, at New Trier High School and will be assisting with New Trier's spring production of THE CRUCIBLE.

Beth McGee. Case Western Reserve U., dialect coached the Cleveland Playhouse productions of THE GRAPES OF WRATH and THE AFRICAN COMPANY OF RICHARD III; directed AGNES OF GOD for Case Western.

Susan Murray Miller. guest directed a Studio production of THE FOURPOSTER for Roosevelt University of Chicago.

Nan Withers-Wilson. Loyola U. served as dialect coach for LONGBEY'S JOURNEY INTO NIGHT at Chicago's Touchstone Theatre; will vocal direct THE ADDING MACHINE at Loyola U.

West Central

Susan Conover. gave a presentation on good communication skills to a sorority initiation; performed CELIA BEHIND ME in a faculty reading hour; directing OLEANNA at Nebraska Wesleyan.

Nancy Houfek. coached BLOODY POETRY for the U. of Minnesota Theatre; in the planning stages for workshops of Destructuring/Restructuring with Catherine Fitzmaurice and associates at Temple U.; June 19-23 and at ATHE in New York. Her one-woman show, LETTERS FROM MANILA (produced at the southern theatre in Minneapolis summer '95) had a video showing in San Francisco in November.

Paul Meier. returned to the U. of Kansas after a 2 month sabbatical in England researching Shakespeare performance: conducting interviews, observing classes, seeing performances, and studying archives; directed TWELFTH NIGHT last summer for Kansas Summer Shakespeare; is currently preparing a book on speaking Shakespeare.

Southern

Patricia Romanov. U. of Arkansas, directed and dialect coached DANCING AT LUGHNASAD presented at U. of A. and entered in the Arkansas festival where it won Critic's Choice.

Western

Fran Bennett. won a Drama-Logue Award for JAR THE FLOOR; performed in THE THINGS YOU DON'T KNOW and THE CHERRY ORCHARD at South Coast Rep; directed LADY HOUSE BLUES with graduate students at Cal Arts; will be playing Margaret in the Los Angeles Women Shakespeare Company's production of Richard II opening in March 1996.

Mary Corrigan. will be teaching at the U. of Richmond in Virginia for 6 weeks in April and May; in July and August Mary will be chair of a new program for teachers at BADA's Midsummer in Oxford program. The program will be held for teachers of Shakespeare and classical text and drama teachers. It will consist of one week in London, attending theatre and discussing the various productions with recognized theatre critics. The remaining 3 weeks will be in residence at Balliol College Oxford observing and taking classes with the acting program, which is taught by actors and directors from the Royal National and the Royal Shakespeare Companies.

Debra Hale. is teaching voice at the Laura Henry Studio in Santa Monica; on the faculty at Los Angeles City College teaching Anatomy and Physiology as well as dialects; participated in a sound and movement workshop with Kristin Linklater. Her son, Aidan, just celebrated his 4th birthday!!

Kathryn Maes. U. of Colorado at Denver, will directed a production of LUANN HAMPTON LAVERY OBERLANDER at UC-D and taught her
dialect and movement course in conjunction with this production, was nominated for early tenure at UC-D. She swears she will be brought out of this institution feet first if her tenure goes through rather than face this process again!

*Sandra Shortwell. U. of Utah, appeared in the network series TOUCHED BY AN ANGEL. "Unidentified Stranger", as the mother of the murdered boy; will be teaching Italian dialect with colleague Dawn McCaugherty for THE GIRL ON THE VIA FLAMINIA. On another project, does anyone have a sample of (preferably female) Tidewater Virginia dialect? If so, please contact 801-581-6418 (W) 801-582-0879 (H) or write to 1395 S. 1400 E., Salt Lake City, UT 84105.

Ann Wiltshire, attended the Australian Voice Association Symposium in Sydney last summer which was attended by a wide selection of voice professionals from Australia and a number of international speakers including a brilliant opening presentation on Voice and Emotion by Kristin Linklater.

Canada

Eric Armstrong. U. of Windsor, trained as a voice teacher under the supervision of David Smukler in the MFA Performance program at York U.; taught sessionally around Toronto, attended the Toronto Voice Care Conference, was on faculty of the Canadian National Voice Intensive 1995, returned to the Royal Sahkespeare Company to complete his training with Andrew Wade, attended the VASTA conference. Eric is creating an internet dialect library. His hope is that by the spring, voice specialists, actors and students will be able to post dialects to the archive and receive, in real time, dialect samples of length. Anyone interested in this idea can reach him at his e-mail address: armstronn@uwindsor.ca or phone him at 519-253-4232 ext. 2811 or contact his web page at: http://www.uwindsor.ca/faculty/arts/dramatic/voice/voicespeechpage.html

Dale Genge, Studio 58, has coached PERICLES and TWO GENTLEMEN OF VERONA, and will be coaching KING LEAR for the Women-In-View Festival and FRONT PAGE for the Gateway Theatre, is a member of an Authentic Movement Research Group.

Kelly Handerrek. U. of Regina, participated in "Theatre Voice '95" in January at the Royal Shakespeare Company; completed a TV pilot, THE MAH SHOW. a Heartland/Owl/BBC production, voice coached on a movement exploration EXPLORING THE OTHER in March. played Rev. Stern in CASTRATO at the Globe Theatre. directed OLIVER at the Regina Summer Stage, played Peter Verigin/Savaley Kalmakoff in SPIRIT WRESTLER at Twenty-Fifth Street Theatre in October; played inspector Lesade in SHERLOCK'S LAST CASE at the Globe Theatre; is the director/voice coach for HAMLET at the U., and completed his two year term as Vice-President of ACTRA.

Liz Radzick, Communication Consultant for The Voice Center, is presenting a five part "Voice Play" workshop series--Vocal "Jamming" Creativity, Vocal Expression: The Use of Words for Expression, Singing Voice: From Karaoke to Arias, Voice Care: Maintaining a Healthy Voice, Alexander Technique: The Body and Your Voice. For more information please contact her at the Voice Center in Toronto.

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.

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