A User’s Guide to the Voice Foundation Symposium
by Kate DeVore

For the first time ever, in 2004 the annual VASTA conference will not follow the ATHE conference, but will follow instead the Voice Foundation Symposium in Philadelphia in early June. Many VASTA members may choose to attend all or part of the Voice Foundation Symposium, perhaps for the first time. Those who have attended in the past can attest to the culture shock that awaits those of us unfamiliar with interdisciplinary conferences of this ilk. As a theatre voice and speech trainer and a voice/speech pathologist, it has been suggested to me that someone with a foot on the soil of both SLPs and theatre coaches may be in a position to provide a pre-conference lay-of-the-land, so to speak. So what follows is a completely unofficial description of the Symposium intended to provide information that may be of use to those considering attending.

It can be thrilling to be in a huge room full of people, many of whom are exceptionally left-brained, who devote their energies to the exploration of human voice. The extent of research and interests is vast, ranging from ring in belt singers to neurological voice disorders to surgical techniques to the effects of hormones on voice. The cross-pollination of VASTA with other voice groups is bringing about exciting developments in research and pedagogy, and the information presented by scientists can be of tremendous practical use to voice and speech trainers.

The Symposium has many attendees, and the conference takes place primarily in two large, adjacent hotel ballrooms.

continued on page 4
The Department of Theatre and Dance at The University of New Mexico invites you to a five-day workshop in
FITZMAURICE VOICETRAINING
in sunny Albuquerque - January 4-8, 2004
“Destructuring/Restructuring” taught by Catherine Fitzmaurice and Master & Associate Teachers
-with a focus on Destructuring
• Catherine Fitzmaurice’s voice training techniques were developed from her classical training in England
(Bunch, Berry, Turner) together with somatic training systems and energy work (yoga, bioenergetics, shiatsu),
into a holistic method which utilizes aspects of all of the above in the service of an actor’s freedom and focus.
She has taught/coached at the Central School of Speech and Drama, the Juilliard School, Harvard Univer-
sity, New York Shakespeare Festival, Lincoln Center, the Shakespeare Theatre, Guthrie Theatre, Stratford (Canada) Shakespearean Festival, and many others.
We will help you BREATHE life, your life, into words.
This workshop is specifically designed to introduce Destructuring/Restructuring VoiceWork, focusing Destructuring and on how it links into text.
We will honor both the form of the verse and the inten-
tion of ourselves and our characters, as we explore the complex rhythms of breath and thought, mining sound and sense in the quest for meaning.

<Fitzmauricevoice.com>

For information contact:
Kris Lorenz
Tel: 505-710-7724
Email: realtickets@casl.com

MEMBERSHIP INFORMATION

Categories:
Full Member:
Has voting privileges, receives the VASTA Newsletter, Membership Directory and VASTA Guidelines. Eligible for reduced VASTA conference fees. Annual Dues: US$71 ($65+$6 materials shipping and handling fee)

Student Member:
Currently enrolled in a training program. Receives same benefits as Voice/Speech Professional. Annual Dues: US$41 ($35+$6 materials shipping and handling fee)

To join VASTA, log on to www.VASTA.org; print out the application, fill out, and mail with dues (US cur-
rency only) to:
Craig Ferre - VASTA Treasurer, P. O. Box 524 Laie, HI 96762 W: 808-293-3903 Fax: 808-293-3900

Off-shore members may remit on-line by credit card directly from the website.

VASTA membership year is dated from the date of receipt of dues to the same date of the following year.

NOTE: The Voice and Speech Review, VASTA’s Journal is supplied free to all members in good standing on August 15 of odd numbered years, e.g. 2003, 2005, 2007, etc.

(continued next page)
Goldes ensured that pure New Orleans is spoken here." A Weaving of Words and Sounds. She came back to wrote in tandem about American politics. She also coached report, is superb," (the reviewer grew up in Southern ton) presented workshops at the Voice Foundation Symposium, in June and at ATHE in August. In July, she spent time in Stockholm studying kulning, continued her work as Coordinator of the Wales Exchange Program, in which she taught a weekend workshop at Cal State Fullerton, also with Kenneth Tom. In August, she taught a weekend workshop for singers in the LA area, and in January the Melton/Tom duo will present a seven-day, two-part workshop at Cal State Fullerton.

MANDY REES (California State University, Bakersfield) learned in June she had received early tenure and promotion. She directed Comedy of Errors at her campus this spring, attended three conferences in a row in August (ATHE, ATME and VASTA), and is currently preparing to fill the very large shoes left by Rocco Dal Vera as editor of the Voice and Speech Review.

LISMA TYLER RENAUD (San Francisco Bay Area) continues her recitals from Gertrude Stein's writings. She taught a summer course, Shakespeare and Spoken Word; An Intersection, at her Actors' Training Project. Recent workshop topics have included: vocal warm-ups (Kaiser Permanente's Educational Theatre Troupe), auditioning (Theatre Bay Area), vocal and script preparation (National Radio Project). She was Director of a pilot program to develop speaking/presentation skills in young people. This spring/summer she published "Facial Warm-Up Sequence" in Crocodile Magazine, "Warming Up the Face" in Dramatics Magazine, "Things My Father Taught Me" and "Sitting Down to Warm Up" in Teaching Theatre Magazine. She was a featured speaker at the West Coast memorial service for Andre Bernard, popular WNYC-FM broadcaster, NYU teacher and creator of the body alignment work Ideokinetics.

JOEL GOLDES (Los Angeles, CA) recently dialect coached Romeo and Juliet, the premiere production at Pasadena's new Theatre at Boston Court. Directed by Co-Artistic Director AidaTechchi, the play has been reset in New Orleans in 1836, and includes French, Cajun, Jamaican and Trinidadian accents. He recently coached Toys in the Attic directed by Jessica Kubzansky at the Colony Theatre, of which Backstage wrote, "Joel Goldes ensured that pure New Orleans is spoken here." He also coached The Drawer Boy at South Coast Repertory, of which the Orange County Register wrote, "The work of dialect coach Joel Goldes, I'm happy to report, is superb," (the reviewer grew up in Southern Ontario, Canada, where the play is set.) Joel also coached Pera Palas for Antaeus and is currently coaching Dickens and Crime there as well. He coached A Streetcar Named Desire starring Linda Purl at the Rubicon and Stweei Banzi is Dead for Theatre 150. He is currently coaching Philosophies of the World, the new musical about aboriginal 1970's New Hampshire rock group The Shaggs, which will premiere Inside the Ford Theatre in Los Angeles before transferring to Chicago's Lookingglass Theatre. Joel was represented at the Edinburgh Fringe Festival with Margarita's Birthday Wish, and at the New York Fringe Festival with Berserkers, in which he coached actor Paul Outlook to sound like Jeffrey Dahmer and Nat Turner. Joel is currently working with superstar Josie Maran (on dialects for Scorece's Aviator and the upcoming Little Black Book) and Kylie Bax, originally from New Zealand.

JOAN MELTON (California State University, Fullerton) presented workshops at the Voice Foundation Symposium, in June and at ATHE in August. In July, she spent time in Stockholm studying kulning, continued her work as Coordinator of the Wales Exchange Program, in Carmarthen, Wales, attended the VASTA conference, and taught for a week in the Catherine Fitzmaurice certification program, in New York. Joan has just written a new book, with speech language pathologist, Kenneth Tom, ONE VOICE: Integrating Singing Technique and Theatre Voice Training (Heinemann, 2003). She was one of the founders of the organization now known as The Voice Foundation, and has just written a new book, with speech language pathologist, Kenneth Tom, ONE VOICE: Integrating Singing Technique and Theatre Voice Training (Heinemann, 2003).

"Speak the speech, I pray you, as I pronounced it to you, trippingly, on the tongue." HAMLET Act III, Scene 2

BREATHE! We are all with you, and so grateful for your willingness to take on this enormous task. Onward . . .

My next announcement is HUGE! During our August Board meeting, we discovered that we have successfully addressed/accomplished all the major tasks set forth in our VASTA Vision Goals 2005.

Back in November 1998, after a two-day intensive retreat led by a professional facilitator, the retreat participants summed up VASTA's future seven-year charge in the following catch phrase — IF WE ACT!

I = international, development and expansion of international relationships.
• This prompted our 2000 International Conference held at George Washington Univ. outside DC, and our Scotland conference for 2005.
• We have successfully addressed/accomplished all the major tasks set forth in our VASTA Vision Goals 2005.

F = finance, finding the means to accomplish our dreams through fundraising and endowment.
• Two years ago we hired a professional fund-raiser who continues to work with us.
• Last year we received two separate grants from ATHE, one to help fund our journal, and one to facilitate our on-line Bibliography.
• And last October we initiated the investment stage in the establishment of our new VASTA Endowment Fund.

A = advocacy, active outreach to new professional communities; persistent near-reach to directors and department chairs; nurturing in-reach to members regarding quality of their professional lives.
• Thanks to Barry Kur and his persistent leadership of the Advocacy Committee, we now have an on-line document entitled “How to Use a Vocal Coach”. This document was written by Nancy Houfe, with Lynn Watson and Linda de Vries, to help educate directors and other interested par-

ties about what we do and what we have to offer.
• Our new VASTA bookmarks are out, advertising our organization, quoting Willie himself!
• Karen Ryker has recently revised VASTA’s “Guidelines for Promotion and Tenure” which now appear on our website.
• Any Department Chair who advertises a voice and speech position in the trades receives a formal letter from VASTA’s immediate Past President outlining our services and reference publications for their use in both hiring and promoting.
• Our 2004-2005 conference will link with the Voice Foundation and seek to form an ongoing relationship between our two organizations. And we are in early communications with both ASHA and NAST with similar goals in mind.
• Last year Yolanda Hernan-Ackah M.D. became VASTA’s on-line medical advisor. A free service!
• And VASTAVOX continues to be a channel of professional well-being and health for our members through the active on-line explanations, advice, and discussions.

C = communication, inaugurating The Voice and Speech Review, and mobilizing technology through vasta.org, VASTAVOX, and a dialects-on-line.
• In 2000, Rocco Dal Vera did, indeed, birth our journal.
• Thanks to our ever-efficient, wonderful webmaster — Eric Armstrong — VASTA’s website has become a resource to behold; and a special thanks to Amy Stoller for her wonderful “internet resource” page that appears on the site. Check it out! It’s a wealth.
• Again, Dudley Knight’s VASTAVOX continues to facilitate our collegiality, our teaching needs, and our profession.

(continued page 5)
conference has concurrent sessions scheduled, meaning that there are two different talks going on simultaneously in the ballrooms, and you must choose which one you attend based on the title of the paper. Each day has an umbrella topic, such as Basic Science, one or days that are of special interest to them.

This may be a good time to mention the fact that the presentation of the material can be a little daunting to the non-scientist. The presentations are mostly summaries of research studies geared toward other scientists. Most days you are seated for every presentation. They are 15-30 minutes each. They all use slides. Most of the presenters are researchers and scientists, and they are not necessarily trained speakers. There are slides and videos of bloody surgeries. There are graphs and statistics and numbers. Some of the talks have titles like “Experimental Verification of the Quasi-Steady Assumption for Flow Through the Larynx.” Do not be afraid. If I don’t know what most of the words in the title mean, I just go to the talk in the other room.

Then, there are the workshops. The workshops are a much-beloved respite of hands-on, practical, experiential training, right smack-dab in the middle of the comfort zone of most VASTA members. In fact, many of the workshops are led by VASTA members. Workshops are 45 minutes each, and there are usually five time slots for workshops with about seven to choose from at each time. Of note is the fact that most of the Voice Foundation attendees are less familiar with the actual training aspect of voice than are most VASTA members, so some of the workshops are taught at a slightly less advanced level than the typical level of presentation at VASTA conferences. Regardless, they are always my favorite part of the Symposium.

On the first day and evening of the symposium there are usually introductory overview sessions about anatomy and physiology of voice. These lectures can be exceptionally helpful to non-scientists. They remind you of what you know about anatomy and physiology (and perhaps go even deeper), providing a helpful framework for the upcoming talks. There are also special lectures, panels and poster sessions scattered throughout the Symposium as well as a gala dinner with entertainment. Everyone who sings at the gala must present a scientific paper at the Symposium.

In terms of planning, the schedule is available in advance, so it might be useful to study it beforehand to choose the talks that you want to attend. You may even choose to attend only the last two days (usually the pedagogy and workshop days) and skip the heavy science if you’re not interested in that aspect of voice. There is time set aside for questions during the conference, so if there are topics that you already have questions about you can prepare them in advance so you are ready to ask them when the time arises. Also, it is usually heavily air-conditioned in the hotel, so if you are sensitive to cold you might want to bring a sweater for the sitting-still days.

The Voice Foundation Symposium can be an eye-opening experience yielding useful and interesting information for voice practitioners. And to be honest, even with a science background I still occasionally feel the desire to lay down with a wet cloth on my forehead due to information overload. And knowing that I am not the target audience for some of the talks allows me to plan accordingly and not be surprised when the content sails over my head. Next year seems like a good opportunity to check it out for those so inclined. Hope to see you there!

IN THIS ISSUE: 2003-2004
VASTA DIRECTORY CENTER SECTION

SUSAN MURRAY MILLER (Chicago, Illinois) served as British/Cockney dialect coach for Journey’s End in June, directed by David Cromer and produced by Seanchai Productions in Chicago. It is the eighth show Susan has coached for that group.

PHIL TIMBERLAKE recently joined the faculty at Northern Illinois University as an assistant professor. He received his MFA in Voice and Speech Pedagogy -from Virginia Commonwealth University in May, moved to DeKalb in June, set up his office in July and had a blast at the VASTA conference in August (where he took on duties as VASTA’s Grant Officer). Phil’s wife, Amy, recently had her first children’s picture book published by Farrar, Straus, and Giroux: The Dirty Cowboy.

JILL WALMSLEY ZAGER served as dialect coach for World Set Free at Steppenwolf, Sign of the Four at Apple Tree Theatre, The Commonman’s Last Message, for Collaboration and Selkie, Our Country’s Good and A Fisca in Her Ear all for Northwestern University. Jill served as the choral speech coach for The Odyssey at University of Illinois-Urbana/Champaign and is currently coaching the vocal production/singing for Into the Woods at U. of I. She served as the pre-production dialect coach for Gerard Butler, Jay Rodin and Wes Bentley in the film The Game of Their Lives.

WEST CENTRAL
Paul Meier (University of Kansas) spent the month of May on sabbatical leave in Stratford-upon-Avon, immersed in voice and speech faculty at the RSC and observing the productions. He plans several articles on Shakespeare performance and voice. He collected further dialect samples for IDEA <www.ukans.edu/idea>, while there, and on a three-week dialect gathering tour through Europe. He is busy revising Accent and Dialects for Stage and Screen, which will be available in a new edition from Paul Meier Dialect Services, at <www.paulmeier.com>, spring 2004, with several additional dialects. He and Eric Armstrong are collaborating on a project to create an online demonstration of the IPA, available soon on their respective websites.

Elisa Lloyd Carlson is in her second season as Resident Voice and Speech Coach at the Guthrie Theater, and as Voice/Speech Instructor in the Guthrie’s BFA Acting Program at the University of Minnesota. Fall projects include Night of the Iguana at the Guthrie. This past summer she returned to her home state of Georgia to coach three plays for the Georgia Shakespeare Festival and act in a staged reading of a new play at the Alliance.

Steve Sims has moved to the Chicago area as the Director of the Chicago Institute for Voice Care at the University of Illinois in Chicago. He has joined Bonnie Smith and Katie DeVore and is exuberant about providing care in Chicago.

Dr. Pamela D. Chabora recently served as dialect coach in the Stephen Foster Company in Bardstown, KY where she also played two principal roles in the Stephen Foster Story and The Music Man. She is currently completing her certification in the Lessac Voice/Movement System and is teaching Lessac voice/movement in the BFA program at North Dakota State University.

West
Linda de Vries (Los Angeles area) coached The Real Thing at International City Theatre in Long Beach and Marked Tree at the Road Theatre in North Hollywood. She has been appointed Resident Vocal Coach for the Road Theatre.

Kathleen Dunn (Los Angeles, CA) has been busy developing her dialect skills by coaching University of Southern California’s main stage productions: Pride and Prejudice, Major Barbara, and Bloody Poetry. This past summer, she received an honorary mention in BackStage West for her Irish dialect work in The Hostage, produced by The Alliance Theatre Company, and directed by Stephanie Shroyer. Kathleen also co-taught, along with full-time faculty member Lora Zane, an intensive four-week acting program for UCLA’s Summer Programs. The program culminated in performances of Beth Henley’s The L. Play, Leonard Melfi’s Taxi Tales, and Moises Kaufman’s The Laramie Project. Currently, Kathleen is teaching voice, speech, and acting at USC and serving as Loyola Marymount University’s dialect coach for Dancing at Lughnasa. She continues to teach private workshops in Los Angeles, using her foundation of The Lessac Training Method, in which she was certified October of 1989. She has also been added to UCLA’s teaching faculty in the area of voice and speech for the film actor. You can see her film work in the leading role of Kathy in Frank Peretti’s Tilly, being aired on local television stations across the United States.

Jan Gist (The Old Globe Theatre) was guest voice and text director at Oregon Shakespeare Festival, Dec. 25-Feb. 28, on Coward’s Present Laughter and Edgar’s Mothers Against (1 of 2 new plays he

From the User's Guide, cont’d from page 1:}

Page 4

VASTA Volume 17, No.2
SOUTHERN

SCOTT BURRELL was recently promoted to the rank of Associate Professor of Theatre at Northwestern State University in Natchitoches, La. He also now assumes the title of Associate Artistic and Managing Director of Northwestern Theatre.

PATRICIA HELSEI is currently directing a production of One Flew Over the Cuckoo’s Nest for the Louisiana School for Math, Science, and the Arts. Recently she began working with Northwestern State University, in Natchitoches, La., teaching Public Speaking. ALLISON HETZEL, completed her MFA in Theatre Pedagogy at Virginia Commonwealth University this past May and spent a small portion of her summer teaching Creative Drama at the First Stage Children’s Theatre Academy in Milwaukee, WI. Recently, Allison joined the University of Louisiana at Lafayette as Assistant Professor of Theatre, where she is currently co-directing (with Neil Vanderpool) and vocal coaching Birds Meets Godot. Allison is very grateful to have the opportunity to put her pedagogy training into practice.

JIM JOHNSON played Polixenes in The Winter’s Tale and Don Pedro in Much Ado About Nothing this summer’s Houston Shakespeare Festival. In addition, he coached Sones in His Pockets at the Alley Theatre, where he also consulted for The Foreigner and Mistletoe Trap. This fall he is coaching Sherlock Holmes for the Alley. For Unity Theatre in Bremen, Jim coached Oliver this summer. (His wife, Carolyn, played Nancy.) At Unity, he is currently coaching Molly Sweeney and Dancing at Lughnasa, in which he is also performing as Gerry, with Carolyn playing Maggie. KEVIN OTOS is directing Cherry Orchard this semester at Oklahoma State University where he was recently promoted to Head of Acting.

EAST CENTRAL


Call for ATHE 2004 workshop proposals:

Before ATHE 2003 was history we were making plans for ATHE 2004 to be held in Toronto, July 29-August 1, 2004, at the Sheraton Centre Toronto Hotel. The conference theme is “Inspiring Theatre: Networking Our Global-Local Resources”. The VASTA Board wants to encourage an “Emerging Scholars and Practitioners” panel/workshop highlighting the work of newer members of our profession and first time ATHE presenters. Lisa Wilson has consented to chair this debut panel so if you would like to present, contact her at <lisawilson@utulsa.edu>. Both junior and senior VASTA members are encouraged to submit workshop proposals. Application forms are available online through ATHE.org. If you have any questions or an idea you would like to propose, contact the new ATHE conference planner for VASTA: Eva Breneman at bodyvoice@sbcglobal.net.
CM reported on the Newsletter. Erica Tobolski has agreed to take over as Associate Editor of the Newsletter.

RDV reported on the Voice and Speech Review. He has renegotiated our distribution contract with Applause. Mandy Rees will be the new Editor of the journal and Julia Guichard will continue as Production Editor.

We discussed waiving conference fees for assistant conference planners.

EA MOVED THAT VASTA WAIVE CONFERENCE FEES FOR THE CONFERENCE PLANNER, ASSISTANT CONFERENCE PLANNER AND ON SITE CONFERENCE ASSISTANT, AND THAT THIS BE APPLIED RETROACTIVELY TO THE 2003 CONFERENCE. DRM SECONDED THE MOTION PASSED UNANIMOUSLY

CF gave an interim budget report.

KU reported on discussions with Mary Irwin regarding the Clyde Vinson Memorial Scholarship Fund. The plan is to absorb this fund into a larger VASTA Scholarship fund which is currently in development.

KU reported that Phil Timberlake and Mitch Espinosa have been appointed as Grants Officers.

KU reminded us that our last organizational retreat in 1999 laid out a five year plan. Having largely accomplished those goals, it’s time to start organizing the next retreat. After considerable discussion

EA MOVED THAT OUR NEXT VASTA VISSIONS PLANNING SESSION TAKE PLACE IN THE FALL OF 2004. KD SECONDED THE MOTION PASSED WITH 6 IN FAVOR AND 1 OPPOSED

The Fall Board meeting will take place in Irvine California on November 7, 8 and 9

EA MOVED ADJOURNMENT

NW SECONDED THE MOTION PASSED UNANIMOUSLY

for Seven Brothers earlier in the season. Jack has just completed an article for publication on the topic of performance anxiety entitled: “Free Your Voice and Speak Up: Say Goodbye to Stage Fright.” His Louisville studio, Presenter’s Studio, has just been moved to a new location (4113 B & D Oechslin Ave.) where there will now be waiting room and study space for students. The mission of the business is to teach Professional-Cultural Voice/Presentation Development for Arts, Business, Clergy, Education, and the Media. Jack writes, “I hope that VASTA will play an important role and be a positive influence by taking a real ongoing proactive interest in all membership frontline voice operations. VASTA in yet another venue (non-institutional) could become a home base for much new creativity and innovation out beyond the ivy walls.”

MARY IRWIN (North Carolina School of the Arts) was awarded her Linklater Designation, along with 15 wonderful colleagues, at the end of an exhilarating and challenging final five-week workshop in June. She is beginning her third year as Head of Voice and Speech at the NCSA School of Drama, and she coached The Merchant of Venice for the NC Shakespeare Festival this summer.

MARLENE JOHNSON (Georgia College) recently directed Terrence McNally’s The Shrew and an Evening of Pinter at Georgia College and will direct The Illusion in February. She spent 5 weeks at the Canadian Voice Intensive in Vancouver this summer and a week in Toronto in March working with David Smukler. Recent vocal coaching credits include Keith Reddin’s new play, Frame 312 and A Christmas Carol for the Alliance Theatre in Atlanta and Angels In America and The Rivals for Florida State University. She taught a workshop at SETC in Arlington, VA in March “Archetypes and the Voice” with Janet Rodgers, Mia Sel, and Michelle Cuomo and participated in a panel discussion “Voice Across the Curriculum” at the Southern Speech Association’s conference in Birmingham, AL in April.

ADAM MCLEAN is a new grad student at Virginia Commonwealth University studying with Janet Rodgers. He has done lots of work with the Society of American Fight Directors and is looking forward to all that VASTA has to offer.

CHRISTINE MORRIS (Duke University) coached Love’s Labor’s Lost at Duke, and is preparing to go into rehearsal for Silver River, a new one-woman play by Romulus Linney, which will be produced by Manbites Dog Theater in Durham, NC in February and by Profile Theatre Project in Portland, OR next spring.

ANTONIO OCAMPO-GUZMAN (Florida State University) has joined the faculty at Florida State University’s School of Theatre in Tallahassee after completing an MFA in Directing and Graduate Study in Voice Teaching at York University, Toronto. A designated Linklater teacher, Antonio is joining forces with colleague Debra Hale and restructuring the voice curriculum at FSU. He continues to explore the connections between voice and spirituality, and the experience of bilingual artists creating in their second/third language. Most recently, Antonio taught at Shakespeare & Company’s June Intensive Workshop.

CAROL PENDERGRASS (Univ. of North Carolina-Chapel Hill) is now back at UNC-Chapel Hill after working with the same faculty, and to open it to qualified students from any university. Carol also attended the VASTA conference in New York, on her way home from visiting VASTA's first conference presenter, Cicely Berry, in England (be sure to get Cicely's latest book, The Text In Action) and from attending the University of Oslo in Norway, where she took an intensive course in Norwegian and visited dozens of her mother’s relatives there. She is now giving presentations on her summer's work and the beginnings of a one-person show on Norwegian women to various Scandinavian clubs. Any VASTA members who may be in southwest Florida in December are welcome to attend her presentation to the Sons of Norway meeting in Port Charlotte, Florida, Dec. 21. Her correct address is PO Box 20006, UNCW Station, Wilmington, NC 28407 and e-mail is <pendergrasse@yahoo.com>

BONNIE RAPHAEL (University of North Carolina-Chapel Hill) is now back at UNC-Chapel Hill after her very first and very wonderful sabbatical leave last semester, during which she was able to both travel in New Zealand (spectacular!) and work at the Guthrie Theater in Minneapolis for three months, coaching Joe Dowling's production of Three Sisters and Casey Stangl's production of Top Girls. She is currently preparing to voice coach A Prayer for Owen Meany, Holston's Choice and King Lear for PlayMakers Repertory Theater.

continues on next page}
VASTA Conference 2003
New York, NY
by Phil Timberlake

Over 100 participants slogged through rain and thunderstorms to attend the 2003 VASTA conference, “Voice and Ritual: Beyond the Spoken Word,” at Manhattan Marymount College. In addition to the workshop sessions, the big city setting and scheduled time off allowed for theatre-going, visiting Central Park, and people-watching (there was one confirmed sighting of Kofi Annan buying running shoes on 3rd Avenue).

Each of the three conference presenters offered workshops that went “beyond” spoken text. Richard Armstrong’s work explored the height and depth of embodied voice (plus a unique use of on-air recording. Wendy DeLeo LeBorgne brought her work as a voice pathologist and musical theater performer to a presentation of the crossover between singing-voice training and actor-voice training. In Marya Lowry’s workshops, participants explored the physical and vocal impulses that can lead to ritual lamentation — grief, protest, exhortation.

Optional sessions included a “Burning Issues” breakout discussion session, a Research and Publication panel that offered mentoring and feedback for articles for The Voice and Speech Review, and a participatory taste of Ubuntu singing with Marth Munro and Judylee Vivier. Other highlights? VASTA’s latest serialized monograph “Film, Broadcast & e-Media Coaching” was unveiled.

Conference attendees contributed $350 to the Clyde Vinson Memorial Scholarship fund in the annual IDEA dialect CD raffle (thank you Paul Meier). We saw a preview of a new video featuring Cicely Berry. And two important announcements: the 2004 conference will piggyback the Voice Foundation’s June conference in Philadelphia, and in 2005 we will be hosting the Royal Scottish Academy in Glasgow.

Many thanks to Director of Conferences Judylee Vivier and her Assistant Directors Mark Enright, Carol Greski, and our host, Barbara Adrian of Marymount Manhattan College. Philadelphia, here we come.

VASTAVOX
VASTAVOX is a web-based email discussion list administered under the auspices of VASTA by Dudley Knight at UC Irvine to promote discussion of voice, speech, dialect, and text issues. VASTAVOX currently serves more than three hundred subscribers around the world. Anyone may subscribe to this list, but only subscribers may post messages. VASTA members are encouraged to subscribe.

How to Subscribe: On your web browser, go to https://maillists.uci.edu/mailman/listinfo/vastavox and follow the instructions. If you have difficulty subscribing, email Dudley Knight at ddknight@uci.edu.

Not listed in the Professional Index? Entry out of date? You may be making yourself hard to find — missing valuable professional opportunities!

Go to:

http://www.vasta.org/dir/updateframe.html
News from The Voice and Speech Review
by Mandy Rees

Attendees at the New York ATHE and VASTA conferences were treated to the unveiling of the latest volume of the Voice and Speech Review. Editor Rocco Dal Vera delivered boxes filled with impressive copies of Film, Broadcast & e-Media Coaching, the third issue of the journal. If you were not present in New York and your membership was active as of August 14th of this year, you should have received your issue in the mail. If not, please contact Julia Guichard at <guichajm@muohio.edu> to collect your copy.

Work has already begun on the fourth issue scheduled to be published in August of 2005 and we are currently looking for interested writers. Articles are due a year from now (September 30, 2004). The featured topic will be “Shakespeare around the Globe” and will include a careful look at how text and vocal challenges of Shakespeare are handled in a variety of locations. As always, the issue will also include many articles on areas of voice and speech other than that of the cover topic.

The theme of the fifth issue, due in 2007, will be “Shakespeare around the Globe” and will include many articles on areas of voice and speech other than that of the cover topic. The featured topic will be “Shakespeare around the Globe” and will include a careful look at how text and vocal challenges of Shakespeare are handled in a variety of locations. As always, the issue will also include many articles on areas of voice and speech other than that of the cover topic.

Over the next few months, we hope to post journal submission guidelines that will be accessible through the VASTA web page. Included will be Marth Munro’s lecture on developing a research article which she presented at the VASTA conference this summer. We hope you will find these new features useful.

Karen Ryker is handling Reviews and Sources now that I have left that position; Phil Thompson will oversee Pronunciation, Phonetics, Dialect/Accent Studies; and Wendy LeBorgne will be heading up the Singing Department. Many thanks are due to Louis Colaianni and Dorothy Menhen for their years of service with the journal.

Visit www.vasta.org, the VASTA Website. The site is laid out in the following areas: News, Membership, Professional Index, Resources, Publications, Voice & Speech Review, Newsletter, VASTAVOX and Store.

Recent additions to the site include:
- information on the VASTA Conference to be held in Philadelphia in June 2004
- an application for the Jo Estill workshop to be held in Arizona in January 2004
- updated information for reaching VASTA’s Medical Advisor, Yolanda Herman-Ackah, M.D.
- links to VASTA’s Promotion, Tenure and Hiring Guidelines

All links are accessible from http://www.vasta.org/

Submitted by Eric Armstrong, VASTA Director of Technology/Internet Services
VASTA Newsletter is published twice a year, with submission deadlines of September 15 and February 15. Ads are $75 for 1/4 page; $125 for 1/2 page; and $250 for a full page. The upper half of the back page is priced at $350. Please remit in U.S. dollars.

The printable area of the page measures 9.5 inches tall and 6.75 inches wide and articles are printed in a two-column format. The inside pages, where ads are printed, are black and white. As long as your ad is consistent with this layout you may choose your own orientation and request where on the page you would like it placed. Camera-ready copy or a digital file in one of the commonly used formats should be sent with your check to:

Christine Morris
DUKE University
Department of Theater Studies
Box 90680
Durham, NC 27708
email: cmorris@duke.edu
fax: 1 (+919)684-8906
phone: 1 (+919)660-3348

Offshore advertisers may remit online by credit card at the newsletter section of the VASTA website.

VASTA Reinstatement Fee
If membership dues are delinquent less than 6 months, you will be renewed from your membership anniversary date and your membership will not be cancelled. If you are more than 6 months late you will be charged a reinstatement fee of $250 and the receipt of the dues and latefee will mark a new membership anniversary.

VASTA Volume 17, No.2

ADVERTISING

The VASTA newsletter is published twice a year, with submission deadlines of September 15 and February 15. Ads are $75 for 1/4 page; $125 for 1/2 page; and $250 for a full page. The upper half of the back page is priced at $350. Please remit in U.S. dollars.

The printable area of the page measures 9.5 inches tall and 6.75 inches wide and articles are printed in a two-column format. The inside pages, where ads are printed, are black and white. As long as your ad is consistent with this layout you may choose your own orientation and request where on the page you would like it placed. Camera-ready copy or a digital file in one of the commonly used formats should be sent with your check to:

Christine Morris
DUKE University
Department of Theater Studies
Box 90680
Durham, NC 27708
email: cmorris@duke.edu
fax: 1 (+919)684-8906
phone: 1 (+919)660-3348

Offshore advertisers may remit online by credit card at the newsletter section of the VASTA website.

VASTA Reinstatement Fee
If membership dues are delinquent less than 6 months, you will be renewed from your membership anniversary date and your membership will not be cancelled. If you are more than 6 months late you will be charged a reinstatement fee of $250 and the receipt of the dues and latefee will mark a new membership anniversary.
We need to think of ourselves as encouragers; when actors don’t feel judged, truth is released. We need to give them permission to explore, even fail, in both training and rehearsing. Often we act as mediators, soothing and reassuring directors.

Techniques for working with actors to find a balance between heightened work and truth:

• Encourage actors to go way over the top, one actor calls this the “Bad Acting Exercise.” Through the release of going too far, they find a nugget of truth.

• “Showings.” Each student is given five minutes to explore, in their own words, any subject that they are interested about. Then they are challenged to find a piece of classic text that deals with the same issue.

• Monologue performed three completely different ways.

• Rehearsed improvisation from the character’s point of view. The improv must include some song, dance, chant, extended physicality. From the improv they move onto the text.

• Lamenting or wailing, then on to text.

• In preparation for Greek drama, students make half-masks of their own design out of halved paper plates. They are put in groups of 4 and asked to create a Greek chorus using choreography, repetition, levels, sounds etc. They go on to the last day to perform the text, encouraged to explore “how big and how far!”

• Physical speed through.

• “Clap & freeze.” Actors begin the scene, on a clap from the coach they freeze, hold and enrich the moment until they hear another clap which releases them to go on.

• “Exchanging Valentines.” To encourage actors to share their thoughts, feelings, and observations about the work, they are asked to write feedback about a scene on a sheet of paper. Each actor receives all the written feedback on his/her performance.

**Fee Structures**

**PRIVATE PRACTICE AND FEES**

(Continued next page)
Member News

Canada

Eric Armstrong (York University, Toronto) is pleased to announce his new position at York University where he is teaching voice, speech & text to the undergraduate acting students. It’s great to be back in Canada, and at his alma mater York U, from whence he got his MFA in the Voice Teacher training program. He spent Spring 2003 directing his adaptation of Seamus Heaney’s Beowulf at Roosevelt University. His article “Is this normal? A theatre coach works in film” appeared in the Film, Broadcast & E-Media Coaching edition of The Voice and Speech Review.

Julia Lenardon (National Theatre School, Montreal) has just returned home to Canada after a two-year assistant professorship of voice/acting at Michigan State University. She has now moved to Montreal, Quebec as Voice/Speech Instructor at The National Theatre School of Canada where she will teach voice/speech/dialects to all three levels of conservatory students and also coach the productions. Special thanks to speech/dialects for a multi-genre environment. View a prospectus line interpretation? on the final pick-up shoot of The Lord of the Rings. She is now plunged into assisting the second-year students at of Performing & Screen Arts with their production, adaptations of six of Edgar Allan Poe’s Tales of Mystery and Imagination.

Gillyanne Kayes (London, England) recently presented a workshop on “Belting, Range and Register” for the Pan-European Voice Conference in Graz, Austria. Gillyanne acts as vocal consultant to a new Masters program in Musical Theatre at the Royal Scottish Academy of Music and Drama this coming year, and is course leader on Integrated Voice, a training program for voice professionals, beginning in February 2004. The innovative program focuses on vocal function in spoken and sung voice and can equip trainees for a multi-genre environment. View a prospectus line from the beginning of October 2003 at www.vocalprocess.net.

Floyd Kennedy (Queensland, Australia) is co-facilitating a weekend intensive course, “THEATRE IS ACTION . . . body meets voice,” with Ira Seidenstein, creator-director of Quantum Theatre: Slapstick to Shakespeare. She also works with young actors, giving them a thoroughly engaging physical and vocal warm-up and introducing them to the Archetypes as a means of discovering ownership of the text. Her work on her dissertation Archetypes in Practice: An Actor Training Device continues.

Betty Moultin (University of Alberta, Edmonton) continued her investigations into the connection between voice and speech training and the singer’s art with Opera NUOVA’s 2003 summer intensive program in Edmonton. She will continue this work with singers through the year while on sabbatical. Travel also includes outdoor Shakespeare Festivals (i.e. Oregon Shakespeare Festival, London’s Globe) to compare the playing styles and the vigorous use of language.

She will be creating a new MFA in Voice studies at the University of Alberta within two years and is visiting current programs and speaking to program heads for inspiration.

International

Linda Cartwright (Auckland, New Zealand) has just returned from a stint working as a dialect coach on the final pick-up shoot of The Lord of the Rings. She is now plunged into assisting the second-year students at of Performing & Screen Arts with their production, adaptations of six of Edgar Allen Poe’s Tales of Mystery and Imagination.

Gillyanne Kayes (London, England) recently presented a workshop on “Belting, Range and Register” for the Pan-European Voice Conference in Graz, Austria. Gillyanne acts as vocal consultant to a new Masters program in Musical Theatre at the Royal Scottish Academy of Music and Drama this coming year, and is course leader on Integrated Voice, a training program for voice professionals, beginning in February 2004. The innovative program focuses on vocal function in spoken and sung voice and can equip trainees for a multi-genre environment. View a prospectus line from the beginning of October 2003 at www.vocalprocess.net.

Floyd Kennedy (Queensland, Australia) is co-facilitating a weekend intensive course, “THEATRE IS ACTION . . . body meets voice,” with Ira Seidenstein, creator-director of Quantum Theatre: Slapstick to Shakespeare. She also works with young actors, giving them a thoroughly engaging physical and vocal warm-up and introducing them to the Archetypes as a means of discovering ownership of the text. Her work on her dissertation Archetypes in Practice: An Actor Training Device continues.

Sook Hee Kim (Sungkyunkwan University, Korea) is at the University of Virginia at the moment undertaking some research with Kate Burke and attending all of Kate’s classes for some “battery recharge”.

New England

Candice Brown is directing an adaptation of Twilight in Los Angeles by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently directing an adaptation of She Ventures and He Wins by Anna Devere Smith at Brandeis, which opens in September, and is currently...
Evangeline Machlin: A Remembrance
by Judi Lehrhaupt

It is strange to think that all this started 40 years ago this September. Memories: I remember walking into a bright room that stretched from the door to the windows and seeing an elegant, tall woman standing at the front wall. We sat in our oak chairs with desk arms and she introduced herself as Evangeline Machlin. Days later we were laying on the floor, breathing, marching around the room and breathing, reading poetry and breathing, reading soliloquies and BREATHEING. I still have the notes from that first year and have used some of the exercises in my own classes. I remember I struggled to lose my New Jersey accent, support my words to the end of sentences, make the best SOUNDS I could and free my body to do all this. What now seems everyday seemed strange and uncomfortable, but not to Dr. Machlin. She took us through our paces three days a week with enthusiasm and energy. She was an incredible teacher. Dr. Machlin left an indelible mark inside me where the heart meets the mind. I will always be indebted to her for her inspiration, her kindness, her “putukuh” (note use of CAPS, bold, underline, and italics.)

As I allowed thought to wander around the stage along with sound on the final day of the conference in New York this year, I became aware that I was close to the age Dr. Machlin was when I first met her. I knew that I had to share this and I felt proud that I am continuing the work that she had inspired me so many years ago. We pay a great tribute to those who inspire us through our work and by encouraging those who are new to the work.

One final thought: we learn and develop new ways to teach the techniques of our craft, building on the strong base of our mentors. Let us remember them.

Evangeline Machlin, author of SPEECH FOR THE STAGE and DIALECTS FOR THE STAGE, taught at The Neighborhood Playhouse School of Theatre. Columbia University, and spent many years at Boston University before her retirement. Dr. Machlin was a founding member of VASTA. She died in February 2003 at the age of ninety-five.

Newsletter Regional Editors

Your regional editor should contact you at appropriate times to invite you to submit your professional news for publication. Feel free to contact him or her at any time. Our two deadlines for news submissions are Sept. 10 and February 10. Please help your regional editor by submitting your news formatted as you see it below (note use of CAPS, bold, underline, and italics.)

Southern (AR, LA, MS, OK, TX)
Allison Hetz
University of Louisiana at Lafayette
140 Boucher Street
Department of Performing Arts
Lafayette LA 70504
Phone: (337) 482-1187
ahetz25@louisiana.edu

New England (ME, VT, NH, CT, MA, RI)
Peter Jack Tkatch
University of Vermont
Department of Theatre
Royall Tyler Theatre
116 University Place
Burlington, VT 05405-0102
Phone: (802) 656-0086 or (802) 864-0370
ptkatch@vermont.edu

Mid-Atlantic (NY, PA, NJ, DE, MD, DC)
Lynn Watson
University of Md., Baltimore County
Department of Theatre
1000 Hilltop Circle
Baltimore, MD 21250
Phone: (410) 455-2892
Fax: (410) 455-2946
jwatson@umbc.edu

East Central (OH, MI, IN, WI, IL)
Claudia Anderson
The Theatre School, DePaul University
2135 N. Kenmore Ave., Chicago, IL 60614
Phone: (773) 325-4661
candc11@depaul.edu

West Central (MN, IA, ND, SD, NE, KS)
Shawn Muller
14002 Slater
Overland Park, KS 66221
Phone: (913) 266-5490
shawnmuller@earthlink.net

Western (MT, ID, UT, CO, NV, AZ, NM, WA, OR, CA, AK)
Joan Melton
Department of Theatre and Dance
California State University, Fullerton
P.O. Box 6850
Fullerton, CA 92834-6850
Phone: (714) 278-2164
jmelton@exchange.fullerton.edu

Canada
Dawn McCaugherty
University of Calgary
Department of Drama
Craigie Hall D209
Calgary, Alberta
Canada T2N 1N4
Phone: (403) 220-6027
Fax: (403) 284-0713
d.m.mccaugherty@ucalgary.ca

Southeast (WV, VA, NC, SC, GA, AL, FL, TN, KY)
Cynthia Barrett
Department of Theatre
UNC - Greensboro
Greensboro, NC 27402
Phone: (336) 846-1975
cbarrett@agsu.edu

International
Linda Cartwright
7 Raines Avenue
Forrest Hill, Auckland
New Zealand
Home: (649) 410-8243
Phone: (649) 815-0432 x 7106
Fax: (649) 815-4347
lecartwright@unitec.ac.nz