A Journey Worth Sharing: 
An Interview With Jason 
by Jason McCullough and Sandra Shotwell

Over the years, I've become aware of limitations in voice work, that the discipline has tools, come excellent tools, but for a few people much more is needed in the muscular release which is necessary before the voice can actually vibrate throughout the body. At the end of last school year, I talked for about an hour and a half to Jason about his experience with voice during his three years of training. His vocal development had been particularly difficult, beyond the range of what one might expect. I recorded the session, and have condensed, edited and rearranged the interview a bit, for your reading. Jason had a journey which took him to places he never imagined, to a beginning. I think his journey is worth sharing. I began by talking about how he had become so bound.

"I had bike raced for about six or seven years, and being hunched over on the bike limited my range of motion. But I think one of the biggest things is that once I started bike racing, I had gotten into weightlifting as a form of exercise. I'd always needed some kind of physical release like that, and the weight lifting had shortened the muscles to a point where I had forgotten what the full range was . . . . Alexander and Feldenkrais were able to get me short term results and sometimes get me to a place where muscles were releasing, but I think I hadn't developed a sensitivity yet to keep the release.

I got to a point where every time I would open my mouth I would kind of turn off . . . . it was almost like having an out of body experience because I wasn't present, and that's what I've understood grounding to be. And I could work on a monologue or I

(continued on page 3)
President's Letter

(The following president's letter was originally sent out to VASTAVOX members on April 9, 1997. The information is valuable to all VASTA members as well, and is included as this issue's president's letter).

Greetings from the VASTA Board!

Since there have been a number of messages on VASTAVOX regarding the new VASTA website, we thought informing you of what is on the website, what will be on and when, and a request for suggestions from the VASTAVOX membership would be in order.

VASTA was originated and still is a service organization to voice and diction teachers/trainers with multiple backgrounds, training, viewpoints and perspectives as well as professionals in related fields. The organization has been a place where students and teachers from different avenues can come together, learn from one another, and support one another on those issues which affect us all.

Eric Armstrong has done a wonderful job creating the VASTA website. It contains present a home page, VASTAVOX information, VASTA/ATME Conference application and information, as well as a table of contents with information which we hope will soon be on the website. The temporary VASTA Website address is:

http://www.uwindsor.ca/faculty/arts/dramatic/voice/

In the table of contents are the following:

Coming Soon: A Brief Description and History of the Organization, VASTA Training Guidelines, VASTA Promotion and Tenure Guidelines, A List of VASTA Publications, Membership Information, A List of Officers and Board Members with E-mail Addresses, VASTA's Constitution and By-laws.

Coming Summer 1997: VASTA Newsletter Archives, VASTA Professional Index with names, addresses, work history and teaching philosophy of the membership.

Coming in the Near Future: Information on how and where to look for dialect information.

The VASTA Board has not yet set up parameters to have the website serve as a clearing house for workshops. At the present time VASTAVOX is serving us all as that venue and the Board would not wish to have VASTA's website seem to be conflicting with the scope of VASTAVOX's service. VASTAVOX members--what particulars are you interested in seeing on the VASTA webpage? I will take your suggestions to the board for consideration and action at our August meetings. My e-mail address is below.

I know the Board joins me and salutes Dudley Knight on his innovative beginning to our international communication with VASTAVOX, congratulates Eric on his expansion of VASTA's reach with the website and thanks each of you for the suggestions you are about to make so VASTA can serve you better through these special mediums of communication.

Peace,

BettyAnn Leeseberg-Lange
E-mail: baleelange@exodus.valpo.edu

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.
could work on a scene, for an infinite amount of time and
the progress I would make would be so small because when
I would actually try to be the character, and do it, I would
check out, because I didn't want to be present with the voice
that I had.

There came a point last year where I decided that
if I was ever going to make any progress I would have to
stop. And I think that was before I went to the O'Neill last
summer and that's where it first started to change. I had
four or five months for my muscles to be able to relax a little
bit but I think I'd also had a habit of tensing my shoulders
and a habit of limiting my vocal use just from the time when
I was a child. So ... I hadn't ever known the possibilities
of voice. I think that was one of the things that was so hard
for me, people telling me, or you helping me find my 'real
voice,' which was much deeper and much more resonant
than what I was used to... that I hadn't ever considered that
as a possibility. And I could hear that in other people, but
for me to think that could be my voice was so foreign to me.
I wasn't used to having any vibration, that wasn't some-
thing I was sensitive to at all.

Finally, I suggested that Jason see a physical
therapist, one who had helped me a great deal when my
muscle tension had come to a place of no return. I first
met Elizabeth when she came to me for private voice
lessons, later I went to her for therapy. She works with
athletes, musicians, dancers and difficult referrals.
Through this she has developed her own technique, which
involves icing the muscle, before applying deep tissue
massage, her magic fingers guided by many years of
intimacy with what she calls "unhappy muscles."

"I had gone to her, and you had told me, 'Just tell
her that you want to free up your jaw.' And so I told her that
and she immediately started working on my ribs. I kind of
said, 'Well, I'm looking for release up here,' and she
said,'Oh, yes, yes, yes.' And all of a sudden, I was aware
of how much space there is between my arm pits and my
hip. And so I got a kinesthetic sense of how big that area
was and what it was, and how it moved and what the normal
range was.

I had serious muscle restrictions with my shoul-
ders and my pectoral muscles that were pulling my whole
shoulder girdle over, and until those were released, and my
shoulder girdle dropped, we weren't ever going to get the
release in the back of the neck which was going to release
the jaw, in the front of the neck, which was where a lot of
the tension was which was raising my larynx... And so
Elizabeth with her ice method, working with her over a
period of about six months, finally got the release in those
muscles... The first time I went with her two weeks, three
times a week, but we didn't even get to the neck until the
very last two sessions. She gave me exercises which I
continued to do. I went back to her just about a month ago,
and saw her once a week for about a month, so four or five
more sessions. This time we would do about a half hour
just to fine tune the shoulder area, and to remind me again
what full range of motion is, and then we did a lot of work
on the neck, starting on the back neck and working around
to the front. And she'd say,'Oh my goodness! I've never felt
that before. We're in some new territory... . I felt
something release there... . It's softening up here, I've
never felt that... . I've never had to work with somebody
with that specific kind of release.' And she could feel my
tongue releasing at points, the front, here. One of the things
I've noticed... you could never see my Adam's Apple...
and there's a little bump right there. It's dropped down,
maybe a half an inch. But that half inch is miles and miles
and miles because now I can feel when I'm raising it."

One day last spring, Jason came to school after
having a session with Elizabeth, and upon seeing him, I
said, "You have a neck!" And he did, where he had not had
one before. It seemed miraculous. "I could not stop
looking at myself in the mirror because I looked so
different. I went to a party last night and I was wearing a
tuxedo, and you could see my neck, sticking out from above
the shirt line, and normally my collar would go right up to
my chin. My face has changed slightly. I swallow
differently--I drink water differently. So many things. It's
changed how I chew. I think that's been the biggest
difference, is with Elizabeth's release, I've actually been
able to feel what it's like to be relaxed, rather than to always
be tight. I think we could have worked forever on that
without actually me realizing it, and once I started realizing
that physically, everything opened up... because I've
known it and worked so long intellectually, that once my
body finally realized it, then so many more things were
possible. 'Oh, that's what it feels to vibrate in your stomach
or at the back of your head.' And as I did more, more, more
voice work, I noticed that sitting and having coffee some-
where, sitting up against a chair I could feel my back
vibrating against the chair or that I could feel the cup
vibrating in my hand.

My sister called me the other day on the phone and
she said, 'Well, it doesn't sound like you.' And I said, 'Well,
it's me.' And my parents have all remarked about how my
voice has changed and you know, I read, if I go out to
breakfast with somebody, I'll read the paper, I'll read little
stories out of the paper to them. I think of the voice now
as something physical, and the voice and the vibrations are
things that change the world.
And I've come to think that we may have thoughts and we may have ideas, but that they don't exist until we manifest them somehow, in writing, in words, and words are so powerful because we're actually creating them through breath. You've always said how important breath is and I never understood that until that point, that I breathe in this air, and what comes out are these thoughts. My thoughts, with my voice. And that was a big moment where I claimed my voice as my own. I'm a very emotional person and I think one of the things that I have is a great emotional well to draw from. But I never knew how to get to that. And now I don't have to work at it, it's there . . . and that was all part of hooking up the mind and the voice and realizing that this is how you get what you want in the world. This is how you get things done, how you express your greatest joys and your greatest hurts. Now it's so much more about, 'What's the breath behind this sentence or this thought?' How do I breathe this in? And breathing it in is how I think you get in touch. You breathe into the character's soul, really, I think. The immediacy of breathing brings me to the immediacy of the moment.

And so through that process of me becoming very frustrated and getting to a place where I thought that I would never, never be able to work through it, coming to a place where, little things like at the coffee shop, day to day, giving me new awareness and new pleasure out of my voice, I started using my voice in a fun way. As a tool to be expressive, and that, I think, was also a key mental breakthrough.

I watch Jason progress from an extremely vocally limited actor, to one who could be expressive and affective, knowing that this was just a beginning. For me, his last performance, in SOMEONE WHO'LL WATCH OVER ME, was his most alive, his poetry unforgettable.

"You know the first time I read that poem, I cried, it was so beautiful. And I was thinking, you know, 'I don't like poetry!' It's what I thought . . . that made me understand things differently, because he, Michael, found joy in the world through words, spoken words, and at Edward's greatest moment of need, he comforts him with a poem. And being able to be Michael, made me understand different things about how important language can be. So, my process . . . it's changed my life. Because it's so, it's so integral to who you are, that it has affected every part of my life. And now I'm fascinated with poetry, and when I read plays now, I read all my plays out loud because that's the only way I understand them.

I've been so surprised this last year in all the things that I thought I knew, understanding things in a new way . . . things shifting. The ability I have now to change my mind about what I think something is, based on my experience, because of understanding, thinking I understood what vibration was and then . . . having you say, 'Just relax with the language and let it affect you,' and thinking I was doing that. Then in SOMEONE WHO'LL WATCH OVER ME, having the poem after Adam's death and just doing, being able to do that and realizing what a different experience that was, and saying, 'Okay so I guess I didn't know.' Voice has gone from something I avoid to something that's like my hobby now, something I play with constantly. It's changed me as a person, and as an artist it's changed me."

Jason and I wish to thank all of Jason's trainers, especially Dawn McCaugherty and Julie Boyd.

Here's what other VASTA members are saying about Ginny Kopf's The Dialect Handbook:

"It is an extraordinary new resource both for students and teachers of dialects. I really can't think of any area of dialect work that hasn't been included. The questionnaires are wonderful. I shall personally make great use of the Dialect Directory, and I think that this is where the book will be of most use to the professional actor."

Gillian Lane-Plescia, author of tape series, Dialects and Accents for Actors

"The Dialect Handbook is a must for Actors, Voice and Speech teachers, Dialect coaches, and anyone with a serious interest in the craft of the actor. No theatre library is complete without it. Never before has so much information concerning stage dialects been available in one book. I highly recommend The Dialect Handbook as a guide for professionals and a textbook for students."

Louis Colaianni, University of Missouri-Kansas City, author of The Joy of Phonetics and Shakespeare's Names

"The book fills an existing gap in the literature on stage dialects. The directory is a treasure. The author's approach is upbeat, simple, and to the point. The best feature of this book is the author's enthusiasm for dialect work and her ability to address the whole person rather than just speak about sound or pronunciation."

Bonnie Raphael, American Repertory Theatre

To order your copy of The Dialect Handbook: Learning, Researching, and Performing a Dialect Role, contact:

Ginny Kopf at (407) 381-5275; fax: (407) 381-5276; E-mail: zazu@magicnet.net
VASTA and ATME Join for Summer Conference

The 1997 VASTA/ATME Conference marks the first formal collaboration of these two organizations. The Voice and Speech Trainers Association and The Association of Theatre Movement Educators are joining together to offer this joint conference, the focus of which is the integration of voice and movement. Each of the four major workshops will be conducted by two teachers with expertise in movement and voice. This auspicious occasion marks the eleventh annual VASTA conference, and the first ever ATME conference. The conference will take place at Loyola University in Chicago, August 2-5, immediately preceding the ATHE conference (which will take place at the Palmer House in Chicago, August 6-9). Conference room and board will be provided by Loyola University.

The conference fee for the 1997 conference is as follows: VASTA or ATME Member--$100, Student Member--$60, and Non-member--$185. VASTA membership dues are $55, and student membership dues are $35. For information about ATME membership contact Dawn Arnold at 312-341-3719 or e-mail her at darnold@acfsysv.roosevelt.edu. A single occupancy room (including 3 meals per day) is $70 per night, and a double occupancy room (including 3 meals per day) is $53 per person per night.

The conference will begin with registration and a reception on Saturday evening, 8/2, from 7:00-8:30. The next three days and evenings are solidly packed with workshops.

Please contact Kate DeVore, conference planner, with any questions or requests for applications or conference brochures--by e-mail at: katherine_devore@bidmc.harvard.edu, by phone at (617) 713-2026, or by land at Voice and Speech Clinic, 333 Longwood Avenue, Suite 371, Boston, MA 02115.

The following is a brief description of the workshops to be offered with presenters listed alphabetically and in the order of presentation. All workshops will be participatory.

Claudia Anderson and Fran Bennett will present "The creative linkage of Pisk and Linklater from fire in the belly to awakening the giant and releasing it into the wild." We will explore physical experiences, abundance of breath and other delights that come into our lives, such as sharing the words we love. Classical text will be used as a vehicle.

David Leong and Bonnie Raphael will present "Violence Without Victims." Each half of this two-part workshop will include vocal and physical warm-ups, exercises, improvisation, demonstration and discussion relating to the planning, choreography and safe execution of physical and vocal violence onstage. Strategies for effective collaboration will also be addressed.

Kate Burke and Colleen Kelly will present "Speaking in Figures." "’Tis figured in my tongue" is Richard III's response to Anne's "I would I knew thy heart." (R3 1.2, 194) Shakespeare gives "that unbodied figure of the thought . . ." (TR1.3, 16) form and shape through the embodied figure of the speech. Forms of expression and figures of speech become physical action when form is given to expression and figure is given to speech. This two part workshop will focus on the form and figure of the text that emerges when coupled with figures of dance (part 1) and forms of fight (part 2).

Tom Casciero and Marth Munro will present "Optimal vocal/physical Integration for Performers." Laban Movement Studies and several body re-education techniques will be used to integrate the speaking voice. Connections will be made to Linklater, Lessac, Berry and Estill techniques.

We are also pleased to welcome the return of Things That Work, moderated by Bonnie Raphael. Things that Work is an informal, interactive session for sharing strategies and exercises for any situations or challenges suggested by the participants.

On Monday evening Dr. Robert Bastian, Otolaryngologist at Loyola, will talk about performers' voice issues and answer questions related to vocal health/medicine.

Last but not least, Tuesday morning there will be an Improv workshop for the whole group given by guest artists from Second City.
VASTA to Sponsor Programs at ATHE

The Association for Theatre in Higher Education Conference will be held in Chicago, at the Palmer House, August 6-9, 1997. According to Carolyn Blackinton, conference planner for VASTA programs at ATHE, the conference will feature a number of exciting VASTA sponsored sessions. Listed below are the VASTA workshops and programs.

*Pre-rehearsal Text Explorations, Based on Lessac Training--Wednesday Workshop, Aug. 6, 8:00 a.m.-11:15 a.m. Five levels of American-Shakespeare Text Explorations involving three body and three vocal energy states--General, Specific, Trinity; Chair: Dorothy Runk Mennen; Presenters: Arthur Lessac, Sue Ann Park, Yanci Yukoyec, Nancy Krebs, Kathy Dunn, Mary Thomas, Fred Nelson.

Phonetics Tutor: Using Multi-Media to Teach the IPA--Christine Sevec-Johnson and Brian K. Johnson.


Ear Training and Creating Character Voices for the Dialect Challenged--Kathy Devecka and Elizabeth Carlin.


Breathing Techniques for Movement and Voice--Philip Thompson and Jeanine Thompson.

Destructuring/Restructuring: From Breath to Speech--Nancy Houfek, Catherine Fitzmaurice, Dudley Knight.

Empowerment Workshop for Vocal and Acting Coaches and Actors--Mark Alan Heckler, Kathryn Maes, Jana Darwin Sullivan.

Techniques for Training Actors with Special Needs--Dianne J. Winslow.

For more information about the ATHE conference or the VASTA sponsored programs contact:

Carolyn Blackinton
University of Georgia, Athens
Department of Drama
Athens, GA 30602
(706)542-2094
cblackin@uga.cc.uga.edu

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 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.

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!
The Magdalena Project, based at the Centre for Performance Research in Wales, has presented several exciting international conferences in past years, focusing on voice and concerns of women in theatre-and life! The Magdalena Project has started a new journal, called THE OPEN PAGE, "A journal of women's thoughts, questions and visions for theatre."

Since about 90% of VASTA's members are women (and our male members are wonderfully sensitive to women's issues), I can see a natural affinity between VASTA and this new journal. The editor is Julia Varley, an actress and teacher with the Odin Teatret in Holstebro, Denmark. Julia is English by birth, and the journal is published in English--but filled with articles from women in theatre from all over the world.

Julia has written to me seeking submissions for the third issue which will have as its theme "Women-Theatre-Politics." She would especially like to have more contributions from women in Asia and Africa. Perhaps our South African members could send her some articles, or if any members know of women in theatre in Asia or Africa who might be interested in contributing to this journal, please send their names and addresses to Julia or her to they. Her full address is Julia Varley, Odin Teatret, Box 1283, DK-7500 Holstebro, DENMARK. E-mail address is OdinTeat@post4.tele.DK.

Another publication that I believe would be of interest to many VASTA members is a small newsletter packed with tons of information on festivals and workshops, many with a strong voice component, held throughout the world. To get this, write to Pantheatre, 20 rue Saint-Nicolas, 75012 Paris, France; or visit their Webpage at http://ourworld.compuserve.com/homepages/pantheatre. They can also send you a fascinating brochure on the 6th Biennial Myth and Theatre Festival, which will be held this summer in Avignon, France, August 6-17. Among the vocal workshops described will be one by VASTA member, Kristin Linklater and others by members of the Roy Hart Theatre.

Now for a few words about some upcoming European voice conferences that sound especially exciting.

Related International Workshop Festivals, headed by Enrique Pardo, were held in Boston and New York in May; London, Sept. 1-14, featuring yet another VASTA member, Cicely Berry, and Zygmunt Molik, who was the voice coach for Grotowski's Polish Lab Theatre; and finally a two-week voice conference which will meet one week in Belfast and one in Glasgow, November 3-23. Information on these conferences can be obtained from The International Workshop Festival, 52 Tottenham Street, London W1P 9PG, fax: 011-171-637-0709.

The RSC Conference, that was originally scheduled for May-June, has been postponed until January or February. For further information, contact The British Council, International Seminars Department, 10 Spring Gardens, London SW1A 2BN, England, fax: 011-44-171-389-4154.

Last but not least, I want to remind you of the Fourth Festival of Women's Voices, which will be held in Liege, Belgium from Dec. 26, 1997 through January 8, 1998. Contact Brigitte Kaquet, Cirque Divers, Rue Roture 13, B-4021 Liege, Belgium. I and Concha Donaque from Spain will be there and hope to see many other VASTA friends and members there as well!

Finally, I want to remind, beg, and nag more of you to PLEASE send me information about international voice and voice-related events that you hear of or participate in. One person can't possibly keep abreast of all the international gems that our members would like to know about! Also, as I mentioned at the VASTA conference last summer, it is time to find another volunteer to chair the International Liaison project. Two people expressed interest in this position last summer, but I haven't heard anything further from them. Please send your ideas to me through any of the following addresses: e-mail is TAPENDER@ECUV.M.CIS.EDU and snail-mail is Dept. of Theatre and Dance, East Carolina University, Greenville, N.C. 27858; fax is 919-328-4890.

International Liaison Report from Carol Pendergrast
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.

VASTA now has a website! Check the president's letter on page 2 and/or Eric Armstrong's regional news on page 11 for more information.

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.

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

Deadline for the next 2 VASTA Newsletters:
September 30, 1997
January 15, 1998

A Call for M.F.A. Theses or Ph.D. Dissertations on topics relating to voice and speech.
If you would like your thesis (or a student's work) to be included in the next VASTA Bibliography, please send title, author, degree granted, school from which the degree was received and date. Also include an address to which an interested person might write in order to obtain a copy. Please plan to have a few copies on hand in case a request is made by someone wishing to read the thesis.

Send this information to:
Janet B. Rodgers—VASTA
Department of Theatre
Virginia Commonwealth University
922 Park Ave.
Richmond, VA 23284

Please note that the office telephone number for the VASTA Newsletter Editor, Sue Conover, is listed incorrectly in the 1996-97 membership directory. The correct office phone number for the editor is 402-465-2386.
Her e-mail is: sjc@NebrWesleyan.edu

Sandra Shotwell, Associate Newsletter Editor has a new e-mail address: shotwell@inquo.net and her fax is 801-585-6154

Do you need a complete and Up-to-Date Source for Information on Voice, Speech and Related Fields? Of course you do!!!!!
So order your very own copy of the VASTA Bibliography today. Ordering information is on the backpage of this newsletter.
New England
Kate DeVore is conference planner for the VASTA/ATME summer conference; is a speech pathologist in Boston who has served as dialect coach for the Huntington and Emerson Majestic Theatres and has given workshops at the A.R.T. Institute and Emerson and Wellesley Colleges.
Lynn Kremer has been promoted to full professor at College of the Holy Cross; will be on sabbatical next year returning to South India and Indonesia to continue her studies in classical and mask dance.
Marya Lowry attended the Giving voice Festival in Aberystwyth, Wales where she worked with Tran Quan Hai on bital singing, with Irina Rospovova on Traditional Russian Folk singing and with Michele George on Greek theatre; is performing in MAN AND SUPERMAN at the American Repertory Theatre; returns in June to the Roy Hart Center in France to study, teach, and perform.

Southeast
Jack Horton continues to speak out in public concerning his work in cultural voice presentation development; led a workshop for Louisville Junior League entitled "Hidden Treasure--Guidelines for Cultural Voice and Presentation Development," is scheduled to speak to the Louisville Trial Attorney's Association at a workshop in Lexington in October; background as a singer/actor with extensive teaching, touring and performing experience continues to help him reach out creatively to help people in the media, business, and the arts.
Elisa Lloyd continues her work as voice, speech and text instructor and coach for the Alliance Theatre Acting Intern Program; coached voice, dialects and text for the intern productions of THE IMPORTANCE OF BEING EARNEST AND AS YOU LIKE IT, as well as coached voice and text for the Alliance mainstage production of ROMEO AND JULIET directed by David H. Bell; coached voice and text for Actor's Express Theatre's THE MISANTHROPE, conducted workshops and was vocal coach for Theatre Emory's "Renaissance Rep" of THE WHITE DEVIL, THE TEMPEST, and

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 e-mail: shotwell@inquo.net

HAMLET AND OPHELIA, and coached voice and dialects for Theatrical Outfit's THE REAL THING; originated the role of Irish actress and revolutionary Maud Gonne in Sandra Deer's new play SAILING TO BYZANTIUM and served as voice/dialect coach; will serve as voice, dialect and text coach for the 3rd season for the Georgia Shakespeare Festival.
Christine Morris, Duke University, was awarded an individual artist project grant from the United Arts Council (Raleigh, NC) to develop a one-woman show; coached THE 1940'S RADIO HOUR at North Carolina State U. and worked with choreographer Robin Harris Taylor as voice and text coach for a new dance/theatre piece; directed one-act for the New Works Festival at Duke.
Ellen O'Brien directed a contemporary adaptation of THE BIRDS at Guilford College; coached productions of THE TEMPEST for Charlotte Repertory Theatre and People's Light and Theatre Company in Philadelphia; taught a voice class for UC-Santa Cruz; will serve as dramaturg for the Shakespeare Santa Cruz season, and will then return to North Carolina to serve as voice and text coach for the North Carolina Shakespeare Festival; has 2 essays forthcoming: "Mapping the Role: Criticism and the Construction of Shakespearean Character" in a festscripts from Delaware U. Press and "Civil Wars in the Rehearsal Room: the Postmodern Director and Stanislavski-based Actor" in the Proceedings of the World Shakespeare Congress.

Southern
Deborah Kinghorn, U. of Houston, coached OF MICE AND MEN, MUCH ADO ABOUT NOTHING set in 1815 New Orleans, and dialect coached DANCING AT LUGHNASA at the U. of Houston, and coached TAKING STEPS and THE GREEKS: PARTS I AND II with the Alley Theatre; received tenure and promotion at U. of Houston.
Lynn Metrik, K.B. Studios and Tarrant County Junior College, has appeared as a principal actor in an industrial for Sprint and for Cohn-Thompson; performed with her partner Lisa Levine as the duo "Lisa and Lynn" at Temple Adath Joseph in St. Joseph, MO, at Temple Avoda Joseph in Fair Lawn, NJ, and at Barnert Temple. Congregation B'nai Jeshurun in Franklin Lakes, NJ; joined the speech pathology staff of Bliss Speech and Hearing in Dallas.
Patricia Romanov, U. of Arkansas, was director and vocal coach for TWELFTH NIGHT at the Baum Theatre, Walton Arts Center in Fayetteville.
Tyne Turner, Southern Methodist U., coached ARMS AND THE MAN and Scrooge in A CHRISTMAS CAROL for Dallas Theatre Center; enjoyed working with Jan Gist at the Alabama Shakespeare Festival--researching LADIES OF THE CAMERAS and coaching THE MERRY WIVES OF WINDSOR and AINT GON'T LONG TO STAY; will serve as voice and speech coach for Utah Shakespearean Festival productions TWELFTH NIGHT, HENRY V, and PERICLES; coached for Fidelity Investments and KISSFM; successfully completed her 3 year contract with SMU culminating in the nomination of a prominent teaching award: will be off to Milwaukee to freelance as a speech coach and continue her acting career—that doesn't make her unavailable to those who have needed her in the past. "She would like to be everybody's favorite substitute. So if you're planning to attend a training or just need to get away for awhile, Tyne would love to fill in for you." After returning from Utah in July, she can be reached at: 5737 North 35th St., Milwaukee, WI 53209. 414-463-7227.
West Central
Susan Conover, Nebraska Wesleyan U., directed SHE LOVES ME for NWU; gave a workshop/presentation called "Voice and Speech for the Actor for Life" at Lincoln Community Playhouse. Marguerite Folger formed a new musical theatre performance group at Iowa State U.; directed and choreographed BYE BYE BIRDIE for the spring campus festival; directing and performing this summer with the Lillian Russell Theatre aboard the Clinton Area Showboat Theatre where she is still artistic director; attended Catherine Fitzmaurice and Dudley Knight's "Acting Shakespeare Today" workshop in Irvine last Jan. and says it was wonderful.

Nancy Houfek, Head of Actor Training, Univ. of Minnesota, broke previous box office records with her production of TWELFTH NIGHT; received rave reviews in the NY Times for her performance with modern dance company Shapiro and Smith at the Joyce Theatre in NYC; has now performed in several pieces with this company in Minneapolis, NYC, Atlanta and Florida.

Mira Kehoe, Resident Vocal Coach, The Guthrie Theatre, has coached over 60 productions at the Guthrie since 1995, under her leadership the Guthrie Theatre Dialect Tape library now contains over 100 samples—an updated list will be available at the 1997 VASTA conference; is currently recording material for a CD project.

Paul Meir, U. of Kansas, is finishing his book VOICING SHAKESPEARE which will be published with audio tapes and a CD Rom version to follow: presented a Shakespeare verse workshop at Shakespeare’s Globe in London.

Elizabeth Nash, U. of Minnesota, continues her research on African/American opera singers of the 20th Century.

East Central
Sandra Crew, Wright State U., directed ROSE-JOHNNY at the Magic Theatre in San Francisco last July which will be revived in June 1997 at the Cowell Theatre in San Francisco; researched in NYC for a Harlem Renaissance piece she'll be directing next winter.

R. Terrell Finney, Jr., directed STARTING HERE, STARTING NOW last summer for the Hot Summer Nights series at U. of Cincinnati; directed RAGS for the Dept. of Musical Theatre at the U. of Cincinnati College-Conservatory of Music; was a panelist at the NAST Conference on the topic "Tenure: What the Future Holds."

Michael Kachingwe, Northern Illinois U., vocal coach for a MIDSUMMER NIGHT'S DREAM, THE BABY DANCE, MARVIN'S ROOM, and EXTEMPERANIES at NIU and Kishwaukee College; taught choreographed EXTREMITIES, THE ACTORS' NIGHTMARE, THE BABY DANCE, MARVIN'S ROOM; taught workshops in stage combat for the Illinois Theatre Association festival; worked on TRANSMISSIONS, developed and directed by Regina Taylor, at the Goodman Theatre; participated in new play readings of THE FORBIDDEN CITY for the Goodman and EXECUTION OF JUSTICE; FRED HAMPTON for Pegasus Players and Chicago Theatre Company.

*Dorothy Runk Mennen, Purdue U., is Theatre Coordinator (Consultant) for Interactive Theatre of the Classroom Climate Workshops sponsored by a Sloan Grant to Women in Engineering. The first 2 years the workshops were for teaching assistants in the School of Engineering and the school for Science; this year Faculty Workshops were added. The objective is to improve teaching methods by becoming more sensitive to gender issues. In science and engineering women are a minority. The CCW Workshops were invited to the University of Illinois and Cornell to demonstrate their work.

Richard Sullivan-Lee is doing the role of the faculty member. The actors are graduate students or seniors in the professional actor training program; the director and the writer of the scripts are graduate students. Dorothy would like to hear of similar interactive theatre projects.

Liz Carlin Metz taught Advanced Preceptorial for 13 weeks last fall—called London Arts Alive, it entailed 10 weeks on campus and 3 weeks of total immersion in the visual, performing and language arts; directed her own adaptation of Edgar Lee Masters called SPOON RIVER LIVES at Knox College; taught Master Classes integrating voice, movement and acting at the U. of California-Davis.

Susan Murray Miller coached Irish dialect for RAGS at Circle Theatre in Forest Park, IL; conducted a one-day workshop on Standard British for actors in Center Theatre and Training Center, Chicago, will see 175 plays (equity and non-equity) in Chicago as a newly-elected member of the Joseph Jefferson Committee, continues to coach privately—everything from traveling one-woman shows to English actors seeking American parts.

Karen Ryker, U. of Wisconsin-Madison, coached productions of THE THREE SISTERS, DOWN THE ROAD, and KINGLEAR (directed by David Frank of the American Players Theatre) at UW, is compiling statistical analysis for a presentation of her study on vocal violence and will present "Hygienic Techniques for Vocally Violent Behavior" at The Voice Foundation; is busy with guest workshops and recruiting graduate acting students; was recently awarded promotion and tenure as well as the Chancellor's distinguished Teaching Award at UW-Madison.

Christine Sevec-Johnson, U. of 1 at Champaign-Urbana, directed TRANSLATIONS for the Illinois Repertory Theatre; will present a multi-media computer program called "Phonetics Tutor" at the ATHE Conference; designed and developed the tutorial with professor Brian Johnson as a means of supplementing the in-classroom teaching of the International Alphabet.

Erica Tobolski, Ball State University, directed BALTIMORE WALTZ at BSU; will co-present at the ATHE conference in a program on the integration of Lessie's Body Energies with acting, movement and voice; will begin teaching voice and acting this fall at U. of South Carolina.
Canada

Eric Armstrong completed his two year stint as The Voice Guy at Univ. of Windsor's School of Dramatic Art; vocal coach AN ENEMY OF THE PEOPLE, BABES IN ARMS and JACOB TWO-TWO MEETS THE HOODED FANG at U. of Windsor; expects to return to Toronto as a freelance actor and voice coach/teacher. Fans of the Voice and Speech page, http://www.uwindsor.ca/faculty/arts/dramatic/voice/ should be redirected to a new site via VASTAVOX or the newsletter, as soon as he finds a new home for it.

Dale Genge is on an 8 month educational leave from Studio 58, Langara College in Vancouver; attended the retreat for the faculty of the Voice Intensive, hosted by the Denver Center; has been on a quest to explore the connections between voice, text and the imaginal body; this took her to a week long course with Richard Armstrong from the Roy Hart Theatre; then off to 8 days with Marion Woodman, Ann Skinner and Mary Hamilton in a course called "Psyche and Soma", a magical exploration of Jungian psychology, body, voice and creativity; then spent time in Milwaukee with Michael Johnson-Chase and Judy Leigh-Johnson, digging into Alexander technique and Shakespeare text; then off to Toronto with more input from old friends and colleagues; is looking forward to teaching the Voice Intensive in May and spending more time with Richard Armstrong this summer. A rich and exciting time!

Anne Scrimger coached THE CRUCIBLE, THE BLACK BONSPIEL OF WULLIE MCCRIMMON and THE TROJAN WOMEN; completed the audition tour for Shakespeare in the Park; hopes to go to Wales in June-July for the Voice Workshop; this summer will coach HAMLET, MUCH ADO ABOUT NOTHING and RUMPELSTILTSKIN.

David Smukler has served as dialect coach on a variety of films and movies for TV over the past year including: FX the SERIES, DUE SOUTH, RESURRECTION, TWILIGHT OF THE NYMPHS, THE FIXER, and MIMIC, feels as if he's learning a new dialect every week. The Canadian national Voice Intensive faculty gathered for a retreat in January and planned the 12th Intensive.

International

Lise Olson, Welsh College of Music and Drama in Cardiff, Wales, is voice coaching THE AMEN CORNER for Bristol Old Vic; coached LIPS TOGETHER, TEETH APART for the Derby Playhouse.

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, students, except in cases where doing so could be detrimental.

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.
**VASTA Publications**

VASTA advocacy information is Free:

- **Training and Evaluation Guidelines**
- **Guidelines for Promotion and Tenure**

To Order Write: Richard Sullivan-Lee, VASTA Membership Chair, 910 N. 11th St., Lafayette, IN 47904

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

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The VASTA Newsletter is a tri-annual publication of the Voice and Speech Trainers Association, Inc., a ten-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 in the United States, Canada and around the world.

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