VASTA VISIONS:
PLANNING FOR THE FUTURE
by Claudia Anderson

The Ten-Year Anniversary Conference spent some time on retrospective--looking back over the past ten years. The "VASTA Visions" session, led by Claudia Anderson, was designed to allow time to look ahead to the next ten years. To consider the "state" of the voice and speech professions and to discuss VASTA's role in the future. An individual writing session was followed by small-group discussions defining potent issues. The session concluded with an open forum for proposals for actions by VASTA. On the way out, each person wrote one "action item" for VASTA.

Rather than summarize the evening, I believe it may be more revealing--more accurate--to report the (continued on page 3)
**President's Letter**

In the past ten years VASTA has gone from a fledgling organization looked on with some gracious amusement to one which engenders sufficient respect that job interviewees are now being asked if they are VASTA members. In this process of change, VASTA published a newsletter with articles by national and international voice professionals, developed Promotion and Tenure Guidelines as well as Guidelines for the Preparation of Voice and Speech Teachers, produced a Bibliography with every other year addenda to keep it current, designed summer and winter workshops for concentrated work with a special voice technique or teacher, instituted the Clyde Vinson Scholarship Fund to assist future teachers and was represented by both attendees and teachers at international voice conferences in England, Germany and Spain. We even joined "the net" with the discussion line, VASTAVOX.

In the near future, a book of essays, *Vocal Visions*, will be published as well as VASTA's own webpage put in place, hopefully by early '97. There is serious talk about a VASTA journal, regional workshops, an online membership directory, as well as conferences in cyberspace.

More importantly, VASTA has gone from a collection of teachers to an organization in which different approaches and techniques are examined, appreciated for their merits, respected for their differences and discussed at great length. We have watched, and sadly continue to do so, as our university colleagues suffer downsizing while our members who labor in the professional theatre, television and business struggle to develop equitable work and salary parameters. We have even written a presidential candidate and told him how to stop losing his voice, but from what I read in this newsletter which will inform and direct our long term goal setting. We hope to

In this anniversary year ends as it began, with thanks to those who make VASTA the special organization it has become: to Janet Rodgers, for the Tenth Anniversary Conference in New York City; Mandy Rees, retiring VASTA/ATHE Conference Planner for her strong and inventive programming; retiring Bibliography editor, Kate Burke, for her determination, patience and humor; retiring Board members Claudia Anderson, Barry Kur and Betty Moulton for their extensive service; retiring President Marion Hampton for her insight into issues of ethics--as well to all members whose determination and creativity brought VASTA to where it is today.

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To begin our second ten years: congratulations to the original VASTA Board for birthing this organization and for becoming 1996 Honorary Members. Lucille Rubin, Mary Corrigan, Carol Pendergrast, and Bonnie Raphael join Dorothy Runk Mennen, original VASTA President, and Evangeline Machlin; to Bonnie Raphael for receiving the Leadership and Service Award honoring her years of support and commitment to VASTA; congratulations and welcome to new board members, Dudley Knight, Sandra Shotwell and Janet Rodgers who has accepted the position of President-Elect. Special thanks to Kate Burke for her planning of the special fall board retreat and to Claudia Anderson for compiling the VASTA Conference information you read in this newsletter which will inform and direct our long term goal setting. We hope to have a facilitator as well to guide our planning. Keep us in your thoughts as we begin work on the future.

As your new president, I look forward to listening carefully to VASTA members so I can aid the board in meeting your needs. Please feel free to contact me with your wishes and concerns. My e-mail address is: baleelange@exodus.valpo.edu.

Peace,

BettyAnn Leeseberg-Lange
issues raised by the groups. Groups proposed:

Group I: 1. More collaboration with the voice and speech sciences. Collaborations with The Voice Foundation. VASTA should deal with technology, such as amplification issues. More communication with directors regarding voice coaching, educating directors, communities, and youth. 2. Establishing a grants in aid for voice and speech trainers' career advancement.

Group II: 1. Broadening our horizons as an organization to include more multicultural issues and more disciplines - science, social sciences, physicians and technologies. More collaborations with ASHA and SCA. More visibility for VASTA. 2. Advocacy work on vocal health issues. VASTA should obtain and dispense information about issues such as bulimia, TMJ, cigarette smoke, chemical smoke, hormonal changes, reflux and allergies.

Group III: 1. Define standards in the age of sensitivity. Distinguish issues of standards from issues of clarity of speech. 2. Find ways to educate prospective employers (directors, film producers, administrators) about voice and speech work—on issues of definitions of voice and speech work, pay, program credit, tenure and promotion.

Group IV: 1. More communication between VASTA and speech scientists and speech pathologists. 2. More clarity and guidance regarding career paths in voice and speech. Clarification of possibilities of certification, special training programs, accountability. 3. Closer relationship between body work and voice work—Possibly sponsor a joint VASTA conference with a movement discipline (Alexander teachers, for example.)

Group V: 1. More recognition for voice and speech professionals. Professional work credited in production programs, a journal for writings in voice and speech. Directors in MFA programs must be educated about the profession. National training programs should be established in voice and speech. 2. Develop our response to new technological advancements, while not losing the value and the simplicity of direct honest communication.

Group VI: Advocate a change in the title "voice coach" toward "voice director" or "director of voice." "Coach" seems a diminishment of our status, whereas "director" conveys more value and recognition. 2. Sharing of solutions to tenure and promotion issues. VASTA could research how various departments outline job descriptions; VASTA could have a specific position on publication and scholarship.

Group VII: 1. Become involved at the primary and secondary levels of education to address the changes in oral language training—the current trend toward visual communication and away from communication through the word. VASTA should get involved at primary and secondary education levels and create books for teachers and children. VASTA needs to contact administrators regarding cutbacks of programs and media issues. 2. Develop research grants and awards through VASTA to send voice trainers into community schools, send teams to elementary schools regarding teaching of voice. VASTA could give an annual award to a public figure for good speaking/good use of voice.

Group VIII: 1. Create a distinctive image for voice and speech teachers and coaches/directors. In an increasingly diverse field, we need to be well-defined and fairly compensated. 2. Consider what impact increased cultural diversity will have on VASTA in next 10 years and our future marketability as diversity grows and as electronics continue to "invade our space."

(continued on next page)

**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. E-mail: sjc@NebrWesleyan.edu
VASTA Visions (continued)

In the open-forum discussion, many specific ideas were generated. It was suggested that:

*Individuals subscribe to VASTAVOX to keep in contact between sessions and distribute information.

*VASTA publish a pamphlet describing vocal direction/coaching: how much they get paid, ideal hours, how a voice coach works in ideal situation.

*VASTA sponsor more intensive, 2 week workshops in-depth, more time on a specific area.

*VASTA generate a pamphlet saying how we define "General North American speech" and "North American Stage Speech" so we have practical consistency. (There are a lot of outbursts around this topic: we can't even decide how we say our name, etc.)

*VASTA sponsor a mentoring lunch at the conference for people at the beginning of their careers.

*Consider the composition of VASTA as primarily voice specialists. We want VASTA to be composed of directors, acting teachers, speech pathologists, movement teachers as well.

*Recertification issue--a thorny issue defining quality, we moved from certification to inclusiveness, we do have code of ethics, guidelines for training, guidelines for promotion and tenure.

*VASTA discover ways to get recognition, through publication and product. If VASTA were to gather dialect tapes from each state, market project through VASTA, we can enhance level of specificity--what's expected in a dialect tape. (Virginia Commonwealth Tongues of America project was mentioned; Mira Kehoe's Guthrie Dialect Project. Many people contributed that they have dialect libraries.)

*Members need a place to present papers for tenure. We could publish a document describing the kinds of profound effects voice training has had on artists. At conferences there could be an evening where pre-tenure members present papers. VASTA should publish a juried journal.

*VASTA sponsor grants to send good American voice teachers to work in Europe.

When individuals were given the opportunity to name one action-item for VASTA, they responded with:

Ten requests that VASTA publish a VASTA juried journal.

Nine requests for a mentoring program for early career voice and speech specialists, including grants-in-aid for training.

Eight requests that VASTA broaden its "cultural" horizons by developing a more global outlook, reaching out to ethnic organizations and increasing "multi-cultural" membership.

Seven requests that VASTA enhance its collaborative relationships with other disciplines, particularly speech scientists, directors, movement and singing organizations and administrators.

Six requests that VASTA increase visibility and recognition.

Many people had specific suggestions for conference sessions or special conferences.

A full report of the VASTA Visions session will be distributed to the VASTA Board for discussion at its Fall Board meeting.

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 e-mail 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!
Minutes of the VASTA Board Meeting
August 3, 1996

Present: Marian Hampton (MH), Betty Ann Leeseberg-Lange (BLL), Dorothy Runk Mennen (DM), Claudia Anderson (CA), Kate Burke (KB), Barry Kur (BK), Sandra Shotwell (SS), Mandy Rees (MR), Janet Rodgers (JR), Kate Ufema (KU), Susan Conover (SC), Carolyn Blackinton (CB).

MH called meeting to order at 9:00 a.m.

ATHE Forum Report -- BLL presented a handout outlining the VASTA President-Elect's report to the board. BLL reported on VASTA news items unsuccessfully submitted to ATHE News, hoping for more effective communication with ATHE News Editor in the future. BLL reported on ATHE Forum Meetings, the most significant issue being major changes proposed for ATHE administration, involving the elimination of the Board of Governors and the Forum and the creation of an Executive Council made up of Officers and Heads of Standing Committees organized by topic. BLL articulated a fear that the proposed elimination of the ATHE Forum would deny grassroots members access to the organization. Board members reached consensus that VASTA's reaction to this is negative and that BLL would draft a statement to this effect to be delivered at the ATHE Forum meeting. MH proposed that a petition to ATHE at a later date would be in order, if the Forum is dissolved.

VASTA Conference Report -- JR reported that the New York conference may realize the largest VASTA conference profit ever. Proposed the initial invitation to a conference presenter from a Board member. MH suggested that the Board member could negotiate contracts and honoraria with presenters and shape the conference agenda, then allow the conference planner to take over. MH also suggested that VASTA Publication Guidelines be drafted to ensure uniformity in logo and color scheme. JR stated that conference planning is a time-intensive task. CA proposed that a Board member serve as Co-Conference Planner.

ATHE Conference Report -- MR reported that MR reviewed upcoming events and clarified time and site for VASTA Business Meeting at ATHE. MR asked if meeting is really for business or hospitality. BK felt that recruitment is the purpose. DM suggested that ATHE would draft a statement to this effect to be delivered at the ATHE Forum meeting. MH proposed that a petition to ATHE at a later date would be in order, if the Forum is dissolved.

VISTA Visions Session Report -- CA stated desire that this session not be a repetition of other sessions and suggested that Board members split up to be present in each small discussion group. Asked for additions, emendations to her VASTA REVIEW. CA related that she had compiled a booklet of all VASTA-sponsored sessions for the Guthrie Theatre in Minneapolis as a site, owing to its potential for facilitating participation in VASTA-sponsored sessions.

Bibliography Report -- KB reported that Lucinda Holshue is on board as Bibliographer, with Diane Gaary serving as Co-Bibliographer. They intend to publish a supplement in 1997. KU proposed that we postpone doing another combined bibliography until all of the many copies of the current combined version are used up. BLL suggested we put an ad in the ATHE Newsletter. It was further resolved to put ads in the NATS JOURNAL. It was further resolved to put ads in the NATS JOURNAL, AMERICAN THEATRE magazine, SPECTRA, the speech communication journal, and the AATE Newsletter, offering the bibliography for $10, as has always been done for non-members, through KU. The ads should stress the variety of the bibliography and be pitched appropriately for the audience.

VASTA Awards -- DM reported that Bonnie Raphael would be receiving the Leadership and Service Award and that the recipient of the Clyde Vinson Award, Kate Udall, would be unable to attend the conference. DM asked that Guidelines for Honorary membership be taken up at the Fall Retreat. It was reported that Carlo Dennis Patella would like another NY area person for the Clyde Vinson Committee, preferably someone who knew Clyde.

Fall Retreat/Board Meeting -- KB reported that plans for same were in abeyance, owing to inability of attendees to predict future schedules. Several aspects of the fall meeting were discussed: dates, possibility of 1997 conference planner being in place for this event, and sequence of retreat and Board meeting. The Board concluded that the most convenient dates for the majority of attendees would be Nov. 7-10. MH suggested that the Guthrie Theatre in Minneapolis not be included in the list of retreat sites.

Budget Report -- KU reported that VASTA has had a good financial year, with total VASTA assets at $23,863.84, not including the Clyde Vinson fund, which amounts to $5630.80. Berry/Wade Winter Workshop yielded approximately $7,000 income. Requested raising the sale price of VASTA BIBLIOGRAPHIES. BK did not see bibliographies as profit items.

(Normins continued on page 15)
1996 VASTA Conference Wrap-up
by Janet Rodgers

VASTA's 1996 Tenth Anniversary Conference was held in New York City, August 3-6 at the Juilliard School and Circle in the Square Theatre. We had a record turn out of one hundred and ten people from as far way as the farthest points of the United States: Alaska and Hawaii, South Africa, Singapore, Ireland, Wales, England and Canada. This was truly an international conference.

Our first night reception, held in one of Juilliard's large rehearsal/classroom spaces, was elegantly catered and very well attended. The space filled with the buzz of conversations as VASTA members connected and reconnected with one another.

Sunday morning, bright and early, we all assembled again at Juilliard to experience a day of training with Ralph Zito, Carolyn Serota and Robert Neff Williams. Ralph described the overall structure of the Juilliard curriculum and then we broke into two groups; one group worked on A MIDSUMMER NIGHT'S DREAM, exploring group exercises in which actors played off "the other" using breath, sound, and word in an attempt to own and share the ownership of thoughts through language. With Robert Neff Williams, we explored the infinite variety of Restoration texts and ways of delivery which bring the texts to life.

Sunday evening was the event of the decade--VASTA's Tenth Anniversary birthday party! The Juilliard rehearsal room was transformed by Anne Scrimger, standing in for Betty Moulton, into a VASTA museum filled with photographs, VASTA publications and a bound book, assembled by Claudia Anderson, which contained all of the VASTA newsletters for the past ten years. This book was given as a gift to each conference attendee.

VASTA President, Marian Hampton, warmly introduced the VASTA officers and new Board Members. Dennis Patella announced The Clyde Vincent Scholarship recipient. Founding board members, Mary Corrigan, Carol Pendergrast, Bonnie Raphael and Lucille Rubin were awarded honorary membership for their invaluable contributions of energy and vision which helped to make VASTA what it has become today. Marian Hampton then asked that all of the people come forth who had been present 10 years ago when the money collecting "trashbasket" was passed. Seventeen of the founding members came forth in a moment which was truly a moving one. Cake and VASTA "champagne" topped off this night of heartfelt celebration.

Monday morning, we travel (continued on page 8)

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 primacy 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.
Collaboration was the goal for this summer's Association for Theatre in Higher Education's conference held in New York City. ATHE combined with the American Alliance for Theatre and Education (AATE), an organization for artists and educators serving young people, and sponsored a joint conference. This was no small project. Procedures had to be invented, compromises agreed upon, and committees arranged. We knew this conference would require extra work and patience, but we also knew how important it is to reach outside our boundaries and to learn from one another.

While it is unreasonable to expect two such large organizations to come together and understand one another over a period of four days, collaboration did happen in small but extremely significant ways. A number of sessions consisted of members from both ATHE and AATE, allowing those panelists to exchange ideas and gain an appreciation of each other's work. I was fortunate to witness several cases of this. Most VASTA panels were packed with observers; I recognized many faces but was also pleasantly surprised by the number of AATE members in attendance—taking notes, asking questions, and expressing interest in our work. If each of the 1,600 people at the conference had one small contact with someone from a different organization, the total impact is impressive.

VASTA panels were universally successful and provided our members with a rich variety of information and experiences. On Wednesday August 7, we heard about Wellness for the Actor and were given a framework to consider the various elements which compose mental, physical, and vocal well-being. Next came Voice Training/Coaching the Teen-Age Actor which covered several approaches to working with adolescents, including Lyn Darnley's fascinating story of coaching a group of boys in RSC's production of THE LORD OF THE FLIES. A discussion with Stephen Sondheim concluded the afternoon.

Thursday's programming included Structuring Curriculum for Voice and Speech Training in which four differing programs were outlined and discussed. Marth Munro's description of her South African classes (with students speaking a variety of languages) provided an interesting contrast to American schools. Linklater Based Voice Training was a passionate tribute to Linklater work and covered how the training has affected the lives and teaching of three individuals. David Smukler remarked that one of the most rewarding moments of this event was the discussion the panelsist had prior to the session during which they had a chance to get to know one another, share their experiences, and discover their mutual commitment to the Linklater work.

Conferences often provide the excuse to collaborate with new people and result in long lasting associations, as I believe will occur with (continued on page 9)
velled to the Circle in the Square Theatre where by night Al Pacino and Paul Benedict were performing in Eugene O'Neill's HUGHIE and by day we were working with F. Wade Russo and Carol Harris. Colin O'Leary, the director of Circle in the Square Theatre School, greeted us warmly and gave a brief overview of the curriculum of the school. Then we all went out into the lobby of the theatre with Wade Russo to do a vocal warm-up. We spent the morning learning approaches to singing technique with Wade Russo, had lunch and then worked on singing technique with Carol Harris. The day went by far too quickly as we enjoyed listening to our VASTA colleagues growing and expanding in the delivery of their songs.

Monday evening we went back to Juilliard for a stimulating evening of "VASTA Visions" led by Claudia Anderson. We met in small groups, discussed our thoughts on the future of voice and speech training and issues facing all of us, then each group shared its thoughts with the entire group. The room was alive with discussions which continued over dinner and far into the evening.

Our third and last day, we were back at Juilliard looking at Dialect training with Deborah Hecht, Catherine Fitzmaurice and Charlotte Fleck from NYU's Tisch School. We spent the morning in a large group, exploring the overall approaches to dialect training and then in the afternoon, we broke down into smaller groups and focused on specific dialects. Our day was a whirlwind tour of the world through our tongues, bodies and ears and a truly exhilarating day as well as the last day of a truly exhilarating conference.

As conference planner, I would like to take a moment to thank Estelle Aden and Barbara Waldinger for help with the on-site set ups and pre-conference planning. Also, a very special thanks to Anne Scrimger who set up the archival materials for the Tenth Anniversary party and BettyAnn Leeseberg-Lange who discovered the true VASTA "champagne." A conference is a huge event which we all need for the recharging of our batteries. It is with great confidence in her organizational and people abilities that I turn the job over to Kate DeVore who has volunteered to be conference planner for the next two years. Thank you for all of your support. I am looking forward to seeing you all in Chicago next year.
these panelists. Next on the agenda was Destructuring/Restructuring: From Breath to Text in which we witnessed a demonstration of how Catherine Fitzmaurice’s breathing and deep release techniques can be applied to Shakespearean text. The day was finished with the traditional VASTA Hospitality held in an elegantly furnished Marriott Marquis suite. Delicious food from a New York deli was assembled by BettyAnn Leeseberg-Lange.

Friday’s VASTA activities started with The Teacher’s Voice: Surviving the Classroom which presented tips, exercises, and important information to help teachers deal with vocal stresses on the job. Finally, Voice, Movement and Acting All in One was a lively and fast-paced workshop which had participants gathering in teams to create lessons integrating several skills.

It has been an honor to serve VASTA as your conference planner. This position has made it possible for me to talk to many of you across the U.S. and abroad. I also have been able to facilitate a number of “first conference appearances” for members, an accomplishment of which I am especially proud. I am happy to pass the baton on to Carolyn Blackinton who will serve you for the next two years.

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This classic text details Arthur Lessac’s proven procedures for understanding, training, and improving the voice and speech of the performer by exploring the varied qualities of the physical energies associated with producing sounds.

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“I got the Arthur Lessac process and for thirty years or more it has sustained me…. It has given me infinite vocal freedom. It works, and once acquired it will do the same for you.” – Frank Langella

For more information, please contact Mayfield Publishing Company at (800) 433-1279.

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.

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.
Congratulations to Kate Udall, 1996 recipient of the Clyde Vinson Scholarship Award!

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


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.

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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.

Make plans now to attend the Eleventh Annual VASTA Conference in Chicago on August 3, 4, and 5, 1997. This date immediately precedes the 1997 ATHE Conference also being held in Chicago.

Congratulations to Bonnie Raphael, Carol Pendergrast, Lucille Rubin and Mary Corrigan, who join Dorothy Runk Mennen as honorary members of VASTA. These "founding mothers" of VASTA were honored at the Tenth Anniversary celebration.
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

* Lynn Kremer, Associate Professor and Chair, College of the Holy Cross, has received a Fulbright grant to support the residency of I Nyoman Cerita from August 1996 to June 1997. Pak Cerita is an accomplished performer and teacher of Balinese Classical and Mask dance and Gamelan Music, which is a series of tuned metallophones and gongs. He will lead a community based Gamelan Semar Pegulingan and welcomes beginners. He is available to perform at your institution this year. For more information, contact Lynn at 508-793-2462, fax: 508-793-3030, e-mail: lkremer@holycross.edu

Kristin Linklater, Head of Acting, Emerson College, played the title role in the The Company of Women's (all women production) of KING LEAR; also in the cast was VASTA member Fran Bennett

Marya Lowry, Artist-in-Residence, Brandeis U., performed a variety of original, experimental voice/text pieces at the Boston Center for the Arts with accompanying instruments of steel cello and flute; performance is a double bill shared with a presentation of Sam Shepard's TONGUES by members of the Roy Hart Theatre of France.

Evangelina Machlin, Professor Emerita, is offering a script of her two verse plays, EMILY and BLACK GOLD to Routledge, NY, who re-published her SPEECH FOR THE STAGE in paper in 1980; hopes they will print them both in one volume titled, BLACK AND WHITE.

Bonnie Raphael, Voice and Speech Coach and Teacher, American Repertory Theatre and Institute for Advanced Theatre Training at Harvard, received one of the New England Theatre Conference's Regional Awards for achievement in Theatre at their November meeting and while there, Bonnie participated in a panel on vocal health for actors and in a forum on voice in the theatre.

Kittle Verdolini, Director, Voice and Speech Clinics, Beth Israel & Brigham & Women's Hospital, performed in original opera HOSTAGES recording session with invited audience; is also developing plans with other clinicians to expand professional voice services in clinics; is studying voice with Craig Wick in Boston.

* Karen White, Artist-in-Residence, Brandeis U., accepted a full time position for the fall of '96 on the Brandeis Theatre Arts faculty; was voice and text teacher at the Bigger Light Theatre Co. in Monterey, MA and performed in the new play, ONE MAN WOMAN SHOW at the Expanded Arts in NYC; will be offering an intensive weekend workshop with Christopher von Baeyer in Linklater voice work and self-scripted autobiographical story telling, especially designed for teachers of voice and speech. Fall '96 and Winter '97. Contact Karen asap for details at 617-736-3399.

Mid-Atlantic

* Charlotte Anderson and Tom Casciero will offer the class, "Voice and Movement Integration for Singers" at Towson State U., outside of Baltimore, during the January minimester term; exploring the relationship between physical and vocal expressivity, specifically for singers, including tension release, alignment, and deep internal muscular support to free breath support; physical dynamics called Effort are explored to color the voice, while use of space broad-
Regional News
(cont. from page 11)

Janet Feindel is delighted to join the faculty at Carnegie Mellon U. and especially to be working with Natalie Baker (Voice/Speech) and Don Wadsworth (Head of Voice); in June, conducted a workshop at the CARE OF THE PROFESSIONAL VOICE SYMPOSIUM in Philadelphia for her fourth year; adjudicated the Norfolk Music Festival's Speech Arts section and led workshops in Voice/ Self Esteem for St. Michael's School, in Stratford, Canada.

Catherine Fitzmaurice showed her work. Destructuring/Restructuring, in two presentations at The Voice Foundation's international conference in Philadelphia in June; in August led a session in British dialect at VASTA's tenth anniversary conference in New York: also in August, with the assistance of Nancy Houfek and Michael Barnes, presented a lecture/demonstration at the ATHE conference in New York, showing the manner in which her voice work proceeds to text; will be offering a four-day Voice, Speech, and Text workshop at the University of California-Irvine with VASTA Board member Dudley Knight in January 1997; in June 1997 she will offer another five-day workshop with all her associates at Temple U.; received her promotion to full Professor at the U. of Delaware in Spring 1996.

Sharon Freed spent last fall teaching voice and speech in the MFA program at the U. of Iowa; coached mainstage productions of CABARET, SARITA, and OUR COUNTRY'S GOOD; was an invited faculty member at the Voice Foundation's Annual Symposium: "Care of the Professional Voice"; vocal coached productions of RICHARD III and THE WINTER'S TALE at the New Jersey Shakespeare Festival; is teaching speech at the Actor's Studio.

Nancy Krebs was a presenter on the panel "Vocal Training for the Teen-Age Actor" at the combined AATE-ATHE conference this summer, along with Barry Kar and Lynn Darnley of the Royal Shakespeare Company; presented information on the four year program at the Baltimore School for the Arts; was on the faculty of the Lessac Summer Workshop, where there were twelve very eager participants, many attending as a first time experience and some attending with the intention of gaining certification in the Lessac approach. Several voice trainers have been certified since 1992 - Kathleen Dunn Mancuso, Mary Thomas, Kathleen Campbell, and Fred Nelson - all have joined the ranks of certified Voice and Body Trainers in the Lessac approach.

Dr. Lucille Schutmaat Rubin presented two sessions for this summer's Care of the Professional Voice Symposium in Philadelphia: "The Acting Voice: The Lucille S. Rubin Method" and a workshop, "Being Heard on Stage"; at the VASTA conference in New York, Dr. Rubin, who is a founding member of VASTA, received honorary VASTA membership for outstanding service to the organization; was asked by the New York Daily News to serve as one of five speech experts across the country to rate Bob Dole's acceptance speech at the Republican Convention on August 16; the categories provided included Sincerity, Body Language, Dramatic Impact, Clarity, and Imagery. Dr. Rubin believes the role of voice and diction was overlooked but was pleased to have been asked to participate in the ratings.

Jerrold Scott, George Mason University, is teaching Intro to Theatre, in addition to his normal voice and speech teaching duties; is teaching speech at Catholic U. in D.C., where he coached a play last year; dialect coached the world premiere of SWEET IKE at Theatre of the First Amendment (LOA), where he made his Equity Debut, appearing as Trey in Jon Klein's BETTY THE YETI: AN ECO FABLE.

Donna Snow, Temple U., presented a workshop with demonstrations from Temple graduate students, at the Voice Foundation's Annual Symposium: "Care of the Professional Voice," directed UNCLE VANYA at Temple in the fall semester.

South East

Kate Burke, U. of Virginia, appeared as Frances Kittle in the New Harmony Summer Repertory Theatre production of Jeffrey Hatcher's SCOTLAND ROAD; presented on an ATHE panel "Structuring Curriculum for Voice & Speech"; did a reading of DRAMATIC ACTION by Steven Burch for the ATHE New Play Development Workshop; has received a one semester research leave from UVA to observe voice work at Britain's Royal Shakespeare Company; was recently awarded the annual Mary Hall Betts Fund $500 grant to write a play based on the life of Virginia pioneer Mary Draper Ingles.

* Celia Hooper, U. of North Carolina-Chapel Hill, Division of Speech & Hearing Sciences, is working with student athletes at UNC in a media communica-
tions skills-building program which has the new name of "Sports Speech" (copyrighted), worked with football players over the summer, and will be working with women's basketball in the fall; worked with volunteer sportscasters for the Olympics; with a former patient, co-produced a patient-education video called "Save Your Voice!"); plans to have a web page soon, which will contain a syllabus for Voice Disorders and descriptions of clinical programs, including Sports Speech; is interested in hearing from other VASTA members who might have web pages, and can be contacted at Celia=Hooper%SH%MAH@css.unc.edu

Jack Horton continues to expand his role as a media cultural voice teacher in Louisville, KY; established Presenter's Studio in 1993 to serve local TV and radio stations, referrals from theatre and musical organizations, and to act as a guide for business people seeking to improve presentations, recently led a workshop entitled "Your Voice--A Beacon of Hope in a Complex World" for National Insurance Agency Inc.; led a singing technique workshop as a guest of the St. Margaret Mary RC church choir.

Christine Anne Morris, Duke U., is the new South East regional editor for the VASTA Newsletter, recently performed in THOSE WOMEN, a new play by Nor Hall with original music by Sam Piperato, for Archipelago Theatre, directed by longtime Roy Hart Theatre member Ellen Hemphill; attended the VASTA conference in New York, and coached HELLO AND GOODBYE and CAROUSEL at Duke, as well as co-directed ALL IN THE TIMING for Raleigh Ensemble Players.

Ellen O'Brien is Vocal and Text Coach for the North Carolina Shakespeare Festival's 1996 season, coaching THE WINTER'S TALE, TWELFTH NIGHT, and CYRANO DE BERGERAC; directed THE BIRDS at Guilford College, and in January she will coach THE TEMPEST at Charlotte Repertory; recently presented papers at ATHE and the World Shakespeare Congress, and led a workshop on "Dancing the Meter: a Physical Approach to Teaching Iambic-Pentameter" at the NCTE/Kentucky Shakespeare Festival Conference on Teaching Shakespeare through Performance.

Patty Raun. Virginia Tech, served as the Acting Head of the Dept. of Theatre Arts last year and continues as Assistant Head this year; directed DANCING AT LUHGNA at VT and a new script, MILLIE AND MAGGIE, at the Mill Mountain Theatre, over the summer, the Raun/Weinstein family moved to a new house. Patty can now be reached at 3451 Deer Run Road, Blacksburg, VA 24060, or by e-mail: praun@vt.edu

Janet Rodgers. Associate Professor of Theatre, Virginia Commonwealth U., traveled to Romania in March to teach "Sounds of Violence" at The International Festival of Young Professional Theatre; was elected to the Board of Directors of VASTA and in August was voted President Elect; directed THE MIRACLE WORKER at VCU while working with Chris Burnside and Melanie Richards on a piece for movement and voice.

Elizabeth Wiley, U. of Mississippi, was an assistant on the faculty of the Canadian National Voice Intensive in Vancouver in May-June 1996 ("absolutely fabulous 5-week workshop - highly recommended - voice and body utopia!"); was also the vocal coach for the Jackson Shakespeare Festival in Michigan, where the shows ROMEO & JULIET and COMEDY OF ERRORS were performed outdoors on a newly constructed replica of Shakespeare's Globe Theatre stage; this fall directed ORPHEUS DESCENDING at Ole Miss.

West Central

Susan Conover. Nebraska Wesleyan University, attended the 1996 Lessac summer workshop, dialect coach AT THE ROOTS OF THE STARS and DANCING AT LUHGNA.

Nancy Houfek, U. of Minnesota, coached THE MATCHMAKER for the University Theatre Summer Showboat: directed BUS STOP with the M.F.A. candidates in the spring and opens the University Theatre fall season as the director of TWELFTH NIGHT; performed with the modern dance company. Shapiro & Smith, in a new work written by David Greenspan, THE PICTURE OF IT FLASHES THOUGH MY MIND, at the Hennepin Center for the Arts in Min-
Regional News
(cont. from page 13)

neapolis; in the company developed BIDES at the U. of Minnesota, and in NEVERENOUGH by Paul Selig at NYU, chaired a presentation of Destructuring/Restructuring the Breath with Catherine Fitzmaurice at ATHE Conference in August.

Paul Meier. U. of Kansas, returned to England in March to meet with Kenneth Branagh and observe the filming of HAMLET in preparation for his new book on speaking Shakespeare's verse--interviewed Mark Rylance, Patsy Rodenburg, and John Barton; directed LOVE'S LABOURS LOST for the Kansas Summer Shakespeare.

Southern

Robert Davis, Louisiana State U., taught with NEH National Institute on Teaching Shakespeare in July and August. He and his wife Annamarie Davis welcomed their third child, Mary Hannah, on April 16, 1996.

Lynn Metrik, K.D. Studio Actor's Conservatory, Dallas, TX, was appointed as an Adjunct Professor of Theatre at Tarrant County Junior College, Arlington, TX, worked as a principal in industrials for Bombay Furniture and Global Electronics; is the new Southern regional editor for the VASTA Newsletter.

Western

Pamela S. Absten, currently at the California Institute of the Arts/American Academy of Dramatic Arts, was the vocal director for the Santa Clarita Repertory Theatre's "Shakespeare in the Park" production of TWELFTH NIGHT; dialect coached FEYDEAU IN LIMBO at Cal Arts, and finally fulfilled a childhood dream when she performed and recorded the voice of "The Automatic Lady" for JURASSIC PARK. THE RIDE at Universal Studios, Hollywood.

Claudia Anderson recently coached dialect for Cal Arts' production of EAST; performed in DIERDRE, by William B. Yeats under the auspices of @MUSE.CALARTS productions--the production traveled to Edinburgh's Queen's Hall in The Fringe Fest; played the Mother in AMAHL AND THE NIGHT VISITORS for the Musical Theatre Company in December 1995.

Mary Corrigan taught again this summer for four weeks at Oxford with the British American Drama Academy (BADA) with Richard Cottrell (RSC Director), Bill Gaskill (Royal National Director), and Michael Kahn (Juilliard and Washington Shakespeare Theatre.)

Kathy Maes survived the summer in Denver, where she was kept busy as the new Chair, getting the Department of Theatre ready for the fall, directed THE IMPORTANCE OF BEING EARNEST; was selected by Chancellor Georgia Lesh-Laurie to the Academic Management Institute for Women (a year-long series of workshops designed to provide leadership, management, and interpersonal skills); completed her first book, "...AND THEY FLEW": EMPOWERED ACTING THROUGH EMPOWERED LIVING (an Empowerment-based technique for actor training) co-authored with Jana Darwin-Sullivan (MS-LPC); was awarded tenure at the U. of Colorado-Denver this spring.

Sandy Shotwell is on research leave this fall to work on the U. of Utah Dialect Library; is working with Department of Dance Professor Loa Clawson, directing Loa's one woman show on ISADORA DUNCAN; is co-chair of the Dee Committee, an endowment which grants awards to professors in the Arts and Humanities at the U. of Utah; was elected this spring to the Board of Directors of VASTA - thank you for the opportunity to further serve VASTA.

Tallant Smith retired in 1993 after 25 years with the Santa Barbara High School District; has spent the last two years building a house, doing occasional documentary narrations, and helping wife Nancy with her business as a casting director, specializing in casting locally for commercials, print and voice overs. Tallant is available for workshops and master classes for adolescent and young voices.

Paula Sperry will be directing VINEGAR TOM by Carol Churchill in the winter quarter at the U. of Denver.

Kate Udall is currently teaching as Visiting Instructor at the U. of Oklahoma, stating she will be very busy as she'll be teaching movement, voice, speech and acting - for her first university job this is quite a handful!

Sharon Winegar-Painter, in her position as Affiliate Artist with the Foothill Theatre Company, directed THE WOOLGATHERER, dialect coached THE ROBBER BRIDEGROOM, and acted in THE ART OF DINING; as part of Foothill's on-going cultural exchange program with the Maxim Gorky Theatre in Far Eastern Russia, performed in A MONTH IN THE COUNTRY, directed by visiting artist Efim Zvenyatksy, Honored Artist of Russia and Artistic director of Vladisvostock's Gorky Theatre.

International

Lise Olson, Welsh College of Music and Drama, is the editor for the new International Region; will be gathering news from our international members for the winter issue.
Minutes (continued from page 5)
texts, feels he cannot publish THE VO-
CAL VISON unless Edith Skinner's work
is represented with an article by Tim
Monich or Lilene Mansell. MH sug-
gested that Dudley Knight's article on
Skinner's work would be an ideal VASTA
journal kick-off article.

Patsy Rodenburg Training Intensive -
MH reported that PR has been discus-
sing with Cecil O'Neill (Former chair of
SMU Theatre Department) the possi-
bility of holding a training intensive in this
country similar to one she did in England
in 1995, perhaps in Taos, NM. MH re-
marked on the benefits of such an inten-
sive being held in the USA, but acknow-
ledged the British advantage of multiple
on-site trainers and proposed that details
be worked for a June 1997 event. MH
pointed out the attraction of VASTA/
Royal National Theatre/SMU joint spon-
sorship. Discussion by Board members
led to a consensus that MH will pursue
setting this in motion and that the last
two weeks of June is the best time frame.

Newsletter Report -- SC reported that
Sept. 1 and Dec. 15 are the deadlines for
the upcoming newsletters. SC will be
responsible for four more newsletters, at
which point SS will take over as editor.
There is a need for a new associate editor
and two regional editors. It was men-
tioned that Eric Armstrong wants to put
VASTA-generated articles on his Web
page. SC verified that VASTA 1997 will
be held in Chicago, IL, VASTA 1998 in
San Antonio, TX and that ATHE 1997
dates will be Aug. 5-9. Discussion was
held by Board members and led to a
consensus that VASTA 1997 would be
held Aug 3-5, that the Board meeting
would be held Aug. 2, and that the possi-
bility of once again holding the con-
ference at Northwestern would be pur-
sued. BLL stated Nov. 21 as the due date
for ATHE proposals.

Large Directory -- BLL
Small Directory -- MH
BLL reported that letters will go out
shortly to update large directory informa-
tion.
MH mentioned that RD had suggested a
tenth anniversary edition of the small
directory.
BLL suggested putting the large direc-
tory on the Web and updating it every six
months.
BK suggested focusing on this, rather
than on hard copies.
MR expressed concern about ready ac-
cess to personal information.
BK recommended that the information
update letter be structured to allow infor-
mation restriction.
KU stated that she should keep the large
directory disk in order to run off multiple
copies.
MH suggested that Board members be
given hard copies of the large directory.
BLL suggested a disk containing the
large directory for Board members and
suggested selling both hard copies and
disks for cost to others.
BK recommended keeping the small di-
rectory simple and eliminating tenth an-
niversary material, and even by-laws, to
expedite publication.
SC stated that the small directory would
be arriving with the fall newsletter.

Other Business --
BLL will be sending monthly e-mail
messages to Board members.
MH adjourned the meeting at 5:00 p.m.

For an unedited copy of these minutes,
contact VASTA secretary, Robert
Davis.

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### VASTA Publications
VASTA advocacy information is Free:
- Training and Evaluation Guidelines
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To Order: Write: Richard Sullivan-Lee, VASTA Membership Chair, 910 N. 11th St., Lafayette, IN 47904

### The Combined VASTA Bibliography
To Order: Write: Kate Uferna, 1405 N. 8th Avenue E., Duluth, MN 55805. $6 for VASTA members $10 for non-members.

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

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

Advertising rates are available by contacting: Susan Conover, VASTA Newsletter Editor, Communication and Theatre, Nebraska Wesleyan University, Lincoln, NE 68504; (O) 402-465-2386 (H) 402-464-2432

### VASTA NEWSLETTER

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- VASTA at ATHE
- Awards

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- Dialect Bibliography
- Board Meeting Minutes