The ninth annual VASTA Conference will be held August 5-8 at The University of California, Berkeley. The conference will feature master voice teacher Patsy Rodenburg assisted by voice teacher Jeannette Nelson and Alexander practitioner Kelly McKevenue.

Patsy Rodenburg is currently the Head of Voice at the Royal National Theatre and Guildhall School of Music and Drama. Her distinguished career includes; training at the Central School of Speech and Drama, nine years working with the Royal Shakespeare Company, five years as a Distinguished Visiting Professor of Theatre at Southern Methodist University, overseeing the voice department at the Stratford Festival Theatre in Ontario for two years, and the publication of THE RIGHT TO SPEAK and THE NEED FOR WORDS.

Rodenburg's work at the conference will focus on two specific aspects of voice coaching: the ideal— the organic work if the director and actor are willing, and the band-aid— getting the unprepared actor onstage. Vocal pedagogy will be explored using contemporary and heightened texts. The workshop will treat participants as actors, breaking into discussion groups as voice coaches.

Jeannette Nelson, who currently assists Rodenburg at the Royal National Theatre, and teaches voice, text and singing at the Guildhall School of Music and Drama will also be at the conference. Nelson's work will focus on the history of Received Pronunciation and its use in contemporary and classical text.

The movement component of the conference will be presented by Kelly McKevenue, a graduate of the Alexander Training Institute in San Francisco. Her (continued on page 5)
**President's Letter**

Reading Patti Raun's article in the last NEWSLETTER, "In the Company of Women and Girls," has inspired me anew regarding the importance of our work for building relational bridges. This seems to be a year for building international bridges as well. Either there is a proliferation of international conferences focused on or including voice concerns, or we are getting better reportage! Carol Pendergrast gave us information regarding the Crossroads World Culture Festival in Sweden, as well as Odin Week in Denmark, also in our last NEWSLETTER, alongside an announcement of the 10th Annual Canadian Voice Intensive.

A recent letter from Hannah Kockx of Amsterdam, our new friend whom I met in Stratford at Theatre Voice II, has given me an address for ELIA, the European League of Institutes of the Arts. According to Hannah, ELIA is "a network of more than 265 art educational institutes involving all disciplines of arts, with membership in 32 countries." It was at ELIA's October 1994 conference in Berlin that Kristin Linklater and Cicely Berry worked with a demonstration in which actors read the roles of a modern version of MEDEA, each in their own languages.

Thus, we can build bridges of healing relationships in our own backyards, so to speak, and we can build bridges with our colleagues in other countries. Let's come together at our VASTA Annual Conference in Berkeley, California on August 4, 5, and 6 and discuss some of these things. This is exciting! See you there!

*Marian Hampton*

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**Letters to the Editor**

The Editor has received and expects to receive letters on important issues, both brought up in the Newsletter and introduced by the membership. When you write, please know you are giving permission for the letter to be printed or cut for inclusion as the Editor deems necessary. This is traditional with newspapers and newsletters throughout the country and VASTA will abide by these standards.

Letters can be sent to: Letters to the VASTA Editor, Susan Conover, Communications and Theatre Arts, Texas A&M-Kingsville, Kingsville, TX 78363.
During the Christmas holiday, I was privileged to participate in two superb—and quite different—voice and speech gatherings. The first was a six-day, 30-hour professional voice workshop with Patsy Rodenburg, head of the voice program for the Royal National Theatre of Britain. This workshop, which was held at the Michael Howard Studios in New York, focused on Shakespeare texts, both monologues and sonnets. She worked with a group less experienced with classical text in the morning, and in the afternoon, with those more experienced. All were professional actors and some were also teachers.

In the afternoon group, we worked through breathing: opening up the breath and strategies for extending breath power, as well as on expanding range, sending the voice out, and physicalizing text. The final Saturday, from 9 a.m. to 9 p.m., was an opportunity for everyone to see everyone else's work, and for Patsy to coach everyone in his/her monologue.

This workshop was an excellent and most rewarding experience for all concerned and Patsy's work was brilliant. Patsy will be our master teacher at our Annual Conference. Prior to that, she will be giving a two week intensive for teachers, in London.

The second gathering was a seminar organized by the British Council and Cicely Berry and Andrew Wade in the facilities of the Royal Shakespeare Company in Stratford. This group included a total of 29 actors, directors, and voice teachers from 17 countries, including Croatia, Israel, Poland, Estonia, Singapore, Hong Kong, Brazil, South Africa, Nigeria, Namibia, Australia, Sweden, the Netherlands, Malaysia, Canada, and the U.K. All sessions were conducted in English, though in the practical sessions people were occasionally asked to read texts or sonnets in their own languages which was a wonderfully enriching experience for everyone.

Presentations for the seminar included sessions with John Barton, Adrian Noble (current Artistic Director for the RSC), Alaknanda Samarth (who worked with Peter Brook on the MAHABARATA), Jatinda Verma of Tara Arts in London, David Rudking (playwright and screenwriter), Michael Billington (theatre critic, The Guardian), Max Stafford-Clark (RSC and Royal Court Theatre in London), and others. Some of the RSC actors participated with the group in sessions on singing, dialect, and storytelling.

In the final two days, after several sessions working on voice and physicalizing text, we worked on all three stages of the RSC. I spoke Sonnet 116 on the stage of the Swan Theatre, as did Nancy Benjamin, the other participant from the U.S. Six of us presented work on the final day. I shared a series of sensory-focused exercises which I've developed for working outdoors on Shakespeare or Greek texts. Nancy Benjamin presented a breath exercise, and Mariusz Orsli from Poland, Kelly Handerek from Canada, Sophie Mgcina from South Africa, and Stan Brown from Miami University in Ohio all presented their favorite exercises. Stan, a VASTA member, served as recorder for the seminar and also facilitated the evening "Issues" session.

The 10-day program included tours of the Shakespeare properties and the Cotswolds, Warwick Castle and a demonstration by a falconer (said to be Queen Elizabeth's favorite sport). At the farm where we saw the falcon and his rather sad and dour-looking owl and hawk brothers, we also saw several of the "Cotswold lions," the marvelously shaggy sheep which were the staple and principal wealth of England throughout and beyond the medieval period.

Lunches everyday were taken at Hall's Croft, the home of Susanna Shakespeare (Will's daughter) and her physician husband, and breakfast and dinner at the Queen's Moat House International on the Avon directly across from the RSC. It was hard to tell which was the more engaging, coming down to see the swans on the Avon at breakfast every morning or the overly ample meals, with which we all stuffed ourselves silly. Between the meals and the mid-morning and mid-afternoon tea/coffee and biscuit breaks, we all felt much enlarged at the end of ten days, and I would not be surprised if there were not a few planes taking off, in different directions, which had a difficult time getting into the air over Heathrow and Gatwick.

(continued on page 9)
Report on December Rodenburg Workshop
by Kate Burke

Patsy Rodenburg, head of the voice department of the Royal National Theatre and the Guildhall School in London, joined the faculty at the Michael Howard Studio to offer a one-week voice and Shakespeare workshop. The December 12-17, 1994 workshop was divided into two daily sessions—the morning sessions designed for students with a limited knowledge of vocal production, verse and heightened text and the afternoon sessions for working professionals screened by referral or submission of resume.

This writer attended the afternoon sessions, which ran from 2:00-6:00 p.m. Located in a New York City garment district warehouse, the Michael Howard Studio proved a comfortable setting and an inviting gathering place for the thirty participants.

Ms. Rodenburg opened this provocative and inspiring workshop with a refreshingly direct invitation. "I would love to know your fears." Workshop participants, sitting in a circle, responded by introducing themselves and articulating areas of vocal interest and concern. Responses from Ms. Rodenburg ensued in a voice of experience, reason and passion.

Ms. Rodenburg prefaced active work with a discussion of breathing: "to breathe in is to take in power and to breathe out is to allow muscles to create a column of sound-supporting air. Participants experimented with muscle stretching around the middle and breathing instantaneously down into the pelvis like a swimmer surfacing from under the water, because the body needs breath. We breathed to a sequence of different counts (1,7,3,10,12,14,etc.) because text is composed of units of varying length. We built a Shakespeare speech word-by-word, by breathing after the first spoken word, after the first two spoken words, after the first three, and so on. Ms. Rodenburg continued with comments in this vein: breathe the entire space, breathe to the perimeter even when the theatre isn’t full, breathe beyond the walls, not to be loud but to allow your imagination to fill the space. The first half of this session concluded with a spirited assay of many of the breathing exercises outlined in Ms. Rodenburg’s text THE RIGHT TO SPEAK.

After a “tea break” work continued with a discussion of limiting vocal habits and attitudes communicated by voices mired in those habits. Ms. Rodenburg proposed the intoning of text as a cleansing solution to many vocal problems and as a way to get the mouth working through a text.

Ms. Rodenburg invited volunteers to breathe and to intone a line of Shakespeare so that she might respond to breathing method and voice soundness, saying “I’m not cruel, but how clear do you want me to be?” Participants chomised a heartfelt desire for honesty, and individual work began. Ms. Rodenburg’s responses pinpointed vocal habits, physical tensions and textual choices in remarks such as: it’s free but you don’t use your support; it’s a well-produced voice but it could go deeper; if you don’t have that lower bit you’re always going to have to fight for something; the more extravagant the text, the more extravagant the voice, you have to stay in it—it’s more work to drop out and effortfully get back in; lots of adequate support systems but is it rooted right the way down? if you don’t have support elsewhere you’ll push in the throat; let’s learn the rules then let’s break them; let your voice be a dog with a tail up. As Ms. Rodenburg commented she jumped up, coached and physically interacted with each speaker.

This proved a typical model as the week unfolded. A preliminary warm-up (as opposed to a work-out) introduced work on additional relevant areas: resonators, range, breaks, vowel sound, consonant sounds, text, iambic pentatmeter, argument and story-telling. Ms. Rodenburg, truly a master teacher, gracefully established rapport and a working relationship with each participant. Each individual, trying sounds, works, single lines of text and short speeches, listened to Ms. Rodenburg’s responses and leaned to attempt her specific and enlightened coaching/improvising/fixing prescriptions.

The workshop culminated in an all-day Shakespeare marathon. Morning and afternoon groups convened for a monologue jam session, hushed and riotous by turns, lasting from 9:00 a.m.-7:00 p.m. After each participant presented a monologue, Ms. Rodenburg offered responses and strategies for improvement. Sections of text were worked and re-worked and whole monologues were repeated, the room pulsating with the thrills, the hopes, and the fears of risk-taking.

This writer sums up this experience as truthful, straight talk from a world-class teacher and anxiously awaits Ms. Rodenburg’s sessions at the 1995 VASTA conference.
VASTA to Sponsor Impressive Sessions at ATHE
by Mandy Rees

This August 9-12 hundreds of theatre educators and professionals will gather at the Fairmont Hotel in San Francisco to participate in the Association for Theatre in Higher Education's annual conference. The theme for this year's conference is "Gateways to the Next Millenium" recognizing that as we approach the end of the century it is important for us to assess where we have been and to look astutely toward our future.

As in past years, VASTA is sponsoring an impressive list of sessions designed to enrich, inform, and challenge its members:

Balinese Vocal Techniques coordinated by Lynn Kremer Babcock will bring guest artist Desak Made Suarti Laksmi to demonstrate and teach the Balinese song traditions.

Vocalizing Gender coordinated by Michael Barnes will discuss and exercise the masculine and feminine characteristics of the voice.

Making Money with Your Voice: Radio and Television Voice-Over Commercial Workshop coordinated by Kathy Devecka will bring voice-over artist Patrick Fraley to lead a simulated recording session.

Reflections and New Directions: Master Teachers of Voice Speak on their Work coordinated by Mandy Rees will be a discussion between distinguished teachers Arthur Lessac, Mary Corrigan, and Dorothy Runk Mennen.

Destructuring/Restructuring the Breathing: Impulse to Action coordinated by Nancy Houfek will bring Catherine Fitzmaurice and a team of teachers to work on connecting the release of the breath to the active demands of performance.

Breaking Barriers: Creating a Unified Directing Team through Voice, Movement, and Directing coordinated by Elizabeth Carlin will provide a model for effective collaboration in rehearsal.

Voice Specialists Past and Present: Collaborators in the Making of Theatre Art coordinated by Barbara Acker will examine the changing role of the vocal coach.

The Vocal Imagination coordinated by Sandra Crews will provide techniques and exercises to develop vocal creativity.

VASTA Debut Presentations coordinated by Betty Moulton will feature a panel of first-time presenters.

There are two sessions VASTA has developed jointly with the Acting, Movement, and Directing Forums in order to encourage "cross fertilization" among the various interest groups:

Looking to the Future: 40 Hot Research Topics for the Area of Performance/Performance Training will present the most current ideas and trends in each of four fields.

Integrating the Performance Training Core which will explore how to integrate performance training in the curriculum.

And of course, VASTA members can look forward to an evening hospitality—an opportunity to meet colleagues and exchange ideas in a relaxing environment.

VASTA Conference
(continued from page 1)

work will expand on the tradition of the Alexander technique, emphasizing positions of mechanical advantage, organization and self-use in the context of facilitating "heightened physicality."

Conference participants will be housed in residence halls at the Clark Kerr Campus at the University of California, Berkeley. Participation is limited to 70 persons. Tuition is $90 for VASTA members, $120 for non-members and $60 for students. Housing and dining registration are $210 single occupancy and $165 double occupancy. A commuter meal package is available for $35.85 and will include lunch only for each of the three days of the conference.

For more information contact: Michael Lugering, Department of Theatre Arts, 4505 Maryland Parkway, Las Vegas, NV 89154-5036. (702)796-5011.
A Report on the January 1995 Fitzmaurice Workshop

by Michael J. Barnes and Bruce R. Smith

Twenty-six individuals from throughout the country, at least half a dozen career paths, and several distinct regimens of vocal training converged at the University of California, Irvine this winter. The January workshop in "Destructuring/Restructuring: From Breath to Voice" brought together not only voice-training professionals but practitioners in movement, a speech pathologist, a dialect specialist, a professor of Shakespeare, and actors working in theater, film, and television. Directed by Catherine Fitzmaurice and nine associates from around the country, the intensive five-day workshop combined techniques from bioenergetics, yoga, method acting, movement, singing, body-work, and the traditional British techniques of vocal support, resulting in participants asking Fitzmaurice to consider establishing a certification program. In the meantime, a reprise of the workshop is planned for June 12-16 at Temple University.

The openness of Fitzmaurice's method to all sorts of applications is explained, in part, from the way it isolates and explores two basic binaries: "destructuring" and "restricturing," "breath" and "voice." Participants in the program trace a four-stage progression. First, gentle but deep release exercises help to "destructure" old breathing habits, to free inhibitions that detract from spontaneity and the natural resonance of the body. Then exercises focused on intercostal expansion and abdominal support help to "restricture" new habits, to train more efficient breathing patterns, and develop a voice that is flexible enough to meet the demands of text, action, character, or circumstance. Grounded in these basic techniques, participants are in a position to go forward to a third stage, "vocalization," in which they experiment with ways of limbering up the precise muscles that form speech sounds and of expanding their range of volume, pitch, inflection, and rhythm. Finally, in "interpretation" participants begin to add text to muscular training by exploring images and imaging, sound patterns and musicality, listening and interrelating to other actors, psychologizing character from within.

This technique developed out of Fitzmaurice's observations that traditional methods of freeing the breathing and promoting relaxation were not always effective with students. She began developing stretches to aid in muscular release, and also began studying bioenergetics. Fitzmaurice then began incorporating the "tremoring" from bioenergetics, along with yoga techniques, into her voice teaching. She took the breath release the Lowen was working with at the time and encouraged the students to vocalize while tremoring, thus sensitizing the entire body to vibration. She continued experimenting with the margin of the tremoring into modified yoga positions while at Michigan, Juilliard, and ACT--aiming the student's perception toward viewing the voice as a full-body, vibratory, sensual experience. After freeing the student's bodily tensions, she then united the physical freedom with the "structured breathing" which had been a part of her training in England. She used the inclusion of the "structured breathing" to focus the new-found bodily freedom into vocalization and, finally, text interpretation.

The January workshop and its sequel this June put this theoretical regime into practice by devoting morning sessions to basic body work and afternoon sessions to particular applications of the new breathing techniques. The associates who have trained with Fitzmaurice direct these afternoon sessions and introduce participants to the wide range of applications they have given to Fitzmaurice's techniques including movement, singing, deep muscular release, energy balancing, interaction, character development, and text work.

Fitzmaurice's technique may even have implications for period acting. One of the authors, Bruce R. Smith, a professor of Shakespeare at Georgetown University and President of the Shakespeare Association of America, participated in the workshop for the practical experience it offered toward a book he is writing on intersections of the human voice with various forms of written media in early modern England. Personally, this author found it fascinating to
learn that different methods of breath control produce palpably different qualities of vocal production and plans to take the practical experience gained from "Destructuring/Restructuring" and re-read the rhetorical manuals that were the basis for Renaissance elocution. By paying close attention to the manual's advice on breath control, one may be able to reconstruct the vocal sound—thoaty, chesty, or pelvic—that was heard in Shakespeare's theater.

For more information about the Temple University "Destructuring/Restructuring" workshop, contact Donna Snow at Temple University Theater Department, 13th and Norris Streets, Philadelphia, PA 19120. (215) 204-8652, fax (215) 204-8566.

VASTAVOX Report

by Dudley Knight

To subscribe to VASTAVOX send to <listserv@uci.edu>. Put nothing in the subject heading, and in the body of the message write ONLY <subscribe vastavox> and then <your full name>, NOT your e-mail address—as in <subscribe vastavox Dudley Knight>. In short order you should then receive a welcoming message from the list.

We now have about 40 subscribers, many of whom are voice professionals who are not VASTA members, so among its many other virtues, VASTAVOX is a wonderful way to spread word about the organization and its activities. We have had some valuable information exchanged since we got up and running last October, but the value of an e-mail list grows exponentially as the number of subscribers grows, so we need more, more.

I've noticed in talking to VASTA members that many of them simply are not on the Net yet. The existence of our very own list is a good piece of evidence with which to pressure recalcitrant department chairs to provide this service to faculty. For home computers, there's always a way onto the Net via America Online, CompuServe, etc.

VASTA Membership Application

Membership growth is necessary to achieve our objectives. Personal invitation and solicitation are the most effective ways to gain new members. Please share this application with Voice/Speech Professionals you know who could benefit from membership.

Membership Categories


Affiliate Member: Professional in related field, business or organization. Receives same benefits as VISP but has no voting privileges. Annual dues: $55.

Student Member: Currently enrolled in a training program. Receives same benefits as Voice/Speech Professional. Annual dues: $35.

(Please print.)

Name ________________________________
Affiliation ____________________________

Work Address __________________________ Phone ________________
City/State/Zip __________________________

Home Address __________________________ Phone ________________
City/State/Zip __________________________

Send this form and dues (US currency only, please) to: Kate Ufema, VASTA Treasurer, 1405 N. Avenue E., Duluth, MN 55805.

VASTA membership year is dated from the date of receipt of dues to the same date the following year.
A Report on the William Weiss Workshop

by Pamela Chabora

On December 2-4, 1994, a small group of specialists in actor training joined together at the University of Toledo's Department of Theatre, Film, and Dance to participate in the U.S. debut of William Weiss' "Mobile Voice: Minimal Movement and Spatialization" techniques. The workshop space was arranged informally with rehearsal squares side by side, placed in a half circle to face the teacher. Dr. Weiss, a trim, middle-aged man with a white shock of hair, has been a professor of theatre at the University of Ottawa (Canada) for more than twenty years. He explained that when he first began his position at the University of Ottawa, he was asked to teach voice and movement in addition to his other duties.

The development of his "Mobile Voice" method evolved out of his own struggles with severe back pain. He sought relief from a certified Feldenkrais practitioner. After a year of Feldenkrais "Awareness Through Movement" training (A.T.M.'s) and functional integration research in speech acoustics, and his own personal interaction with Moshe Feldenkrais in 1972, he developed, in the spirit of the Feldenkrais approach, over one hundred different minimal movement exercises dealing directly with the vocal mechanism.

Following this preliminary introduction, Weiss asked the participants to find a spot on the floor in a supine position since each lesson begins with a period of relaxation and self-observation. Participants were asked to carefully observe the right side of the body starting from the toe up to the head, to note how it connected to the floor, at what angles, and what extraneous tension was present. He then asked participants to move the right side of the jaw up toward the ceiling and then let it drop back, noting the breath pattern (if any) that was present. He asked them to repeat this movement half as much. "If you moved your jaw up half an inch before, move it up only a quarter of an inch this time." This process of reducing the amount of movement continued until participants were using a minimal effort to complete the task, all the time noting the breath pattern that accompanied it. "Your minimal movement will never be the same from one day to the next. You are ever-changing and as you continue to make discoveries regarding the functioning of the jaw and its connection to breath, what is a minimal movement will be very different from your first experience."

Once the participants had arrived at what they perceived a minimal movement of the jaw toward the ceiling, they were asked to note if there was a breathing pattern connected with it. They were then asked to reverse the pattern. This exploration of breath connected to jaw movement continued until the movement was independent from "respiratory links." Following a short rest, the jaw exploration continued but this time participants were asked to sit in a balanced manner on the arranged rehearsal blocks. The same sequence of minimal movement exploration was applied to the lowering of the jaw to the floor. This same methodical exploration with minimal movement and breath was applied to the "right side" of the tongue, the chest/belly, and the larynx. The most surprising aspect of this experience was that the participants were not asked to phonate during the exploration until the final day. Most of the exploration dealt with the vocal mechanism before sound was emitted.

Next, attention was directed to the movement of the larynx in conjunction to breath using minimal sound and spatialization. For example, on the final day of training, each participant was asked to sit upright on the half-circle of rehearsal blocks and to place the forefinger of the right hand on the front part of the larynx, emitting the smallest sound leading from that point. To assist with this action the forefinger was extended down toward the floor as if to guide the thread of minimal voice using spatialization imagery. The exploration of the larynx using minimal voice continued with attention directed to the "right side" of the larynx and then to the "back" of the larynx, again guided with the spatialization imagery.

(continued on next page)
Many participants were impressed by the sense that they were vocally ready or "warmed-up" before this minimal voice work even began. They also noted that their speech was clearer and easier following the minimal voice and spatialization exploration. Weiss noted that with this method vocal "warm-ups" are not necessary.

Having experienced the Weiss method firsthand, this author can attest to the profound results even after this brief introduction to the minimal movement and spatialization techniques. For example, the methodical isolation of jaw movement before phonation revealed a constant grabbing or biting of the lower during inhalation. This discovery has led to continued awareness of jaw tension during phonation and of course, the release of that habituation. During the workshop, Weiss emphasized that following this period of slow and methodical exploration, the student performer should not have to focus attention on the vocal mechanism. He/she can trust the learning/exploration phase to "restore and preserve vocal health" mainly in regard to laryngeal functioning.

At the very end of the weekend workshop, Dr. Weiss announced that his text, *Voix Mobile, La Method des Mouvements Minimaux et de la Spatialisatio*, describing his technique and exercises is currently being translated into English and will become available in the U.S. in the next few years. He also made a series of audio tapes available for workshop participants which repeated the series of minimal movement/minimal voice exercises that had been explored during the weekend. Plans are currently being made for Dr. Weiss to conduct another intensive training workshop in the U.S. for actor training and voice specialists in the 1995/96 academic year.

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**Reminder:**
The Deadline for information for the Fall 1995 Newsletter is September 1.

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**Stratford-upon-Avon**
(continued from page 3)

A high point of the conference was the celebration after the big closing dinner on the final night. Many of the RSC actors came over to celebrate with us. We had seen them in A MIDSUMMER NIGHT'S DREAM, CORIOLANUS, PENTECOST, THE WIVES' EXCUSE. Everyone sang a song, except for a couple who didn't feel up to singing who recited something. It was 2:00 a.m. and I was exhausted with packing and a final presentation in the morning yet to do, and I was desperately trying to think of something everyone would know, but couldn't. So I asked if anyone knew "I've Been Workin' on the Railroad" and Stan Brown, Nancy Benjamin, Nora Samosir from Singapore and Tonya, an RSC actress from Canada, all agreed to stand behind me and hum this song as a back-up chorus while I sang "The Eyes of Texas," complete with Longhorn salute, which I discovered has rather a different meaning in certain European countries.

This experience with our new international friends was a true high point of this or any other year for me. I came away with a feeling of deep affection for each and every one of my 28 new friends. There was a magical moment somewhere late in the conference when, as I was comparing languages with a couple of other colleagues, I became aware that language is really no barrier but, rather, a point of interest and even fascination for all of us. It was a profoundly moving experience and one which I will treasure for the rest of my life. I look forward to the possibility of inviting our new friends to an international conference in the United States at some point in the near future.

Anyone having an annotation for the upcoming BIBLIOGRAPHY supplement, or anyone willing to prepare an annotation, please call Kate Burke at (804) 979-5883.
International Conference News
by Carol Pendergrast

Editor's note: This information came in just "under the wire" for the spring/summer newsletter and I am not sure that it will reach the entire membership by the June 9 deadline listed below. Hopefully some of you will receive it in time or you will be able to use this information for future plans.

Because of the far greater number of applicants than could be accommodated for the spring "Odin Week" at Eugenio Barba's Odin Teatret in Denmark, the theatre has just announced that another "Odin Week" will be offered August 28-September 2. The program is conducted in English and includes physical and vocal training, work demonstrations, and meetings with Barba and members of the Odin, and nightly attendance of productions at the theatre. The cost is 3,000 Danish kroner (approximately $500), including room and board.

Application deadline is June 9. Contact Roberta Carreri, Odin Teatret, Box 1283, DK-7500 Holstebro, Denmark; telephone (011-45) 97-42-47-77 or Fax (011-45) 97-41-04-82. You can also contact Carol Pendergrast, VASTA's International Liaison chair, at that address from May 23-June 18, during which time she will be participating in workshops at the Odin Teatret. Carol will be giving a report on her experiences at the Odin to the VASTA membership at the conference at Berkeley this August.

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

If you are attending a conference and would like to take extra copies of the VASTA Newsletter to share with others who might be interested in VASTA, please let the editor know well in advance and she can have extra copies of the newsletter printed for you.

Newsletter Subscription
The informative, tri-annual VASTA Newsletter is sent to members as a part of their annual membership. If you are not a VASTA member, but would like to receive the Newsletter, write: Kate Ufema, VASTA Treasurer, 1405 N. 8th Avenue E., Duluth, MN 55805.

Annual Rates Are: $10 for individuals $20 for institutions/organizations. Make checks for ALL publications payable to VASTA. US currency only please.

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

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

Advertising rates are available by contacting: Janet Rodgers, Virginia Commonwealth University, 922 Park Avenue, Richmond, VA 23284. Work Phone: (804) 828-1514 or (804) 828-6557.
New England

Betsy Argo, Roger Williams U., will be leading a tour to London, Paris, Amsterdam for students and young professionals; has a part-time position with WOCN Radio, Hyannis, MA; continues private coaching on RI and Cape Cod. Summer address: 7 Anen Dr. Orleans, Cape Cod, MA 02653.

Alex Davis, Brandeis U., was vocal coach on THE CHERRY ORCHARD at Brandeis; directed THE ICE FARM; was dialect consultant for THE GUARDSMAN with Tammy Grimes at the Huntington Theatre; was speech coach for a cast member on the new series LAND'S END airing 9/95.

Marya Lowry, Brandeis U., played the tutor in Georg Benda's MEDEA, a dramatic combination of music and spoken text, with Claire Bloom and the Handel and Haydn Society period orchestra at Symphony Hall in Boston; played Mme. Ranevskaya in THE CHERRY ORCHARD as a guest artist for the Brandeis Main Stage; hosted Roy Hart voice teachers Carol Mendelsohn and Saule Ryan for 3 days of master classes with Brandeis MFA actors.

Bonnie Raphael, American Repertory Theatre, presented the workshop, "Doing the Wrong Things the Right Way" and taught a master class at the 1995 Canadian Voice Symposium on the Care of the Professional Voice in Toronto, May 1995.

Karen White, Brandeis University and Emerson College, teaches voice and acting at Emerson; directed an anthology of texts on "The Senses" with first year students; dialect coached SOMEONE TO WATCH OVER ME at New Rep in Newton, MA.

Mid-Atlantic

Mary E. Baird, was guest professor at the University of Pittsburgh teaching voice (Linklater) and acting; substituted for Joe Gelday at U of Iowa for 5 weeks; played Bessie in AWAKE AND SING at Madison Repertory; vacationed in Germany and Italy.

Regional News

This column helps VASTA members network. Let everyone know of your special projects, awards, promotions, research plans and results and/or need for information and assistance. Respond when your Regional Editor calls or contact her/him with your news. An asterisk (*) designates a request for information.

For the name of your Regional Editor, contact Sandra Shotwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112. (801) 581-6448

Saundra Cuylar, SUNY-Binghamton vocal coached B.U.'s CHARLIE'S AUNT and THE THREEPENNY OPERA; vocal coached PLAYLAND and played Zora Bloch in INSPECTING CAROL at the Cider Mill Playhouse, a local professional company; does political voiceovers and teaches voice and dialects through VoiceWorks, her private business; was made artistic director of Cider Mill Playhouse.

Marlene Johnson, vocal coached THE ILLUSION, FAITH HEALER and MACHINAL for the Theatre Outlet; HAMLET, GOODNIGHT DESDEMONA, GOOD MORNING JULIET at Muhlenberg College; THE FILM SOCIETY at Allentown Civic Little theatre; played the Prioress, Lechery, Old Woman in a 4 week run of THE CANTERBURY TALES at Touchstone Theatre in Bethlehem, PA.

James Goodwin Rice, Skidmore College and SUNY-Albany, taught voice for Shakespeare and Company at the June Intensive and for the Vassar/Powerhouse (NY Stage and Film Co.) in Poughkeepsie; taught "Speech for the Stage" at SUNY-New Paltz as well as private acting and voice classes in Albany; acted in the holiday hit INSPECTING CAROL at Capital Repertory in Albany.

Jerry Scott, played Mario in THE GAME OF LOVE AND CHANCE at the Washington Stage Guild; teaches at George Mason University and directed THE IMPORTANCE OF BEING EARNEST there.

Donna Snow, Temple University, directed MFA students in THE ELEPHANT MAN and THE ILLUSION for TU's Center City Theatre; acted in A WORM IN THE HEART at the Walnut Street Theatre; is working with Lynne Innerst and Catherine Fitzmaurice to host a five-day intensive voice workshop in June in the Catherine Fitzmaurice approach to voice training entitled Destructuring/Reconstructing: From Breath to Voice.

Ann S. Utterback, broadcast voice specialist in Washington, D.C., has clients from CNN, C-SPAN, NPR. The Voice of America, and television and radio stations across the United States and Canada. Her book, BROADCAST VOICE HANDBOOK, has been expanded in a new edition and is used in newsrooms and classrooms.

Southeast

Kate Burke, U of Virginia, Charlottesville, coached HAMLET; attended the Rodenburg workshop at Michael Howard Studio; participated in SETC panel, "Integrating Voice into the Curriculum."

Joyce Elliott, Chowan College, directed a bill of one act plays, GROWING UP/ GROWING OLD IN AMERICA.

Jack Horton, received a standing ovation by a Louisville audience for "Where is Love", a program of scenes using speech and song to explore feelings ranging from loneliness, to courage, to joy.

*Jennifer Thomas, recent MFA graduate in Vocal Training and Coaching for the Theatre from National Theatre Conservatory, attended the last VASTA conference, was musical director for GUY'S AND DOLLS at Battleground Academy, Franklin, TN She would love to attend the VASTA Conference, Summer 1995; if anyone knows of grants, scholarships, or available assistance, contact Jennifer at 780 Haystack Lane, Antioch, TN 37013, (615) 834-8439.
Regional News
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East Central

Elizabeth Carlin, Knox College, Galesburg, IL, directed THE LOVE OF THE NUTINGALE; performed Celimee in THE MISANTHROPE for the Pegasus Theatre in LaCrosse, WI and a one woman interactive show LOUISE NEVELSON for the La Crosse public schools; directed MY FAIR LADY at UC-Davis; was a guest lecturer for the Associated Colleges of the Mid-West--London Program, Visiting Faculty at Manchester Metropolitan University (UK); directed DRACULA: A MUSICAL THEATRE PIECE at Roger Williams U.; Bristol, RI.

Sandi Crews, Wright State U., directed THE DIARY OF ANNE FRANK, will go to Los Angeles this summer to teach voice and speech at the American Academy of Dramatic Arts; will be chairing and presenting a panel/presentation "JAMMING: Accessing the Actor's Creative Subconscious through Voice and Movement Improvisation."

Rocco Dal Vera, has taken a new position as an assistant professor in Wright State U.'s BFA Professional Actor Training Program; directed TIS PITY SHE'S A WHORE and coached DANCING AT LUGHNASA at Saint Lawrence U. in Canton, NY. His book VOICE: ONSTAGE AND OFF, co-authored with Robert Barton, is now available. For examination copies call Harcourt Brace College Publishers at (800) 237-2665.

Linda Gates, Northwestern U., taught voice/text for the British American Drama Academy at Balliol College, Oxford last summer and has been invited back for next summer; performed the role of Valentina in THE BAY AT NICE and Beth in LANDSCAPE at Turnabout Theatre in Chicago.

Michael Kachingwe, taught playwriting at Pegasus Players Young Playwrights Workshop at Chicago's Truman College; appeared in THE OTHER CINDERELLA at the Black Ensemble Theatre in Chicago, co-directed THE FORMER ONE ON ONE BASKETBALL CHAMPION at the Crown Center in Kansas City; directed COLORED MUSEUM for the Black Workshop at Northern Illinois University; directed A RAISIN IN THE SUN at NIU.

Richard Sullivan Lee, Purdue U., directed LES LIAISONS DANGEREUSES with Dorothy Runk Mennen in the role of Mme. de Rosemonde, who also performed with the Lafayette Symphony in scenes from Shakespeare. Richard and Dorothy, with their colleague Barbara Soloman, head of the Speech Clinic, presented a workshop for seventy Purdue faculty members on "Using Your Voice to Improve Your Teaching."


Nan Withers-Wilson, Loyola U. of Chicago, served as vocal coach director for Loyola's production of HAMLET. Her book VOCAL DIRECTION FOR THE THEATRE is available through Drama Book Publishers, 260 Fifth Ave., NY, NY 10001. (212) 725-5377.

West Central

Joe Gilday, University of Iowa, is Assistant Coach at the American Repertory Theatre from April through June, from Sept.-Dec. he will be on development leave, creating a solo performance piece and traveling to Anduz, France to study voice at the Roy Hart International Institute; is a participant in the Sound and Movement workshop with Kristin Linklater.

Elizabeth Nash, University of MN, has just published her third book, PIECES OF RAINBOW, published by Peter Lang, NY.

Mary Sandage is now Rehabilitation director at Columbus Nursing and Rehabilitation Center, looking forward to developing an outpatient voice caseload.

Southern

Susan Conover, TAMU-Kingsville, vocal/dialect coach for THE MAN WHO CAME TO DINNER, will be moving to Lincoln, NE this summer.

Robert Davis, Louisiana State U., received a project assistance grant from the Louisiana Division of the Arts to bring the National Theatre of the Deaf to Baton Rouge for a week-long residency in Sept. 1995.

Deborah Kinghorn, U. of Houston, directed URBAN VOICES, a musical commentary on inner city life; served as voice/dialect coach for SHE STOOPS TO CONQUER at UH; dialect coach ASSASSINS for Theatre Lab Houston and ANGELS IN AMERICA for the Alley Theatre.

Western

Kathryn G. Maes, U of Colorado, Denver, continues her private vocal coaching; directed BLACK COMEDY while concurrently teaching movement and accents course that provided an excellent means of training for the production.
Regional News
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Sandra Shotwell, University of Utah Actor Training Program, directed /dialect coached actor training students in TOP GIRLS in the U. of U. Lab Theatre; will be directing A STREETCAR NAMED DESIRE at Creede Repertory Theatre this summer. KEELY AND DU, which she directed in the fall at the Salt Lake Acting Company, was named one of the ten best productions of 1994 by the Desert News newspaper and the best production of 1994 by a reader poll and the staff of PRIVATE EYE magazine.

Anne Wiltshire, just completed a five week Roy Hart workshop in Maleragues, France, reporting that it was an extraordinary experience on a number of levels. She was required to write a paper on the experience for graduate credit in which ideals on which the company was founded were explored. She summarizes that it is difficult to access theoretical sources because the emphasis is so "hands on." She believes the experience, therefore, is heavily influenced by the dynamics of the people conducting the workshops and, to a lesser degree, those participating in the work.

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VASTA STATEMENT OF PRINCIPLES

The Voice and Speech Trainers Association expects the following of its members:

1. Offer instruction, advice, and guidance based on their ongoing pursuit of the best information, thought and practices available in their respective specialization.

2. Acknowledge teachers and colleagues who have contributed to their work.

3. Present accurately the nature and duration of their training and experience.

4. Respect the right of colleagues to advocate approaches with which they may not agree and allow students freedom to choose practices which may best meet their needs.

5. Take responsibility for the emotional climate in their classrooms, fostering an atmosphere conducive to their students' optimal growth.

6. Refer a student to a specialist (physician, psychologist, speech pathologist, singing teacher, voice and/or speech teacher, body alignment expert, etc.) whenever the need arises.

7. 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 voice teaching, and going beyond facile standards of right and wrong, correct and incorrect in assessing the human voice.