A ONCE IN A LIFETIME OPPORTUNITY
to hear and learn from
the FOREMOST VOCAL TEACHERS of our time…

Catherine Fitzmaurice

Kristin Linklater

Patsy Rodenburg

Arthur Lessac – Keynote Presenter
Kristin Linklater grew up in the Orkney Islands off the north coast of Scotland. She trained as an actor at the London Academy of Music and Dramatic Art where the legendary Iris Warren was her voice teacher.

Warren had developed her own unique approach to training actors’ voices: from inside out rather than outside in. She said: “I want to hear the person, not the voice.” Kristin began her teacher-training with Iris Warren when she was 21 and subsequently taught at LAMDA for six years.

In 1963 she moved to the United States opening her private studio in New York City. She was Master Teacher of Voice in the New York University Graduate Theatre Program (now the Tisch School of the Arts) from 1965 to 1978.

From 1964 to 1978 she worked as vocal coach at the Shakespeare Festival in Stratford, Ontario, the Tyrone Guthrie Theatre, the Lincoln Center Repertory Company, the Open Theater, the Negro Ensemble Company, the Manhattan Project and on Broadway.

In 1978 she was a co-founder with Tina Packer of Shakespeare & Company in Lenox, Massachusetts. Kristin left New York with her two-year old son, Hamish, for the Berkshires where she lived, teaching and acting with Shakespeare & Company for the next twelve years.

In 1990 she moved to Boston to teach at Emerson College. While based in Boston she created and co-directed with Carol Gilligan the Company of Women, an all-female Shakespeare company which ran workshops for women and girls and created all-women productions of Henry V and King Lear.

In the fall of 1997 she moved back to New York City as Professor of Theatre Arts at Columbia University, School of the Arts, New York.

As an actor, Kristin Linklater has played many of Shakespeare’s women (Lady Macbeth, Maria, Queen Margaret, Emilia, the Nurse, and Titania) and a few of his men (notably King Lear). She has created and performed solo pieces, played in experimental theatre productions (recently Clytemnestra’s Tears and Ovid’s Metamorphoses) and appeared as Euripides’ Hecuba at the Culture Project NY in 2005.

She has written two books: Freeing the Natural Voice (first published in 1976 by Drama Publishers), and revised, expanded and re-published in 2006 as Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language. With Freeing Shakespeare’s Voice (pub: 1992 TCG) her books have sold over 120,000 copies and are leading textbooks in the field. Freeing the Natural Voice has been translated into German, Russian, Italian and Korean with Spanish, Finnish, French and Polish translations pending.

Kristin has published several articles on voice and has lectured and given workshops in the United States, the United Kingdom, Europe and Russia.

Since 1965 she has trained teachers in her methods; they teach in a majority of the actor-training programs in the United States, and in Australia, England, Germany, Italy, Belgium, Finland, Spain and Russia. Kristin Linklater’s teacher-training process is lengthy and rigorous. Those who are finally designated as Linklater teachers have undergone between three and five years of personal training, have observed classes taught by Linklater Master Teachers and have participated in an intensive six-week residential, hands-on ‘How-To-Teach’ Program taught by Linklater herself.
Catherine Fitzmaurice teaches voice and text in workshops and to private clients in New York City, as well as around the United States and internationally. She has taught voice and text at Yale School of Drama, Harvard/A.R.T., the Juilliard School, NYU's Graduate Acting program, ACT, UCLA, USC, New York’s Actors Center, London University, the Central School of Speech and Drama, in workshops and seminars, and in theatre and medical conference presentations for voice professionals.

Catherine has been invited to lecture and conduct workshops for theatre and medical colleagues at international theatres, actor training establishments, universities, and conferences at: the Performance Breath conference at RADA in London (keynote speaker); Purnati Arts Centre in Bali; Pantheatre in Paris France; the Moscow Art Theatre; the International Slavic University in Moscow; and ATHE, VASTA, and the Care of the Professional Voice Symposium of the Voice Foundation. Her Teacher Certification Program is offered in New York City and Los Angeles every two years.

Workcenter of Jerzy Grotowski in Italy; 7th Voice Symposium of the Australian Voice Association (keynote speaker); 1st Congreso de Voz in Chile; 2nd Pan-European Voice Conference (PEVOC II) in Germany; 6th Conference of the International Society for the Study of European Ideas (ISSEI) in Israel; First International Conference on Consciousness, Theatre, Literature, and the Arts in Wales; also as Chancellor’s Distinguished Lecturer in Drama at the University of California-Irvine; at Sundance Theatre Lab, Esalen Institute, and Naropa University; numerous times at several colleges, universities, and actor training programs, and several times at ATHE, VASTA, and the Care of the Professional Voice Symposium of the Voice Foundation. Her Teacher Certification Program is offered in New York City and Los Angeles every two years.

Catherine has been voice, speech, text, and dialect coach and consultant for award-winning directors Frank Galati, Mark Lamos, JoAnne Akalaitis, Des McAnuff, Michael Langham, Stan Wojewodski, Robert Wilson, and Ivo van Hove, at such venues as, ACT, La Jolla Playhouse, Goodman Theatre, Guthrie Theatre, Stratford/Canada, Hartford Stage, Yale Repertory Theatre, McCarter Theatre, Center Stage, Shakespeare Theatre, Arena Stage, Kennedy Center, Lincoln Center, New York Shakespeare Festival, and New York Theatre Workshop. She coached Haing Ngor's Academy Award winning performance in The Killing Fields.

Catherine has acted for Robert Wilson as Goneril in Lear at Metromedia Studios in Los Angeles, on the national tour of Whose Life is it Anyway?, with Brian Bedford, as a member of the company at ACT for three years, and many other venues.


Catherine holds an Masters of Arts (Theatre Studies) and Bachelor of Arts (English Literature) from the University of Michigan; is a Graduate of Central School of Speech and Drama London, England (3-year program); holds a Certificate from the International Phonetics Association; and holds Certificates of Completion from several bodywork and healing energy trainings. Catherine is also a certified Somatic Therapist.
Northern Ireland, as well as taking her work to Gaza and the West Bank. In Amsterdam, she has conducted workshops with up to 30 prostitutes traveling and teaching in the most poverty stricken areas of India, taught Shakespeare to mixed groups of Protestant and Catholic women in contribution. Her passion for communication and the spoken word has broken down racial, religious and class barriers the world over. Patsy Rodenburg has spent months along with the treating-psychiatrists to rehabilitate child murderers through poetry and Shakespeare. Patsy understands the relevance of Shakespeare in contemporary times to communicate with, and release, the marginalized and disenfranchised voice. Patsy has spent months traveling and teaching in the most poverty stricken areas of India, taught Shakespeare to mixed groups of Protestant and Catholic women in Northern Ireland, as well as taking her work to Gaza and the West Bank. In Amsterdam, she has conducted workshops with up to 300 prostitutes at a time; worked greatly with various tribes in Africa, and with Aboriginal communities in Australia. And, that barely scrapes the surface of her contribution. Her passion for communication and the spoken word has broken down racial, religious and class barriers the world over.

"Patsy Rodenburg is one of the handful of people in the world who understand that the use of the voice by actors and public speakers engages the heart, the mind and the body. There is no teacher, in my experience, who brings all these together with such wisdom and patience."
- RICHARD EYRE, director

"I am an enormous fan of her work. What is wonderful about her is the directness and clarity of her teaching and her enthusiasm."
- JUDI DENCH, actress

"Patsy Rodenburg is one of the best teachers I have known; she is a constant source of strength and inspiration."
- RALPH FIENNES, actor

"I know Patsy to be a gifted voice and speech coach… she provides practical and imaginative means for getting to the heart of the text and making the necessity for the language to be strongly felt by audiences."
- TREVOR NUNN, Former Director of The Royal Shakespeare Company

"Patsy Rodenburg wants to free your voice so that you can express yourself fully and honestly."
- SIR IAN MCKELLEN, actor

"Patsy is such a unique, dynamic guide in getting us back to the vocal pathway of instinctive expression."
- JOSEPH FIENNES, actor

"Patsy Rodenburg is one of the best teachers I have ever known. She is a constant source of strength and inspiration."
- ANTHONY SHER, recent Broadway sell-out show PRIMO

(Patsy worked extensively with Tony on PRIMO)

PATSY RODENBURG HAS PUBLISHED FOUR BESTSELLING BOOKS BASED ON HER WORK:

- THE ACTOR SPEAKS, with an introduction by Judi Dench
  The essential voice book for students and professional actors alike. Beginning with what every first-year acting student faces in class and ending with what leading professional actors must achieve every night on the three stages of the Royal National Theatre, Patsy Rodenburg’s celebrated work as one of the world’s foremost voice and acting coaches is fully revealed in this thoughtful and inspirational book about the process of acting through the voice. She reveals her unique perspective on the process of acting through the voice and leads the reader through every stage of the process of speech and voice workshop tackling the vexing problems faced in rehearsal and on stage: breathing and relaxation; vocal range and power; communication with other actors and the audience; integrating movement, singing and speaking; deciphering and animating a text; adjusting voice to different size stages and auditoria; working in mediums beyond the stage; sustaining a performance through an entire evening and a long run and identifying and overcoming the countless potential problems that face every performer who works in front of an audience.

- THE NEED FOR WORDS, by Patsy Rodenburg
  "The Need for Words is an astonishing book. It takes you on an extraordinary voyage of discovery through the worlds of language and texts. Every actor and non-actor should know it and read it" Declan Donnellan (director). "In The Need for Words, Patsy Rodenburg shows herself to be an inspired and inspiring teacher. Her work is an essential tool for today's teachers and students. She enables them to regain power over language, voice and speech so they can speak out and be heard.” Jenny Harris (Head of Education, Royal National Theatre)

- THE RIGHT TO SPEAK, by Patsy Rodenburg
  "Even a short experience of working with Patsy Rodenburg brings striking insights into the way we use voice and body and how we can change these. Patsy's work releases untapped resources of energy, sensitivity and activity, and I can appreciate how useful this is in professional training, not only for actors but for all persons concerned with the way in which we express and suppress ourselves." Dr. Malcolm Pines, Psychoanalyst

- SPEAKING SHAKESPEARE, by Patsy Rodenburg
  "You can't act Shakespeare until you can speak him." Those words inform every page of Speaking Shakespeare. Patsy calls this book "a simple manual to start the journey into the heart of Shakespeare."
Arthur Lessac

Arthur Lessac is among the most highly regarded teachers of voice, speech, singing and movement in the training world.

Among the three generations of actors, singers, and dancers touched by his teaching are Martin Sheen, Beatrice Straight, George Grizzard, Faye Dunaway, Irene Daily, Carol Haney, Chris Lloyd, Michael Douglas, Frank Langella, Michael O’Keefe, Peter Scolari, Morris Charnovsky, Linda Hunt, Nina Foch, and Cathrine Malfitano.

His two books, The Use and Training of the Human Voice: A Bio Dynamic Approach to Vocal Life and Body Wisdom: The Use and Training of the Human Body, have become required reading for countless students and remain a lasting contribution to the field of acting and performing.

Arthur Lessac received his Bachelors of Science and Masters of Arts degrees from New York University and has studied a wide variety of teaching and training techniques throughout the country. A professor at the State University of New York from 1970-1981 (now Emeritus), he has also served as a distinguished visiting professor at the University of Puerto Rico, California State University--Fullerton, and the University of Virginia--Charlottesville. In 1962, Mr. Lessac was invited by Eli Kazan and Robert Whitehead to train the original Lincoln Center Repertory Theatre Company along with Robert Lewis and Anna Sokolow.

Lessac six- to eight-week summer intensive workshops have been held at college campus across the United States and in Germany, Puerto Rico, Yugoslavia, Canada, and Mexico. In 1991 he received the Southeastern Theatre Conference's Distinguished Career Award and, in 1998 he was recognized for Career Achievement as Outstanding Teacher by the Association for Theatre in Higher Education. In 2002, he was honored to accept the New England Theatre Conference “Education Educator of the Year” Award.


Professor Lessac has taught, performed, and directed on Broadway, internationally, and extensively throughout the United States, from the Bard College Summer Theatre and School to the Sundance Institute Playwright's Conference with Robert Redford. Television and film work includes guest appearances on Cheers and Sara and in the film Mickey and Maud. He is an active member in the Voice and Speech Trainers Association, Association for Theatre in Higher Education, Speech Communication Association, American Speech and Hearing Association, American Alliance for Health, Physical Education, Recreation and Dance, and the Association of Theatre Movement Educators.

Currently, Professor Lessac is working on a third book, which explores the potential for healthfulness and humaneness in the world through the study and application of the principals he defined in his first two texts.
VASTA Conference 2009 Schedule  
*(Subject to Change)*

**Monday, August 3**
9:00am – 2:00pm: Registration
2:00pm: Welcome and Introduction: Main Presenters
3:00pm - 4:30pm: Keynote Address
4:00pm - 6:30pm: Reception

**Tuesday, August 4**
8:00am – 9:00am: Warm-Up
9:00am – 1:00pm: Main Presenters: Breakout Sessions
1:00pm – 2:00pm: Lunch
2:00pm – 4:00pm: Technology Panel
4:00pm - 6:30pm: Member Presentations Breakout Sessions (8)

**Wednesday, August 5**
8:00am – 9:00am: Warm-Up
9:00am – 1:00pm: Main Presenters: Breakout Sessions
1:00pm – 2:00pm: Lunch
2:00pm – 4:00pm: Diversity Panel: Main Presenters
4:00pm - 6:30pm: Member Presentations: Breakout Sessions (8)

**Thursday, August 6**
8:00am – 9:00am: Warm-Up
9:00am – 1:00pm: Main Presenters: Breakout Sessions
1:00pm – 2:00pm: Lunch
2:00pm – 6:30pm: Member Presentations: Breakout Sessions (8)

**Friday, August 7**
8:00am – 9:00am: Warm-Up
9:00am – 11:00am: Main Presenters: Breakout Sessions
11:00am – 12:00pm: Main Presenters Panel
1:00pm – 2:00pm: Lunch
2:00pm – 5:00pm: Member Presentations: Breakout Sessions (8)
5:00pm - 6:30pm: Conference Closing

**Acknowledgements:**
Debra Rosenwasser – Brochure Artist
Kimberly Hill – Presentation Coordinator
Jennifer Burke and Melissa Grogan – Member Presentation Coordinators
REGISTRATION FORM

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CONFERENCE FEES:
VASTA MEMBER: Registration: $275.00, must be postmarked by May 15, 2009

STUDENT: $200.00, must be postmarked by May 15, 2009

NON-MEMBER: Registration: $350.00, must be postmarked by May 15, 2009

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ADD: VASTA membership ($75.00) + __________________________

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