Voices from the Vox
Scansion
featuring Roger Gross, University of Arkansas

[The following are edited excerpts of postings on vastavox initiated as a result of an inquiry into the correct pronunciation of Petruchio.]

[In response to methods used to determine the pronunciation of Petruchio.] The first relied on tradition, what the writer had heard actors say. This is an unreliable basis. Good actors have been making terrible mistakes in pronunciation for almost two hundred years. When we lost our knowledge of the blank verse system, we started drifting randomly in our pronunciation. Only recently have we recovered our understanding of Shakespeare’s verse practice and it has allowed the publication of reliable pronunciation books for the first time. The best now available is Dale F. Coye, Pronouncing Shakespeare’s Words, Greenwood Press, 1998. Before that, it was Helge Kokeritz’ Shakespeare’s Pronunciation, Yale UP, 1953. I hope the pronunciation info in my forthcoming Speaking Shakespeare’s Verse will be even better.

The second writer went to an Italian speaker for the answer. Interesting but irrelevant. Neither Shakespeare nor any other English person I have heard had any interest in how the barbarians from Italy, Spain, or France pronounced their words. I’ve often suspected that there is an unwritten British law requiring them to pronounce foreign words differently from the native speakers. (I’m still haunted by memories of the BBC newsreaders during the civil war in Nicaragua who told us of the trouble in NICK-uhr-AAG-you-uh.) As it happens, Shakespeare did pick up the one-syllable IO from the Italians—and very little else.

Here is an example of the extreme differences which come up and the errors we make when we rely on native speakers as models. In Henry V, we find a character who in modern editions of Shakespeare is called DAUPHIN. Many directors and actors, with enough French to know that the French say doh-FAN (nasalized 2nd syll), speak the name that way. There are two strong evidences that this is inappropriate: in the earliest texts, Shakespeare actually called the character DOLPHIN [and;] a metrical analysis of the lines in which the name appears shows that the name requires emphasis on the 1st syllable.

(continued on page 11)
Dear VASTA members,

It seems like only yesterday that I sat down in early September of 1998 to write my first President’s letter for the “VASTA Newsletter” and here I am, almost two years later, writing my final letter as President of this wonderful organization. The time has flown by, as it always does when one is enjoying oneself. And I have truly enjoyed every minute of my service to you as President of the Voice and Speech Trainers Association. In carrying out the duties of President, I believe that I have grown in ways I could never have anticipated. I have learned much about leadership. I have learned about delegating responsibility and entrusting others to do what they say they will do. I have learned about collaborative decision-making. I have learned when to scold, when to praise, and when to hold my tongue. I have also learned how to send e-mails to long lists of people and how to use the computer more efficiently. But most of all, I have had an opportunity to communicate and learn from a group of people who are generous with their time, giving with their knowledge, and creative with their spirits. Thank you all.

In August the time will come to pass the presidency on to a person for whom I have the utmost respect, President-Elect, Kate Burke. Through the trials and tribulations of my presidency, Kate has been there to provide steadfast support and well-chosen words of wisdom. Kate listens carefully and acts prudently. I will pass the responsibilities of the presidency to Kate, feeling confident that she will do an excellent job.

I would like to encourage all of you to consider taking on positions of responsibility and leadership with VASTA. From conference planning to serving on committees to holding office, all of the positions with VASTA are volunteer. Based on my own experience, I cannot think of an organization which would appreciate your hard work or dedication more. With the greatest pleasure I have had the honor of serving you and look forward to continuing my service in the years to come.

All my best, Janet B. Rodgers, VASTA President
The Bacchae in an Australian Quarry: Divine Vocal Challenges  
by Dr. Kate Foy, University of Southern Queensland

A new translation and production of Euripides’ The Bacchae recently played in the disused city quarry in Toowoomba, Southern Queensland. The production featured a new translation by the director Dr Greg McCart. I appeared as the god Dionysos. The cast was also comprised of acting majors in USQ’s Department of Theatre acting conservatory program; all were my voice students.

The old quarry, a granite scoop in the earth played host to a 1996 production of Oidipous the King also translated and directed by Greg McCart. He had completed a research project prior to the Oidipous production. On a field trip in Greece he sampled, tested, and recorded acoustic feedback in several amphitheaters. On his return to Toowoomba, he found the conditions were uncannily similar to those of the Greek amphitheaters where focused, but relatively low volume, could be heard clearly around the orkestra. The first production drew big audiences in 1996. Many were fascinated by the unusual nature of the project and the rarity of a full production of classical Greek tragedy. Many went with the festival atmosphere and chose to bring a picnic rug and a bottle of wine to share in the bacchic celebrations.

You have to imagine the setting on a hillside overlooking a glorious valley (to the north and the audience’s left). It is late March in Queensland, and that’s ideal weather for outdoor theatre. We played at 5pm daily and the sunset and moon rise featured strongly in the natural lighting effects of the production. The western facing cliff wall towered some 120 feet behind the circular sand orkestra playing area—60 feet in diameter. It was our backdrop and the light of the setting sun played on the charcoal and golden colours of the cliffs. The light gradually crept upwards as the sun set with the darkening of the play’s action. The audience were seated in five banks of tiered seats that surrounded the orkestra in classical Greek amphitheater configuration.

An ongoing research project by USQ into the nature of masked performance has extended from experimentation with the full head masks used in Oidipous, to the half-masks used in the Bacchae made to the faces of the actors. These half-masks, based on red and black vase designs, revealed the liveliness of the oro-facial area beneath the passivity of the masked upper-face. For me, a “barefaced actor” until now, the freeing of this area (and the ears) from the confines of the full head mask came as a relief. It led eventually to a different speaking and acting style in this production—one that, despite the heightened nature of much of the text—made for a more “naturalistic” spoken delivery. The definitely athletic style—striding on soft sand around a 60 foot orkestra, filling the space with Euripides’ muscular verse and prose—ensured long post-show tub soaks and early nights for this actor.

The challenge to match the size of the text with the outdoors setting was obvious from the first. Our 6 week rehearsal period, staggered in intensity to build vocal and physical stamina, swung from the rehearsal room to quarry orkestra. Our first run outdoors led predictably to generalized “boom and shout” with little definition of intonation.

(Continued on page 9)
Originally developed by past-president BettyAnn Leeseburg-Lange, VASTA’s Professional Index has been part of the services available to members on vasta.org since 1997. The index serves as a way for VASTA to promote its members on the web, for members to learn about other members, and to promote themselves for free. In essence, it gives every VASTA member a free web-presence.

The Professional Index can be found at <http://www.vasta.org/dir.html>. Recognizing the differing backgrounds and work venues of the trainers in our association, the Index uses a somewhat “open-ended” list of descriptors for the categories of information members can provide. These include home and work contact information including e-mail address; Current Affiliation; Training, Certificates, and Major Workshops; Selected Professional Affiliation (Work Experience); Area(s) of Expertise (in Ranked Order); and Professional Organizations. One of the most overlooked components of the index profile is your Statement of Philosophy. Many members choose to leave this area of their page blank, but it serves as an excellent way to share your point-of-view on our world of voice and speech. Of course, the only required information for an index submission is your name, which means that, if you are uncomfortable with including your home contact information on the web, you can leave this area blank.

Inclusion in the Professional Index is not automatic; you must send in an application, which Lisa Wilson mails to you with your membership renewal each year. You fill in the details and mail it to Eric Armstrong, who enters the data and posts it to our website. Another option, which is faster than the snail mail version, is to use the online form at <http://www.vasta.org/dir/form.html>. This web form will send your information to Eric Armstrong as an email. He then formats it for the web, and posts as soon as he can (as some members can attest, this sometimes takes a few weeks). When your information changes, you can use the update form on our site at <http://www.vasta.org/updateform.html> to adjust your profile. It is important that you remember to put your name on your update, as only the information you type in gets sent to Eric, and without your name, he won’t know which profile to update.

Jack Horton, who does business as Presenter’s Studio in Louisville, KY, uses his index entry to clearly detail his approach to his students. By placing his web address (www.vasta.org/dir/hortonj.html) in his promotional material in the vasta.org Professional Index, he can provide far more information to his potential clients. He writes:

A lady called me just last week. She wanted to schedule an initial lesson. I said she could get more background information on me by looking at the VASTA website. She said she had already done that groundwork and liked the bit in the bio about my paying attention to mind, body and spirit. I was taken aback by the fact that she had already checked the web. I use the VASTA address in my newspaper ad. Also, I think I may have given the web address to someone she knew. The bottom line is: I now have a new informed and enthusiastic student with the
HISTORY

In the beginning of 1997 a group of dedicated voice students and practitioners (from many diverse fields, such as second language acquisition, singing, pre-primary school teaching, acting, secondary and tertiary actor training, and opera training) got together to investigate the use and training of the voice. Under the guidance of their facilitator they discovered as they went along how much their vocal work was rooted in the use of the body. They also discovered that very little of the integration of voice and body in performance and in training was being done, both in South Africa and internationally.

From this grew the idea of sharing their discoveries with others, and drawing in the expertise and experiences of the many voice educators and movement educators in South Africa and abroad, as well as researchers and professionals from the medical field. The fundamental position is a bipolar one: that there are specialization fields, but that there are also areas of shared knowledge, expertise, and interaction. From this came the desire to establish SAPVAME.

AIMS

*The sharing of existing knowledge at an annual conference, at which local and international expertise will mingle, present papers and workshops, and conduct seminars and discussion groups. The first truly international one will be in September of 2000, to be hosted by the Pretoria University.

*The creation of a regular newsletter, which will develop into a fully fledged international journal.

*The encouragement of research and the documentation of pedagogy that is being carried out throughout the country and abroad.

*The establishment of task groups, focus areas, and regional assemblies to share experiences and empower practitioners, educators, and researchers.

*The development of an interrelationship in practice and in research between the performance educators and related medical fields. SAPVAME intends to empower educators and researchers in areas of investigation and

FOCUS AREA: VOICE

This section may include work on the following: Anatomy and physiology of the performers’ voice; Care of the professional voice; Different teaching systems (Berry, Estill, Lessac, Linklater, Richard Miller, Rodenburg, Sundberg, etc); Voice building; Different singing styles; Speech training; Character voice; Radio, voice overs and dubbing; Dialects and accents; Acoustic analysis of voice and speech; Etc.

FOCUS AREA: MOVEMENT

Areas of interest covered will include: Anatomy and physiology of the performers’ body; Care of the professional body; Different teaching systems, such as Laban/Bartenieff Movement Analysis, Alexander Technique, Feldenkrais System, Kinesensics training, and Biokinetics and performance; Various skills based performance and training, such as, Character embodiment through movement, Mime, Stage Combat, Physical Theatre, and Clowning; Movement for singers; Fitness for the performer, Etc.

FOCUS AREA: BODY/VOICE INTEGRATION

The concept of Body/Voice integration is a relatively new and exciting field in the world and in South Africa, and affords many opportunities for working across cultures, languages, ages, performances, and professions. Performance artists, singers of all styles of music, actors, musicians, presenters, and many more have to present and use their bodies and their voices in an integrated and holistic way. This section will look at the optimal integration of aspects of both of the above sections, in the performer, so that the performer functions optimally (and holistically healthily) in the given rehearsal and performance situation.

ORGANIZATION

The initial organizers will use and adapt the structures, principles, and by-laws of VASTA and ATME as models for the development of SAPVAME. We are in advanced stages of negotiation to have the vice-president of ATME Prof. Tom Casciero as one of our first international luminaries in 2000. At present the organizing committee for the SAPVAME 2000 conference consists of: Marth Munro (MA, CMA, Certified Lessac Teacher), Yvette Hardie (busy (Continued on page 10)
I am pleased to announce that the registration form and details about this year's exciting conference is now on vasta.org—just go to the home page and follow the link to:

There is a registration form there you can print out and snail mail in to Barbara Acker with your check for the registration free (and member renewal, if you need to do that). That is located at:

**Dates and Times**
Conference dates are August 6 - 8, 2000. Saturday, August 5 we have scheduled a reception at 5:00 - 7:00 PM and a session from 7:00 - 9:30 PM. We finish our last session at 4:30 PM Tuesday, August 8. We must be out of the dorms by 5:30 PM August 8.

**Registration Fees**
The basic registration fees for the three day conference:
- VASTA member and affiliate $135
- VASTA member student rate $75
- Non-member $270

**Accommodations**
Housing is available at George Mason University, and all rooms have linen. The dorm is close to the Johnson Center where the workshops will be held. A single room will cost $31 per person, per night, and a double will cost $27 per person, per night. Please note all people staying in the dorms will pay a $25 processing fee. Meals in the cafeteria run about $20 a day. Parking permit fees are $4 per day for the general parking and $6 per day for the deck parking near the Johnson Center. A recreation center pass for one day will be about $5. You may elect to pay $15 for the awards banquet August 6 from 7:00 - 10:00 PM. We have opening warm ups from 8:00 - 8:45 AM and evening Bistro with open mikes from 9:00 or 9:30 AM until 10:00 or 10:30 PM.

**Format**
We are dividing folks into three groups for morning and afternoon workshops. To study with all 6 workshop leaders you would need to stay the entire conference. If you stay one day, you study with 2 artists, and so on.

**Transportation**
[See the article by Naomi Frenkel following this for information concerning this area.]

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### More Information

### Conference 2001 and 2002
As conference planner for 2001 and 2002, I will be gathering ideas for the 2001 (Chicago) conference over the summer, including at this summer's conference. I realize that many won't be able to attend the VASTA conference in D.C. (we will miss you!) but I would like to invite you to share with us your ideas for 2001. You may send your conference likes/dislikes directly to me at erarmstrong@earthlink.net. We're looking for presenters, themes, and ideas for activities. We may even include some performing opportunities! I look forward to your contributions.

### Getting to the George Mason University Campus
submitted by Naomi Frenkel

The closest airport to the conference site is Dulles Int'l airport (IAD). The official name for the other airport is Reagan National Airport (DCA) which is a little further away from GMU. Both airports are actually in Virginia, but can be accessed by giving Washington DC as the destination. There is public transportation via Metro and bus from Reagan National, but only taxi, car or shuttle service from Dulles Int'l, the closest airport to the conference site. However, the Washington Flyer Co. which has serviced Dulles with taxis and shuttles has just lost their contract and a new company composed of several cab services is taking over.

From Reagan National Airport (DCA) you can get a taxi to GMU for $32 (info: 703-578-1111); or you can take the Metro to the last stop (Vienna); take a taxi from there for about $18; or take the CUE bus for $.50. The bus runs about once an hour on Sat and the trip takes about twenty minutes. For more information call 703-385-7859 or go to www.ci.fairfax.va.us; Washington Metrorail and Metrobus info; 202-637-7000 or www.wmata.com.

You can actually, therefore, get to the campus from either airport, choose the best flight for you.

[For more information contact Naomi at <frenkel@erols.co.>
International and National Conferences and Workshops

[A list of conferences and workshops developed by Marlene Johnson and Naomi Frenkel can also be found on the VASTA website at http://www.vasta.org/intbydate.html]

The Department of Theatre and Dance, California State University Fullerton announces the Third Annual Workshop “Focusing the Voice on Musical Theatre” with Joan Melton, Ph.D., Specialist in Theatre Voice and Singing, and Kevin Robison, Resident Director of Music at The Pacific Conservatory of the Performing Arts, in Santa Maria, California, and author of The Actor Sings discovering a musical voice for the stage.

May 31 - June 4, 2000

Overcome fears and negative images about singing. Integrate vocal technique for speaking and singing. Learn how to: read the music; find the right voice teacher; communicate a song; audition with confidence. It’s the ultimate Singing Intensive in the Heart of Southern California! For information and registration contact: Joan Melton, 714-278-2164; jmelton@fullerton.edu.

The Actors Center in New York has a terrific Teacher Development Program that runs from June 12-23 featuring two internationally acclaimed Master Teachers, Robert Cohen (UC Irvine) and Slava Dolgatchev (Moscow Art Theatre School). This program also includes Master Classes with Catherine Fitzmaurice and Dudley Knight among others.

For more information check out The Actors Center website:

www.theactorscenter.org.

Fifth Voice Symposium of Australia 2000: A Voice Odyssey
6-9 October, 2000 Brisbane, Australia, Queensland Conservatorium, Griffith University, South Bank Campus. Jointly sponsored by the Australian Voice Association and Australian National Association of Teachers of Singing (ANATS).

Keynote speakers (these ones confirmed, other international visitors yet to be confirmed). Cornelius Reid: distinguished teacher, research and author with a lifetime of experience and particular interest in the physical integrity of singing and the importance of understanding the role of registration in vocal development. He draws his inspiration from both history and science and comes to us highly recommended.

John Rubin: consultant laryngologist to the Voice Clinic at the Royal national Throat, Nose and Ear Hospital, London, and an Honorary Senior Lecturer at the Institute of Laryngology and Otology, University of London. He is also a visiting association professor at the Albert Einstein College of Medicine in New York, and editor of the textbook The Diagnosis and Treatment of Voice Disorders and co-author of The Voice Clinic Handbook.

Seth Riggs: internationally renowned vocal consultant, lecturer and teacher in vocal therapy singing techniques. His students are some of the world’s top performers in the area of music theatre, opera, Broadway and the film industry. Seth is based in LA and is the author of Singing for the Stars: A complete program for training your voice.

The Registration Brochure will be available from the end of May 2000. Inquiries to seamanpowell@bigpond.com. Contact Acclaim Special Events and Meeting Management, 371 Bowen Terrace, New Farm, Queensland 4005, Australia. Telephone 61-7-3254 0522. Fax 61-7-3254 0406.

The London & International School of Acting
L.I.S.A. has four terms per year. Each term is of 10 weeks duration with a 3 week break in between each term. Term dates are as follows: 9th October 2000 to 15th December 2000; 8th January 2001 to 16th March 2000; 9th April 2001 to 15th June 2000; 10th July 2001 to 15th September 2001.

Two year Diploma Course = 8 terms
One year Post Graduate Course = 4 terms
Six Month Intensive Course = 2 terms
10 Week Workshop = 1 term.

The Six Month Intensive Course is available from: October to March - January to June - April to September. The 10 Week Workshop is available from: October to December - January to March - April to June.

Auditions are given on an individual basis throughout the year. These usually take place within a fortnight of the receipt of the application (which is available from our web site.) In cases of applicants from outside the UK we do accept VHS tapes of the audition performance. For more information: contact <LISActing@aol.com> or <www.lisacting.com>.

Celebration Barn

46th National Convention:
National Association of Teachers of Singing in Philadelphia
contact: NATS, Inc.
2800 University Blvd.
North JU Station
Jacksonville, FL 32211
http://www.nats.org

(Continued on page 8)
Oren Brown Voice Seminar 2000: How to Develop Healthy Voice Habits

The Seminar will be held on the campus of Utah State University in Logan, Utah, August 4-9, 2000. Emphasis will be placed on a cross disciplinary sharing of ideas and techniques for developing healthy voice use in both singers and speakers. Authorities of wide experience in the fields of speech pathology, the singing voice, and theater voice will demonstrate their procedures in “hands-on” sessions.

This year’s faculty will include Oren Brown (Emeritus Voice Faculty, The Juilliard School), Claudia Anderson, M.F.A. (Theater Voice), Susanna Eken, M.A. (Singing Voice), Kate Emerich, M.S. (Speech Pathology), John Michel, Ph.D. (Voice Science), Brent Richardson, M.D. (Otolaryngology).

For questions regarding course content, or to receive a brochure, please contact:
Cindy Dewey, D.M.A.
Utah State University
Music Department
4015 Old Main Hill
Logan, UT 84322-4015
435-797-3055
435-797-1862 FAX
cdewey@hass.usu.edu

29th Annual Symposium: Care of the Professional Voice
June 28-July 2
The Voice Foundation in Philadelphia
1721 Pine Street
Philadelphia PA 19103
215-735-7999
Fax 215-735-9293

Long-distance Savings Offer
submitted by Jack Horton,
Presenter’s Studio
My studio, in it’s capacity as independent representative for the fourth largest long-distance service in the nation (Qwest), is now able to offer VASTANS AND VOXERS up to 30% or more savings, plus your own 800 number and calling cards. Here are the rate plans for home/small business:

**Qwest Countdown Plan**
7 cents per minute state-to-state Mon-Friday
5 cents per minute Friday Midnight-Sunday Midnight
4.95 monthly fee

**5 cent Calling Plan**
5 cents per min state-to-state
24 hrs. a day, 7 days a week
8.95 monthly fee

**Q-world Plus Option**
International calling option
Additional $3.00 monthly fee

Business Contract Plan
(for those who must spend $25.00 or more each month)
The current rate is $0.064 cents per min
I use the Countdown Plan for both my studio and my home. The Qwest long-distance service features “actual time billing”—that’s by the second—not rounded up to the next minute like many other offerings. And Qwest will pay to switch you back to your old service after 90 days if for any reason you don’t like the service or the savings. Email me directly (JACKHORTON@AOL.COM) if you would like me to send you a Home/Business Form and/or Business Form and return, or send me a self-adresssed stamped envelope (see address below).

Also, let me know if you need information about how you can use Qwest and ACN marketing services (utilities, internet, future cell phones, etc.) to help support your private teaching business or organization. The Qwest project helps me to keep lesson fees reasonable and it can be a help to any of us private teachers who by the nature of our business do not get a steady check from an educational institution. As any of you who are performers know, you have to make income from several projects in order to make a total income—it is the age-old story of being in the Arts. Love that bumper sticker that says, “Why can’t the government give more money to education and let the Air Force hold a bake sale!” We who are in the Arts pay a special price for this special love of ours. Yet, it has ever been so.

I think we have a win win situation here, 30% or more savings on calls that you would have to make anyway.

Jack Horton
Presenter’s Studio
3940 Bardstown Road Suite 201
Louisville. Kentucky 40218
Mailig: P O BOX 206263
Louisville, KY 40250-6263
Studio Phone: (502) 493-0555; Beeper (502) 478-9766; Cell (502) 493-0555; FAX (502) 493-0555 (wait for prompt to press start)

Visit <vasta.org>, the VASTA website. The site includes: News & Updates, Resources, Communication & Publications, Professional Index, & Website Details; a new interface for updating your Professional Index Listing that allows you to view your page as you fill out the update form. Go to the Professional Index Update Area: <http://www.vasta.org/dir/updateframe.html>; updates on VASTA’s Conference 2000 to be held in Washington DC August 6 - 8, 2000 (go to the Conference 2000 page <http://www.vasta.org/conf2000.html>); weblinks to voice & speech: a listing of voice/speech related links to sites on the web; and the Newsletter Archive. You may also access the VASTA bylaws for perusal. If you have suggestions to add to this listing please forward them to Eric Armstrong at <mailto:erarmstrong@earthlink.net>.
We were exhausted at the end of the hour and a half playing time of that first run. The Choros were also required to chant and dance, so physical and breath stamina would prove to be essential. The slight reverb from the surrounding quarry walls was accommodated easily enough. We could take the stichomythic passages at a relatively low volume without loss of clarity. We relaxed our vocal “attack” in time with the sympathetic acoustics. Tempo-rhythmic variation with well supported tone became much easier. When the seating was set up, we had a clear target for our breath energy. It all dropped in as they say. Every run and performance was preceded by a 30 minute vocal and physical warm-up—a derivative of the traditional Linklater breath/tonal release/diction sequence that we utilize in much of our vocal training in the program at USQ.

For me, the outcome of a switch in pedagogical method included the awful initial realization that my modelling had better be good; and the later recognition that it’s OK to fail, to flub a line, because it gave students another kind of experience of performance work. I did of course flub and fluster, but I gradually found the power in the body and the text and the clarity of thought and diction were coming closer together. One student at the post show party took time out from some frantic dancing to tell me it was great to find out that I was “a human being.” Backhanded compliment, maybe, but I was delighted. I know what he means. Getting down and dirty in the sand pit with the students was a great experience for me too. It opened up the communication between us, convinced me of the necessity to practise what we preach and renewed my joy in giving voice in performance.

Greg and I are off to Cyprus during the Sydney Olympics break in September. Many Australians will be heading out as our international guests fly in. We will perform some “amputations” of the production at the biennial Conference of Classical Performance there. Far from home, I’ll be watching the moon rise over Paphos from behind the mask of the god of acting and wine. It’s worth missing the Olympics for.

(Continued from page 4—Armstrong)

help of the VASTA Professional Index! This marketing potential is one of the reasons I have continued my membership over the years. It is an ongoing and perhaps unique perk that VASTA provides. I wish more of us would take advantage of it. With time and experience, I am sure members will find even more ways to use the index.

If you would like to be included in the index, fill out the form included in this issue of the Newsletter [page 14], and mail it to: Eric Armstrong, Theatre Program, Roosevelt University, 430 S. Michigan Ave., Chicago, IL, 60605, USA. You can also submit your application at <http://www.vasta.org/dir/form.html>. And you can contact Eric if you have questions at: <erarmstrong@earthlink.net>.

Retiring Regional Editors, Regional Editor Wanted

We express our gratitude and appreciation for the faithful service of Anne Scrimger (Mount Royal College) and Donna Snow (Temple University) as Regional Editors for the Newsletter. We welcome Elizabeth van den Berg (Western Maryland College) as the new Editor for the Mid-Atlantic region. We are still looking for someone to fill Anne’s shoes for the Canadian region. If you are interested contact Paul Meier (see page 15).
(continued from page 5--Munro)


CONTACT ADDRESS
Prof. Allan Munro, Chair, Drama Department, University of Pretoria, Pretoria 0002, <amunro@postino.up.ac.za>. Until a home for the organization is established, SAPVAME will be housed in the Drama Department, Pretoria University, with the assistance of the Drama and the Opera Departments, Pretoria Technikon.

ENDORSEMENTS
The following endorsements from international scholars have already been received for SAPVAME: **Arthur Lessac**: The founder of the Lessac Voice and Movement System; **Timo Leino**: Head of Research in voice, Tampere University, Tampere, Finland; **Tom Casciero** (PhD): Vice President, ATME, Associate Professor, Voice and Acting, Townson University (Baltimore). We are awaiting endorsements from other international scholars, educators, and researchers in the fields of voice and movement.

MEMBERSHIP
I would encourage those who would like to join to do so as soon as possible. The initial membership fees, based on those who replied, will be $60.00 per annum, but this might escalate, given the exciting news that I shall share with you below. To be an organization of this nature we have to have a constitution. During the first annual conference we therefore need to ratify such a constitution. I shall be drawing up, and this will go out with the next newsletter for your considered opinion and comment. In the meanwhile, Pretoria University has kindly offered to keep the membership fees in trust, and will audit the account when necessary. Primarily the money will be used to administer the organization and to see that the newsletters get to you! (Hopefully in more ways than one!!) That’s the business out of the way.

CURRENT EVENTS
VASTA has welcomed us into existence, and offered us associate membership of their organization. This is wonderful news, as it provides us with all sorts of contacts in the Americas and beyond.

ATME is also enthralled with the idea. They have yet to commit themselves fully, but their Vice-President, Tom Casciero will be on an extended lecturing visit in the second half of the year. He will be hosted by the Drama Departments of Pretoria University and Pretoria Technikon, but will be available for various workshops should you approach me to try and organize it. Tom will be one of our keynote speakers and resident ATME spy. Tom has a great interest in both Voice and Movement and so is ideal for the first conference. He will also be performing his one-person show.

Finally, interest in our organization is spreading and we are getting enquiries from all over. What we now need is a logo and a letter head. Any designers out there?

NEWSLETTER CONTENTS
Stage combat is a growing area of movement studies worldwide, and Marie-Heleen Coetzee shares some of this with us. As we move into the rainbow nation and the African Renaissance more emphasis will be placed on effective vocal communication. Karina Lemmer shares some of what her organization is doing about all of this. Then there is a tentative programme for the first conference. All of these spaces need to be filled with papers, workshops, panels, discussion groups and so on. You name it, we’ll consider it! Some have already been taken: one of the keynote speakers will be Prof. Tom Casciero from Baltimore University. (More of him above). The programme is not cast in stone, but is simply a guideline.

In the newsletter there is also a list of upcoming events, that have to do with training and educating. This is the first tentative list, and I hope that by the next newsletter there will be far more, as things stream in!

UPCOMING EVENTS
*CREAN International Stage combat Workshop.

The two conferences will piggyback, with SASTAPR happening directly after with a day’s overlap so that people can attend both, and travel once.

CALL FOR PAPERS, WORKSHOPS, AND DISCUSSION PANELS
This is the first tentative call for the above for the first National Conference of SAPVAME. This is the first of many conferences, and as such does not have a theme (except something about the Millennium, if you want!) We hope to work a little more thematically in future. More detail will be forthcoming, but we envisage the following types of presentations on Voice, Speech, Movement, Integration, and the like (please see the description of the organization).

*Papers prepared and presented individually or as part of a panel. These papers might then be prepared for submission to the various accredited journals.
*Papers sharing common experiences
*Workshops on new or established techniques in any field.
*Philosophical, practical, theoretical discussion groups.
*Lecture demonstrations.
*Performance pieces that are geared towards expanding the educator’s aspect of the organization.

Please submit your ideas to
The Acting Editor and Conference Organiser: Drama Department Pretoria University, Pretoria, 0002 (South Africa) or e-mail me at amunro@postino.up.ac.za
Shakespeare knew what he was doing. The righter I get the verse, the better everything else works. The only reliable evidence we have for the pronunciation of most of Shakespeare’s words comes from the rhythms of the lines and from his rhymes. His vowel sounds are pretty much unrecoverable. We can locate many words which we can confidently say share vowel sounds but we can only approximate the actual sounds. The number of syllables and the emphasis patterns are recoverable and they are crucial to the verse. Americans (and often British) tend to add syllables to Shakespeare promiscuously and usually end up turning his wonderful verse to prose.

(On verse variations) Well, if you mean that Shakespeare’s favorite variation of the blank verse line is the so-called feminine ending, an eleventh syllable, relatively unemphatic, at the end of the line, I agree. If you mean that there are sometimes feet within the line which have three syllables, that just isn’t so. If it seems so... you are almost certainly giving some word one more syllable than Shakespeare did. Which is a very popular thing to do.

There is plenty of evidence for this. We prepare ourselves to make these assertions by doing a metrical analysis of the entire cannon, and an analysis of the other major writers of Shakespeare’s time, and the minor writers, and the songs of the time, and the critical works of all those who wrote on verse during Shakespeare’s time—and before and after. It has taken me twenty-some years and I’m not finished yet. I take comfort (and brazeness) from knowing that the other scholars who have spent their lives on these questions are in agreement—not on all issues but on these basics. Please believe me when I say that I am feeling less pompous and dogmatic as I write this than I fear it will read.

(Disclaimer: there are a few hundred corrupt lines in the corpus which no one can scan acceptably. They drive me crazy.) I would like to convince you that any idea which doesn’t work in practice is an unsound idea. I truly believe I could lead you to prefer the lines spoken as I am saying they should be, if we got together. I find they all give up their meaning more fully when spoken according to Shakespeare’s rhythms.

(Tradition has) implied that one needs to choose between ‘academic correctness’ and ‘clarity.’ I deny such a distinction. Any academic conclusions which don’t enhance the clarity and power of a production are unsound conclusions. One of the things I have learned over these 20-some years of research and the 38 productions of Shakespeare I’ve directed is that the righter I get the verse, the better everything else works. Shakespeare knew what he was doing.

(In response to challenging lines submitted by voxers to be normalized.) I think I need to lay out a few basic principles first. An inappropriate definition of iambic pentameter has been floating around for a long time: “iambic pentameter is a verse line of 10 or 11 syllables with alternately light and heavy emphasis.” This definition has led many metrical analysts to conclude that Shakespeare didn’t actually write many iambic pentameter lines. It has also caused too many actors to give unbearably chunky readings. It has caused even more actors to give up on the verse and to speak the text as prose, not by choice but by default.

Here is an appropriate definition (that is, one which actually describes what the blank verse writers were doing): “iambic pentameter is a verse line made of five iambic feet. An iamb is a verse foot composed of two syllables, the first relatively less emphatic than the second.” The ‘relatively’ is extremely important. It makes all the difference.

Imagine our verse lines as describable in terms of ten possible degrees of emphasis (1 = least emphatic; 10 = most emphatic). A line spoken with an emphasis pattern of 1, 2 / 1, 2 / 1, 2 / 1, 2 / 1, 2 is a perfect stock iambic pentameter line. It has no heavy emphases. A line spoken with an emphasis pattern of 9, 10 / 9, 10 / 9, 10 / 9, 10 / 9, 10 is a perfect stock iambic pentameter line. It has ten heavy emphases. A line spoken with an emphasis pattern of 1, 2 / 3, 4 / 5, 6 / 7, 8 / 9, 10 / 9, 10 / 9, 10 is a perfect stock iambic pentameter line. It has five heavy emphases and five light but they don’t alternate.

This last line is an exaggerated example of one of Shakespeare’s most common patterns. I call it the Cascade, a phrase of steadily building emphasis, usually four or six syllables long. A foot spoken with an emphasis of 2, 2, 01 is an iamb. In fact, human perception strategies will cause a foot of two equally emphatic syllables (as might be measured by some technological device) to be perceived as an iamb when it is spoken in the context of iambic verse. This definition (which is the only one that fits the actual verse) makes the idea of pyrrhic and spondaic feet meaningless. We just don’t hear pyrrhics or spondaes as such.

A single verse line does not contain enough information to allow us to scan it. We can only be confident about the rhythm of a line when we know enough about the relevant context. In Shakespeare’s case, the relevant context includes all of his verse lines, the lines of his contemporaries, what was said about verse in his time, and the work of the reformer orthographers of his time who, in trying to regularize spelling, gave us much of the most solid information we have about the rhythms of pronunciation in Shakespeare’s time.

We scan the whole corpus in order to scan any given line with confidence. I’m sure I drive people crazy saying “but Shakespeare doesn’t do that” or “that’s the way he pronounces that word.” My only justification is that I have studied the context and unmistakable patterns have emerged.

The two problems which most often throw people off in their efforts to scan Shakespeare are 1) that they pronounce his words according to modern norms and 2) they have modern habits of emphasis which don’t match Shakespeare’s. We need to learn his pronunciation habits and we need to allow the iambic form to tell us which syllables get relatively more or less emphasis rather than projecting our habits on his
... What [do] I mean by ‘corrupt’ lines. I definitely don’t mean the ones Will wrote while drunk. Those are some of his best. The corruptions I’m talking about are errors in transmission of the text. Elizabethan/Jacobean typesetters made plenty of mistakes for which there is clear evidence. When a verse line simply doesn’t fit any of the patterns of Shakespeare’s verse practice and/or just won’t make sense and when it is the kind of error we have found often before, I feel safest in guessing that the line as we have it is corrupt. (Actually, if you read any of the modern editions of Shakespeare, you will be reading hundreds of words that have already been corrected by editors. Many still remain.) You can only bang your head against the wall so many times, trying to make metrical sense of an irregular line.

We need to follow the scientific standards of Elegance and Parsimony which warn us not to multiply our assumptions and remind us that the simplest and most broadly applicable theory is to be preferred. I don’t call every non-stock line corrupt. Shakespeare had a standard set of variations from the stock line. They were his tools for creating rhythmic excitement. However, I don’t feel safe in saying that an anomaly is a purposeful variation unless I have seen it many times used meaningfully.

Shakespeare’s most common variation is the “feminine ending.” His next most common is the inverted foot (I find that name more useful than calling it a trochee; it suggests its function more clearly). The short line (usually used to generate special attention at the beginning or end of a major speech; usually from 2 1/2 to 3 1/2 feet) is the next most common. The next, I think, is the Silent Beat in midline.

There are a few more which he uses rarely. But dactyls and spondees are not among his variations. Where you might be tempted to declare a dactyl or a spondee, there is always a more Elegant and Parsimonious explanation.

Here are some other things which throw our scansion efforts off. There are hundreds of contractions in Shakespeare which are not typographically indicated, especially in modern editions. It is clear that the indication of contractions was random. Again I am inclined to blame the typographers. Remember that they had to read a line in the very difficult secretary hand, remember it while they picked each letter out of the box of type and fitted each letter into the type frame. It’s no wonder that auditory memory was imperfect and led to many approximations of what they had read.

Consider, any time you see “I am” or “I have” or “I would” or similar phrases, that they should be contracted to “I’m”, “I’ve,” or “I’d” (or as the texts have it when they do indicate contractions, “I’d”). If the line doesn’t seem to scan, look for an unnoticed contraction.

There are thousands of words in Shakespeare which, when compared to our pronunciation, seem to be “elisions.” I’ll call them that, even though I believe that to Shakespeare these were normal pronunciations and our pronunciations would seem to be “expansions.” The most common is the “medial-vowel elision,” the omission of a vowel sound which falls between two consonants. It’s what we do when we say EHV-ree instead of EH-vuh-ree.

Here are some examples: Salisbury (2 elisions, both the i and the u pronounced SALZ-bree); Dangerous is usually DAYNJ-russ; Sufferance is SUHF-ruhnce; Stolen is usually STOHLN (and in the original texts is usually spelled STOLNE; General is almost always JEHN-ruhl (but then, that’s the way most of us say it now); Several is almost always SEHV-ruhl. You get the idea. It really hurts the rhythm if you speak those extra syllables. When a line won’t scan without dactyls or anapests, search for an overlooked elision.

One of Shakespeare’s most common practices is what I call “the Last-Word Variation.” Shakespeare was very concerned that his audience should feel the beginning and end of lines. He would hate our typical practice of running lines on in such a way that one loses track of the lineform and hears the words as prose.

One of his ways of strengthening line ends (and the important ideas he placed there) was this variation: many words, when they hold the last position in a verse line are given one more syllable than they normally get. All words ending in -ion get the last-word variation, also -ious words and -ious and -io, -ia, -eo. Grumio is always GROOM-yoh, Gremio always GREM-yoh, Tranio always TRAN-yoh, Romeo always ROHM-yoh except when they appear as the last word in a line (Romeo is rare in that it also gets the long form once at a full stop in mid-line; it’s a mid-line stop that should be as important and “final” as a line end.) There are many more diphthongs in Shakespeare than you may think.

[I’ve been] asked about two lines from an Imogen speech in Cymbeline, 4.2:

This bloody man, the care on’t. X I hope I dream; and

And cook to honest creatures. X But ’tis not so.

This is a wonderful example of what I think is Shakespeare’s fourth most common variation: The Silent Beat. This scene is so intense and Imogen is tossed so abruptly from thought to thought, from feeling to feeling, that Will uses it twice in three lines.

The Silent Beat is used at moments of high intensity to indicate (or allow for) an abrupt change. It might be a moment of emotional impact, or a moment of realization, or when an unexpected entry or exit occurs which changes the situation in a big way. Sometimes it is there to cue and cover a crucial piece of business.

As a director, I tell my actors to maintain the integrity of the verse line by allowing the silence to be whatever length a spoken syllable would have been at that moment, in that situation. I feel it is necessary for the omitted syllable to be replaced by a major physicalization of the sudden impact. We should almost hear it.

The presence of the Silent Beat usually extends the line to six or six and a half feet, sometimes more. Six feet in both of these lines from Cymbeline. The X in these lines was put there by me, of course. It is my way of indicating the Silent Beat in the performance editions I create for every Shakespeare I direct. (These are versions which I edit in a way that makes it possible for an actor, with one evening of... (Continued on page 13)
training, to know what the verse rhythms require of the actor. I re-spell or mark the words in such a way that their length and emphasis patterns are visible.)

Here is another example of the Silent Beat for which the necessary subtext/behavior is clear; (from Romeo and Juliet):

Murder’d her kinsman. X O, tell me friar, tell me: (6.5 ft.)
The Silent Beat in this case is the moment at which Romeo draws his dagger in preparation for suicide. Here is another example (Cordelia in Lear):

Cordelia leaves you. X I know you what you are. (6 ft.)
Cordelia begins to leave, then, at the Silent Beat, stops abruptly, (5 lines in a row; very rare), and five Silent Beats. Wow! The lengths of the Silent Beat lines are 7ft., 6, 5, 6.5, 6.5. That’s probably a record for variations. You won’t find many moments of agitation greater than this.

The twelve line sequence beginning with “Is leaning cheek to cheek? . . . ” has 3 inversions, 8 feminine endings (5 lines in a row; very rare), and five Silent Beats. Wow! The lengths of the Silent Beat lines are 7ft., 6, 5, 6.5, 6.5. That’s probably a record for variations. You won’t find many moments in Shakespeare this irregular. It’s the great extent of the irregularity that makes each irregularity more convincing. I use this speech in my Acting Shakespeare class as a "tirade exercise." If you get the rhythm right, Leontes’ mental state will be apparent.

There are a few other things in this speech which might throw a modern reader off. It is mid-NIGHT, not MID-night; it is bo-HEEM-yuh, not bo-HEE-mee-UH; it is KUHV-ring, not KUH-vuhr-ING. These are all standard in Shakespeare.

[In response to if he has considered publishing his notated performance editions.] I think about it all the time, but I just haven’t found the time to hustle the publishers. I will do it before too long. In the meantime, if you do a show I have edited, I’ll be happy to send you a copy of my version (if it is one I’ve finished).

Also, if you ever have a question about the scansion of a line or a speech, feel free to ask me. I’ll have an opinion, that’s for sure.

Modesty may not be something which one would ordinarily accuse Roger Gross of, but he is being very modest in this discussion in not letting you know that he founded and ran for several years in the 60’s a wonderful Shakespeare Co. called the California Shakespeare Co. (in Santa Clara and later a second theatre in Los Gatos). That theatre might still be running today if it weren’t that it became so popular that it opened a second theatre—and financial difficulties happened as a result. I had the privilege of working with that Co. for a season, and other alumni of the original California Shakespeare Co. include David Ogden Stiers, David Dukes, and Joan Schirle (one of the founders and directors of the Dell Arte Co. in northern Calif.). I’m sure he can recall many other names as well of alumni who went on to careers in professional theatre. Roger’s combination of scholarship and practical theatre know-how were among the reasons for the theatre’s success and the success of many of its alumni.

Carol Pendergrast, East Carolina University

POETRY AND PROSE ON THE TOPIC
To help his young son, Derwent, remember the most common metrical feet, Coleridge wrote the following verse:

Iambics march from short to long;
Slow Spondee stalks; strong foot, yet ill able
Ever to come up with Dactyl trisyllable.
Trochees do it backward
Dactyls are finally backwardly anapests.

“In any poet’s poem, the shape is half the meaning.” Louis MacNeice

“To young people studying for the stage I say, with all solemnity, leave blank verse alone until you have experienced emotion deep enough to crave for poetic expression, at which point verse will seem an absolutely natural and real form of speech to you. Meanwhile if any pedant with an uncultivated heart and a theoretic ear proposes to teach you to recite, send instantly for the police. George Bernard Shaw

Above postings from Paula Langton, Boston University

Iambic meter bounces thus
Trochees do it backward
Spondees beat lines down
Anapestical meter just bounces along
Dactyls are finally backwardly anapests.

Source Unknown.

SUGGESTED READINGS ON THE TOPIC
I . . . have a reference for you: Ger Ronberg’s A way with WORDS: The language of English Renaissance Literature. ISBN 0-340-49307-0 (Edward Arnold pub.). In chapter 1, Ronberg treats Sounds and Spellings with 12 subheadings: “A as in have”, “A as in swan”, “A as in shall”, “A as in haste”, “Er as in serve and clerk”, etc. Most of these are based on rhymes. She also includes some on endings, stress, and spellings.

Eric Armstrong, Roosevelt University

I have written a new pronunciation dictionary for Shakespeare’s names called Shakespeare’s Names: A New Pronunciation Dictionary. The release of this was somewhat delayed, it was to come out last year. But it is now within weeks of publication. If you would like to order a copy you can do so through any bookstore, or contact the publisher directly: Drama Publishers, 260 Fifth Avenue, New York,
VASTAVOX

VASTAVOX is a listserv owned by Dudley Knight at UC-Irvine where members of the list can discuss, via e-mail, concerns about Voice and Speech. This open list allows anyone to join. VASTA members are encouraged to subscribe.

How to Subscribe: Send an e-mail message <listserv@uci.edu> in which you will leave the "subject" field blank and write in the body of the message: SUBSCRIBE VASTAVOX. First name, last name, as in the example: SUBSCRIBE VASTAVOX Dudley Knight. In short order you should receive a welcome message from VASTAVOX.

Tell a friend about VASTA

Membership categories:

Voice/Speech Professional: Has voting privileges, receives the VASTA Newsletter, the Voice and Speech Review, the Membership directory, and VASTA Guidelines. Eligible for reduced VASTA Conference fee. Annual dues are $65.

Student member: Currently enrolled in a training program. Receives same benefits as above. Annual dues $35.

Affiliate Member: Professional in related field, business or organization. Receives same benefits as above but has no voting privileges. As of January 1, 1999, annual dues $65.

To join VASTA, log on to <www.VASTA.org>; print out the application, fill out, and mail with dues (US currency only) to: Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK
VASTA Statement of Principles
The Voice And Speech Trainers Association, Inc.

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. Maintain confidentiality regarding their students, except in cases where doing so could be detrimental.

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

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

10. Dedicate their teaching and practice to enhancing the art of communication, nurturing individual creativity in all its differences, developing empathetic abilities as an essential component of teaching and going beyond facile standards of right and wrong, correct and incorrect in assessing

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REGIONAL NEWS

LINDA CARTWRIGHT has successfully completed her MA (Visual and Performing Arts) with a thesis on “Voice and Speech Training for Young Actors in New Zealand: Origins and Where to Now?” She will graduate in May. Linda also acted as a coordinator for an Estill voice work seminar in Auckland in January and will do so again in December of this year.

KATE FOY (University of Southern Queensland) has been appearing as Dionysos in a new translation of Euripides’ The Bacchae directed by translator and fellow USQ theatre scholar, Dr Greg McCart [see page 3]. Kate is also busy coaching the level 2 students at USQ’s conservatory acting program in a new production of Aesop’s Fables adapted by acclaimed Australian poet Bruce Dawe. The production forms part of the 21st annual Children’s Theatre Festival at USQ.

FLOORTJE NIJSSEN gave a workshop for children ages 8-11 in Flanders. This workshop was based on experiences with Roy Hart in Dublin and in Malérargues. The exercises were adapted to the level of the children by weaving stories around the exercises, so the children didn’t do “voice exercises”; to them they were inside a chewing gum bubble and had to defend themselves with hands, feet and voice. Or they had to hand their voice over to somebody else and get rid of it, or try to help their friends, being attacked by a bear, by getting them away from that bear by pushing and pulling them on all parts of their body, while that friend discovered how the voice changed when the pressure changed, etc. They experienced in that way all kinds of sensations going through their whole body just by using their voices. They discovered that their voices were so much more than their vocal cords, throat, or mouth. Soon they understood that their whole body functioned resonated similar to that of a guitar. First the importance of the breathing was discovered; then the journey of the voice through the body; then the influence of pressure on parts on the body and on that voice; then the connection between attitudes of the body and the sound the voice gave; then the influence of your voice on others, etc. Parents, kids, and the teacher were pleased!

LISE OLSEN was chosen as one of the three top amateur chefs in Britain by BBC’s MASTERCHEF television program. She is currently rehearsing Shakespear Meets the Street, that will be produced at the Gli Smascherati International Theatre Festival in the medieval hill town of Siete this summer. She has also directed LIPA’s showcase at the Criterion Theatre in London’s West End.

SUSAN STACKHOUSE voice coached Electra (a new version by Frank McGuiness) during January/February for Dalhousie Department Productions. She has also contributed to Paul Meier’s project, IDEA, as Associate Editor for Eastern Canada and is presently collecting more dialect samples to post. She’s also made presentations to childhood education groups in the community of Halifax enabling them to

(Continued on page 17)
MID ATLANTIC

ELIZABETH VAN DEN BERG (Wester Maryland College) served as dialect coach for Tom Stoppard’s Indian Ink at the Studio Theatre in Washington DC, which has been nominated for 8 Helen Hayes awards. She also coached Caryl Churchill’s Blue Heart for the Studio. This spring she vocal coached The House of Bernarda Alba and is directing Marat/Sade at Western Maryland College. She continues to collect dialect samples for IDEA, and is preparing to direct/dialect coach The Mousetrap for Theatre On The Hill in Westminster, Maryland this coming summer.

SOUTH EAST

CYNTHIA BARRETT (University of North Carolina at Greensboro) finished her first year as assistant professor in Voice and Acting in the MFA/BFA programs at UNC-G, where she coached dialects for The Secret Rapture, Hay Fever, and The Grapes of Wrath. She acted in the world premiere of St. Louis’ Metro Theatre Company production of Iceman, with a highlight being a performance at The Kennedy Center. She taught and assisted during the Fitzmaurice Certification in NYC in June.

KATE BURKE (University of Virginia) served as co-director of Love’s Fire, dialect coach for The Cripple of Inishmaan, voice coach for The Homecoming, and conducted voice workshops for female faculty and graduate students and male faculty and graduate students at the University of Virginia Teaching Resource Center.

BRIDGET CONNORS (Florida Atlantic University) played Liz in High Society at the Royal Palm Dinner Theatre, and Susannah in The Clearing at Florida Stage. She also directed A Midsummer Night’s Dream last spring at FAU.

MARCIA MARY COOK (The University of the South) was dialect coach last winter for The Cripple of Inishmaan, and also played Mammy in the production. Both roles were great fun, and it was satisfying to hear the cast all sound like they lived on the same island! In May, she had the thrill of visiting the Aran Islands and NW Ireland to hear that dialect they lived on the same island! In May, she had the thrill of visiting the Aran Islands and NW Ireland to hear that dialect.

ELIZABETH WILEY (The College of William and Mary) directed Love’s Fire in February which received an enthusiastic response. Elizabeth, her husband David Doersch, and daughter Miranda celebrate the birth of the newest family member, Kaliska Virginia Wiley, born February 28, 2000.

EAST CENTRAL

CHRISTINE ADAIRE (U of Wisconsin-Milwaukee) dialect/voice coached Cat on a Hot Tin Roof at the Milwaukee Repertory Theatre in the Fall. She was the Master Teacher at the Shakespeare & Company Winter Intensive at Bennington College in January. In February, she adapted and directed Chaim Potok’s novel Davita’s Harp at the Studio Theater of Washington, DC. She will also serve as Voice and Speech teacher for the Academy of Classical Acting (affiliated with The Shakespeare Theatre), that enrolled its first class in June. Her recent work has included coaching Romeo and Juliet, Two Gentlemen of Verona and Arms and the Man at Shakespeare Santa Cruz, and Romeo and Juliet, The Comedy of Errors, and Henry IV, Part I for the North Carolina Shakespeare Festival. Last fall, she directed Tuskers 2000 and Night Desdemona. Good Morning Juliet at Guilford College.

PATTY RAUN (Virginia Tech U.) was a participant last winter in a seminar at Stratford-upon-Avon under Cicely Berry, Andrew Wade, Lyn Darnley, and Neil Swain—the Voice Dept. of the Royal Shakespeare Company. Among the 15 international participants were voice specialists from Iceland, Israel, South Korea, Namibia, Australia, New Zealand, Canada, Croatia, Ireland, and 3 from the U.S. It was a terrific experience, making connections in all sorts of ways. The time spent at VASTA’s seminar (through the British Council) was “Keeping the Text Work Practical,” and it was so much more! Upon her return last spring, she was looking forward to experiencing much of what she learned in a production of Much Ado About Nothing, which opened at Virginia Tech on April 12.

ERIC ARMSTRONG (Roosevelt University) had great news in November ’99 with the birth of his first son, Ben William Armstrong, extremely cute too) who is full of smiles and giggles. Pictures are at <http://home.earthlink.net/~erarmstrong/gallery.html>. Eric’s life continues to be very busy, co-directing Savage/Love with VASTA member/colleague Dawn Arnold at Roosevelt U. He has also coached Raisin in the Sun’s Nigerian dialect this spring and did English Dialects

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contributing member of Dalhousie Community on International Women’s Day by having her picture and bio displayed on a presentation board and by being interviewed by the Dalhousie Gazette!
for a production of Deep Blue Sea at Bailiwicks Theatre in Chicago. He looks forward to his panel with Rod Menzies at ATHE: “From Sound to Words Language-based Voice Training” and the IDEA panel at VASTA 2000.

LINDA GATES (Northwestern U.) did the dialect and vocal coaching for Orson’s at Steppenwolf and Desire Under The Elms at The Court Theatre. Her book Voice for Performance, published by Applause Books should be in the bookstores now.

MARIAN HAMPTON (Illinois State University) directed Henry Purcell’s opera, Dido and Aeneas for the Illinois State University Music Department, and coached voice and dialects for productions of Lydie Breeze and Importance of Being Ernest. She completed her second semester of studying Chinese (Mandarin) and has just been elected to a three-year term on the ISU Faculty Senate.

JIM JOHNSON (DePaul University) acted as voice and text coach for Taming of the Shrew at the First Folio Shakespeare Festival in Oak Brook, Illinois, last summer. This fall and winter he was dialect consultant for Defiant Theatre’s productions of Burning Desires and Love Talker. He attended Catherine Fitzmaurice’s January workshop in Miami (a welcome break from Chicago!), and plans to attend her summer certification in New York in May and June. He is also helping to host Shakespeare and Company’s weekend intensive in Chicago in mid-March. He’s directing a workshop production of Twelfth Night at DePaul during the spring quarter and will return to the First Folio Shakespeare Festival this summer as Don Pedro in Much Ado About Nothing.

SANDRA LINDBERG (Illinois Wesleyan University) in February acted as vocal coach for IWU’s production of Hedda Gabler directed by faculty member Roger Bechtel. In July she’ll play Mary Todd Lincoln in a new play by Jane Barnes, a newswriter for National Public Television who has been workshopping this script for the past year. Final Payments focuses on Mrs. Lincoln’s life after the death of her husband. The producing company is the Illinois Theatre Consortium which has been awarded a grant from the City of Bloomington, IL and the Bloomington Historical Association.

DARRELYN MARX directed The King and I, which opened in March. She then assistant directed “Noises Off.” She arranged to have Linda Gates (Northwestern) come to a meeting of the Northern Illinois Theatre Educators (a group that she formed) and conduct a voice workshop in April. NITE is a group of secondary school theatre educators who want to challenge and support each other in their various endeavors. She also will coach jazz and orchestra students from New Trier High School on their trip to China in June. Anyone need anything from China?

BETH MCGEE (Case Western Reserve University) is voice coaching Dancing at Lughnasa at the Willoughby Fine Arts Theater in Cleveland. In April she will be presenting a “Finding Your Voice” workshop at the National Woman 2000 Conference in Cleveland, and in May she will also be presenting a paper on “Ethical Responsibilities in Higher Education” at the Sixth National Communication Ethics Conference.

LIZ CARLIN METZ (Knox College) directed at Knox College Death and the King’s Horseman and hosted a campus visit by the Nobel Laureate author Wole Soyinka. Last summer’s research grant took her to nine countries viewing theatre and gathering texts for her course on Contemporary Women Playwrights, as well as material for an upcoming Chicago production of Marguerite Duras’ India Song. Liz was a member of the team of secondary school pre-service educators placing second in the ThinkQuest international “Tomorrow’s Teachers” competition for developing interactive educational web sites. The site “GlobeNext” on the teaching of Julius Caesar can be visited at http://library.advanced.org/5003.

KAREN RYKER (University of Wisconsin-Madison) is back from sabbatical and busy this semester searching for (and finding!) several new faculty members, and putting together the new 3-year MFA Acting class. She’s managed to put in some coaching time on UW-Madison productions of Mad Forest (a really interesting production) and A Little Night Music.

PHIL TIMBERLAKE (DePaul University) appeared as Gollium and Legolas in Lifeline Theatre’s adaptation of J.R.R. Tolkien’s epic fantasy, The Two Towers. He was also recently appointed an Adjunct Professor of Voice & Speech at DePaul University’s Theatre School. Phil received the Clyde Vinson Memorial Scholarship at VASTA’s Toronto conference last summer, and worked with Kristin Linklater at the Myth and Theatre Festival in New Orleans. He also teaches voice at the Actor’s Center in Chicago, and will be teaching this spring at the Actor’s Gymnasium (affiliated with Chicago’s Lookingglass Theatre Company) in Evanston, IL.

TYNE TURNER finished coaching As You Like It for Seattle Repertory Theatre and Arizona Theatre Company on February 22. Also in February, she coached Gross Indecency: The Three Trials of Oscar Wilde at Madison Repertory Theatre. March and April found her acting in, as well as coaching The Winter’s Tale and Pygmalion for the Milwaukee Chamber Theatre. This summer she is once again the outdoor coach at the Utah Shakespearean Festival, where she’s working on War of the Roses, Merry Wives of Windsor, and Merchant of Venice. Unfortunately she made the national news standing in line with thousands of other people during a snowstorm and a computer crash at Mitchell International Airport, traveling on the very evil America West airline. (Trust her, if you can fly anything else, do!) The upshot was she ran into Jan Gist at the airport, so the delay wasn’t a total loss. The real clincher—they lost her luggage; Tyne was in Tucson with no swimsuit. You can imagine the repercussions. Stay in touch with Tyne at <HYPERLINK “mailto:miketyne@execpc.com” miketyne@execpc.com>.

LINDA DE VRIES recently vocal coached two productions for California State University at Fullerton: The Cripple of Inishmaan and Our Country’s Good. Additionally, Linda served as choreographer for their production of Into The Woods.

CRAIG FERRE (Brigham Young U—Hawaii) this past year at BYU-H directed, coached, designed sets and costumes, and constructed sets for two plays dealing with unwanted house guests: The Man Who Came to Dinner and Tartuffe. Please do not get the wrong impression from this theme, Craig loves house guests and would happily put up VASTA members in Hawaii. Craig was also appointed an Associate Editor for Hawaii for IDEA.

KATHRYN MAES (U of Colorado Denver) has been busy vocal and dialect coaching for various semi-professional theatre companies in Denver this spring. She recently completed the dialect coaching for Horse Chart Theatre Company’s production of A View From The Bridge and for the Denver Civic Theatre Company’s production of Three Days of Rain (one character was a stutterer—a new vocal challenge!). She is currently preparing to vocal coach the world premiere production of Praying For Rain by Robert Vaughn for Curious Theatre Productions.

PAUL MEIER (University of Kansas) has been busy as director of the International Dialects of English Archive (IDEA) on the web at <HYPERLINK “http://www.ukans.edu/~idea/index.html” <http://www.ukans.edu/~idea/index.html>}. Nearly thirty new samples were added in the month of March, and he hears from coaches and actors all...
all over the world who are now routinely using IDEA’s growing collection (now around 150 samples) for their dialect work. He has also been busy as associate editor for this newsletter and as Associate Editor for Pedagogy and Coaching for the Voice and Speech Review, shepherding eight articles towards possible publication in the first issue. For the stage he has dialect and voice coached To Kill a Mockingbird in Bay City Michigan, and at KU the spring productions of Fen, Hedda Gabler and Henry IV, Part 1, while continuing to dialect consult with feature film producers. He looks forward to the IDEA seminar at the VASTA conference in which several associate editors will present with him.

FRED NELSON was resident voice coach and assistant director for Shenandoah Shakespeare Express, Staunton, Virginia for their Summer/Fall 1999 touring productions of Hamlet and Much Ado About Nothing. This winter and spring in Iowa he directed Wings, The Lindbergh Story at the Pella Opera House and also voice coached productions of Mirandolina and Broken Eggs at Central College and As You Like It at Indian Hills Community College. He is performing the one-person play Clarence Darrow in April.

SOUTHERN

DEBORAH KINGHORN (University of Houston) voice coached Brecht and Weill’s The Threepenny Opera and dialect coached Pinter’s The Hothouse for UH. She also directed and dialect-coached The Memory Of Water, by Shelagh Stevenson, for Stages Repertory Theatre in Houston.

KRISTA SCOTT (U. of Mississippi) repatriated in the fall after having spent four years as assistant professor of Voice and Acting at The American University of Cairo, Egypt. Before leaving Egypt, however, she served as voice and text coach for a production of The Tempest, and busily gathered as many dialects as she could from the very cosmopolitan city to contribute to the IDEA website, headed by Paul Meier. Since arriving at Ole Miss, she has served as vocal coach on Picnic and Man of LaMancha, and recently directed Goodnight, Desdemona (Good Morning, Juliet). In November she participated in Patsy Rodenburg’s Shakespeare workshop in NYC.

MARIJANE VANDIVIER (Director of Media Marketing for A.D. Players in Houston) taught a highly successful 3-day workshop at Baylor University in February, entitled “Improving Tonal Energy through the Y-buzz.” She has also initiated a four-month workshop in NYC.

CANDICE BROWN (Brandeis U.) gave voice/speech direction for The Three Sisters and directed Lo She Comes, a new play by Renita Martin, set in rural Mississippi.

NANCY HOUFEK (American Repertory Theatre) has recently coached Loot (dir. by Andre Belgrader), Full Circle (dir. by Robert Woodruff) and Twelfth Night (dir. by Alvin Epstein) for A.R.T. She is preparing for a spring trip to Russia to work with the Moscow Art Theatre School residency of the A.R.T. Institute before joining Catherine Fitzmaurice in June in Manhattan for the 2nd 5-week Fitzmaurice Voicework certification program.

LYNN KREMER (Holy Cross College) reports that composer Shirish Korde and director/librettist Lynn Kremer based their fusion opera, Chitra, on an episode from the Hindu epic, The Mahabharata. It was performed at the Tsai Center in Boston in April. Boston-based dancer Tara Ahmed was joined by Balinese dancer, I Nyoman Catra, virtuoso singer Elizabeth Keusch, tabla player Samir Chatterjee, and Boston Musica Viva in this richly textured musical fantasy.

MARYA LOWRY (Brandeis U.) recently received Brandeis Honors; in the 1999 Brandeis Senior Survey, her course “Acting Integration: Body, Voice & Text” was selected in the categories, “best course taken at Brandeis” and “course and faculty who contributed most significantly to intellectual and person development.” Additionally she has been invited to expand her “Voice and Body in the Classroom,” a workshop for Brandeis non-theatre graduate and PhD students, into a full series of classes.

She also coached Brandeis MFA production, Camino Real, directed by Zanko Tomic, Artistic Director of the Serbian National Theatre.

PETER JACK TKATCH (U of Vermont) has directed and vocal coached UVM/Vermont Stage company 1999-2000 season production of As You Like It and has also dialect coached Anything Goes.

KITTI VERDOLINI says she recently reduced her clinical activity in professional voice to increase her research in basic voice and learning science. She is working on some exciting new possibilities that she hopes will be submitted for publication soon. Of interest to the VASTA group, much of the work is founded on—or is consistent with—much current practice in theatre voice and speech.
VASTA Publications
VASTA Advocacy information is Free:
Training Guidelines
Evaluation Guidelines
Guidelines for Promotion and Tenure
To Order Write: Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK 74104.

The Combined VASTA Bibliography
To Order Write: Lisa Wilson, 1535 S. Florence Ave., Tulsa, OK 74104. Cost: $10 for members
of VASTA and $15 for non-members.

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CRAIG FERRE is the Newsletter Editor. Please contact him (information on page 15)
if you are interested in submitting an article
for consideration in the Newsletter. Also contact Craig for information on
advertising in the VASTA Newsletter.

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VASTA NEWSLETTER

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